



CONTENTS

Director's Message	3
Exhibitions and Collections	6
2013 Acquisitions	10
Center for Art + Environment	21
2013 Acquisitions	23
Education	24
Audience	28
Advancement	29
Financials	30
Donors	31
Board of Trustees	34

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Cover: *Modernist Maverick:*

The Architecture of William L. Pereira

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DIRECTOR'S MESSAGE

David B. Walker
Executive Director | CEO

The centerpiece of 2013 was our presentation of **MODEMIST MAVERICK: THE ARCHITECTURE OF WILLIAM L. PEREIRA** organized by the Nevada Museum of Art and curated by Colin Robertson, Charles N. Mathewson Curator of Education. The exhibition was the first to survey the architecture, urban planning, and design work of American architect William L. Pereira and re-examined the modest spaces he created early in his career as well as the large-scale structures for which he is largely remembered including San Francisco's iconic Transamerica Tower, Los Angeles International Airport, Cape Canaveral, and the master plan for the City of Irvine. Pereira's profound contributions to post-World War II growth in the United States was celebrated through the unique exhibition design that employed innovative technologies, newly-created architectural models, personal effects, and a comprehensive career timeline that featured the hundreds of Pereira projects that shaped emerging American industries.



Modemist Maverick: The Architecture of William L. Pereira



Miguel Luciano making shaved ice during the Barrio Block Party

A review from *The Architect's Newspaper* read: "This exhibit is long overdue. It's an embarrassment that no Los Angeles museum took on this task. The Nevada Museum of Art and curator Colin Robertson have achieved a balance of new information for scholars and a lively exhibit design for laypeople that ranks with the best of the Getty's recent Pacific Standard Time Presents exhibits."

MODERNIST MAVERICK also included a 30-minute documentary co-produced with KNPB that appeared in the gallery and also aired in Reno and on several PBS affiliate stations in California. We are pleased to have recently learned that the documentary received a prestigious *Telly Award* as well as an International Communication Award for outstanding content and production.

A priority of the Museum is to effectively engage the larger community of Northern Nevada, including our dynamic and growing Latino and Hispanic population. Recognizing this opportunity, we have launched a six-year strategic initiative to implement an ongoing series of special exhibitions, education and public programs, Spanish language docent-led tours and E. L. Cord Museum School classes. We began the year with the feature exhibition **VOCES Y VISIONES: HIGHLIGHTS FROM THE COLLECTION OF EL MUSEO DEL BARRIO, NEW YORK**. The Museum and El Museo worked together to assemble a wide-ranging survey of El Museo's permanent collection

and a series of rich educational programs here in Reno. The exhibition culminated with an enormous Barrio Block Party that included food, beverage and craft vendors, a rock climbing wall, music, dance, hands-on activities, and **VOCES** artist Miguel Luciano who treated the crowds to shaved ice from his pedal-powered **PIMP MY PIRAGUA** artwork.

We appreciate the partnership with El Museo and look forward to additional collaborations that present important insights into the visual culture currently emerging in Latin America, the Caribbean and Mexico. A related exhibition, **FRIDA KAHLO: HER PHOTOS**, featured a rare glimpse into Kahlo's family pictures and snapshots taken during her lifetime.

Building on the Museum's interest in collecting and exhibiting archives, we told the story of the international debate surrounding a painting attributed



A Real Van Gogh? An Unsolved Art World Mystery

to Vincent Van Gogh titled *Study by Candlelight*. Originally purchased by famed Hollywood producer and Universal Pictures president William Goetz in 1946, the painting's whereabouts had been unknown until 2013 when the heirs of Mr. Goetz approached the Museum to inquire our interest in re-opening the controversial story. Led by Anne Wolfe, Senior Curator/Deputy Director, the Museum presented **A REAL VAN GOGH? AN UNSOLVED ART WORLD MYSTERY**, an exhibition that featured contemporary art conservation science techniques, as well as key documents, press correspondence, family photographs and of course, the painting itself. Although the exhibition moved the needle, it appears that *Study by Candlelight* may forever remain an unsolved mystery.

We were extremely pleased to welcome celebrity chef Mark Estee and his newest restaurant *chez louie*. The French inspired menu has drawn consistent crowds since the day the restaurant opened. Estee and his team are also the exclusive caterers for the Museum.

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 2013 to deliver the highest quality programming to our regional and international audiences. I look forward to seeing you at the Museum.



Mark Estee

EXHIBITIONS AND COLLECTIONS

The Curatorial Department balanced the general interest of the Museum's regional audiences with exhibitions that helped to establish and preserve our reputation among national and international audiences. The year began with **VOCES Y VISIONES: HIGHLIGHTS FROM THE COLLECTION OF EL MUSEO DEL BARRIO, NEW YORK**, a wide-ranging and diverse survey from the art collection of El Museo del Barrio in New York City. More than fifty objects were included in the exhibition, including sculpture, painting, prints, photographs, and mixed media installations addressing themes such as identity politics, colonialism, emotional connections to homeland, and contemporary visual culture. The El Arte Initiative programming continued with **FRIDA KAHLO: HER PHOTOS**, an exhibition presenting 240 images revealing a little-known side of the artist, reflecting Kahlo's tastes and interests and the experiences she shared with those close to her, as well as her complicated, but also thrilling, personal life. The exhibition was organized by the Frida Kahlo and Diego Rivera Museums, and the tour was managed by Terra Espléndida.



Voces y Visiones: Highlights from the Collection of El Museo Del Barrio, New York

MODERNIST MAVERICK: THE ARCHITECTURE OF WILLIAM L. PEREIRA was the first museum exhibition to survey the architecture, urban planning, and design work of American architect William L. Pereira. With exhibition design by Nik Hafermaas of UEBERsee, the project included works by contemporary artists inspired by Pereira's designs, as well as a new commission for the Museum's soaring atrium: a 48-foot tall sculpture designed by Ball-Nogues Studio in Los Angeles inspired by Pereira's Transamerica Pyramid. A fully illustrated exhibition catalogue accompanied the exhibition, including an introduction by Colin M. Robertson and essays by Curtis Fentress, Alan Hess, Thomas S. Hines, Scott Johnson, Geoff Manaugh, JoAnne S. Northrup, and Elizabeth A.T. Smith.

The year closed with **TOULOUSE-LAUTREC AND LA VIE MODERNE, PARIS 1880-1910**. The exhibition was organized by Art Services

International and celebrated avant-garde artists— including the legendary Henri Toulouse-Lautrec—who were living and working at the center of the artistic and cultural scene of Paris at the turn of the 19th century. Through a variety of paintings and other materials, guests could explore the nightlife of cabaret theaters, elaborate circus performances, and intimate café concerts that helped to define Paris as an iconic modern city.

Some of our smaller exhibitions told compelling stories. In 1948, William Goetz purchased a painting attributed to Vincent Van Gogh. With **A REAL VAN GOGH? AN UNSOLVED ART WORLD MYSTERY**, the Museum revisited the painting's extraordinary story through archival documents, correspondence, photographs, and press materials that have never before been brought together in one place. The exhibition focused on the Goetz family's Hollywood lifestyle and legendary art collection, assessed what is known about the provenance of *Study by Candlelight*, considered



the painting within the stylistic and historical context of Van Gogh's body of work, and reported on the art world controversies and international politics that have surrounded the painting.

The Museum has become known for a rigorous program of photography exhibitions and 2013 was no different in this regard. We mounted three exhibitions, **WILLIAM EGGLESTON: LOS ALAMOS**, featuring seventy-five of the iconic American artist's vivid color images taken in the Mississippi Delta, New Orleans, Las Vegas, Los Alamos, and Los Angeles between 1965 and 1974. **LAS VEGAS PERIPHERY, VIEWS FROM THE EDGE: PHOTOGRAPHS BY LAURIE BROWN** continued the Museum's emphasis on altered landscape photography. **STEPHEN SHORE:**



Franklin Evans discusses the installation *timepaths*

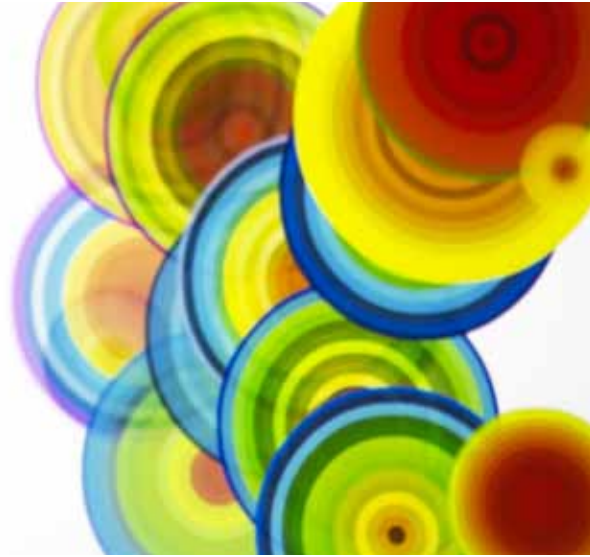
UNCOMMON PLACES chronicled the artist's multiple cross-country road trips, exploring the American landscape from 1973-1981.

Solo exhibitions included **FRANKLIN EVANS: TIMEPATHS** by the prominent New York-based, Reno-born artist. Artworks covered the walls, floor and ceiling in an exuberant display of biography, art world insiderness, and modernist painting references. **AMERIQUE POWELL: EXPLOSIONS AND POSSIBILITIES** was part of the Emerging Artist Series. The recent University of Nevada, Reno graduate's work featured paintings with signature images of playful felines.

The Center for Basque Studies at the University of Nevada, Reno; the Nevada Arts Council; and the National Endowment for the Arts supported **CARMELO ORTIZ DE ELGEA: BASQUE PAINTER IN NEVADA**. One of the most well-known painters living and working today in the Basque Country, this was the artist's first exhibition in the US and features paintings from Ortiz de Elgea's travels to the American West in 2011, specifically northern Nevada and California.

Private collectors generously shared their passion with Nevada audiences. Seattle-based collector Richard Weisman lent **ANDY WARHOL: ATHLETES**, a series of paintings commissioned in the 1970s and featuring ten of the most celebrated sport stars of the era. The city of Miami is known for its stellar private art collections, and among the most admired is the contemporary art collection of Debra and Dennis Scholl.

HOOK, LINE AND SINKER: CONTEMPORARY DRAWINGS FROM THE COLLECTION OF DEBRA AND DENNIS SCHOLL offered viewers an opportunity to expand their understanding of how drawing is defined in the 21st century. The exhibition was organized by the Museum and



2013: BLOOM

accompanied by an illustrated catalogue with an essay by William L. Fox and an interview by JoAnne Northrup. Other exhibitions of contemporary art included abstract Op Art-inspired paintings built of pure acrylic pigment in **LINDA BESEMER: SINE LANGUAGE**; a re-envisioning of colonial American history through the lens of hip-hop culture in **FROHAWK TWO FEATHERS: 'AND THOSE FIGURES THROUGH THE LEAVES. AND THAT LIGHT THROUGH THE SMOKE,' PART TWO OF "THE AMERICAS."** **EMILIE CLARK: SWEET CORRUPTIONS** departed from the work of Ellen H. Richards, a 19th century sanitary chemist who studied air, water, and food. **HUNT RETTIG: CRACKED AND ABSORBED** featured the Colorado artist's seemingly three-dimensional abstractions. Andrea Brosuk's installation *Leap of Faith* combined paintings with a wall drawings and bejeweled objects. Recent San Francisco Art Institute graduate Ashley Blalock covered the walls and ceiling with oversized red crocheted circles in **KEEPING UP APPEARANCES**. The Museum commissioned the first internet-based Earthwork which debuted in **2013: BLOOM**, created by collaborators Ken Goldberg, Sanjay Krishnan, Fernanda Viégas, and Martin Wattenberg. Unpredictable live movements of the Hayward Fault are detected by a seismograph, transmitted continuously via the internet, and processed to generate an evolving field of colorful circular blooms. Filmed in Ireland, **CECELIA CONDIT: WITHIN A STONE'S THROW** was a crowd favorite.

2013 ACQUISITIONS

Alice Channer

Untitled

2006
paper
12 x 9 inches
Collection of the Nevada Museum of Art,
Gift of Debra and Dennis Scholl
Miami Beach, Florida

Alice Channer

Untitled (Hairpins)

2007
paper and bobby pins
61 x 41 inches
Collection of the Nevada Museum of Art,
Gift of Debra and Dennis Scholl
Miami Beach, Florida

Francis Costa

Mural Study for Hoover Dam (detail)

ca. 1930's
oil on masonite
24 x 24 inches
Collection of the Nevada Museum of Art,
Gift of Keith Sherman and Roy Goldberg

Micqaela Jones-Crouch

Granddaughter's Ride of Futility

2012
mixed media
38 x 50 inches
Collection of the Nevada Museum of Art,
Gift of the artist

Peter Kayafas

Eastern Washington

2009
gelatin silver print
16 x 20 inches
Collection of the Nevada Museum of Art,
Gift of the artist

Marie Lorenz

Untitled (River)

2008
charcoal and conte on vellum
61 x 41 inches
Collection of the Nevada Museum of Art,
Gift of Debra and Dennis Scholl
Miami Beach, Florida

Marie Lorenz

Ishmael (Blue Boy and Boat)

2007
conte on vellum
42 x 54 inches
Collection of the Nevada Museum of Art,
Gift of Debra and Dennis Scholl,
Miami Beach, Florida

Minerva Lockwood Pierce

Chinese Mercantile Store, Carson City

ca. 1930
watercolor on paper
11 1/2 x 15 inches
Collection of the Nevada Museum of Art,
Gift of the Dr. James R. Herz Family

Minerva Lockwood Pierce

China Town, Carson City

1938
watercolor on paper
16 x 12 inches
Collection of the Nevada Museum of Art,
Gift of the Dr. James R. Herz Family

Minerva Lockwood Pierce

Washoe City, Nevada

no date
watercolor on paper
12 x 16 inches
Collection of the Nevada Museum of Art,
Gift of the Dr. James R. Herz Family



Marie Lorenz, *Ishmael (Blue Boy and Boat)*

Minerva Lockwood Pierce

Chinatown, Carson City, Nevada
1938
watercolor on paper
19 x 24 inches
Collection of the Nevada Museum of Art,
Gift of the Dr. James R. Herz Family

Edward Burtynsky

Oil Fields #22, Cold Lake Production Project, Cold Lake, Alberta
from the "Oil" series
2001
chromogenic color exhibition print
58 3/4 x 73 3/4 inches
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb, and
the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Fields #30, Belridge, California, USA
from the "Oil" series
2003
chromogenic color exhibition print
25 3/4 x 32 3/4 inches
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb, and
the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Fields #19ab, Belridge, California, USA
from the "Oil" series
2003
chromogenic color exhibition print,
diptych
58 3/4 x 73 3/4 inches
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Fields #29, Belridge, California, USA
from the "Oil" series
2002
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Fields #13, Taft, California, USA
from the "Oil" series
2002
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Fields #10, McKittrick, California, USA
from the "Oil" series
2002
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Fields #27, Bakersfield, California, USA
from the "Oil" series
2002
chromogenic color exhibition print
25 3/4 x 32 3/4 inches
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Alberta Oil Sands #6, Fort McMurray, Alberta, Canada
from the "Oil" series
2007
chromogenic color exhibition print
58 3/4 x 73 3/4 inches
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Alberta Oil Sands #10, Fort McMurray, Alberta, Canada
from the "Oil" series
2007
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Alberta Oil Sands #10, Fort McMurray, Alberta, Canada
from the "Oil" series
2007
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Refineries #34, Houston, Texas, USA
from the "Oil" series
2004
chromogenic color exhibition print
37 3/4 x 47 3/4
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Refineries #18, St. John, New Brunswick, Canada, 1999

from the "Oil" series

2004

chromogenic color exhibition print
47 3/4 x 37 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Refineries #15, St. John, New Brunswick, Canada, 1999

from the "Oil" series

2004

chromogenic color exhibition print
37 3/4 x 47 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Refineries #23, Oakville, Ontario, Canada, 1999

from the "Oil" series

1999

chromogenic color exhibition print
58 3/4 x 46 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Refineries #22, St. John, New Brunswick, Canada, 1999

from the "Oil" series

1999

chromogenic color exhibition print
58 3/4 x 46 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Refineries #3, Oakville, Ontario, Canada, 1999

from the "Oil" series

1999

chromogenic color exhibition print
58 3/4 x 46 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oil Tanker and Refineries, Pasadena, Texas, USA, 2004

from the "Oil" series

2004

chromogenic color exhibition print
58 3/4 x 73 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Nanpu Bridge Interchange, Shanghai, China, 2004

from the "Oil" series

2004

chromogenic color exhibition print
37 3/4 x 47 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Highway #1, Intersection 105 & 110, Los Angeles, California, USA, 2003

from the "Oil" series

2003

chromogenic color exhibition print
37 3/4 x 47 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Highway #5, Los Angeles, California, USA, 2009

from the "Oil" series

2009

chromogenic color exhibition print
58 3/4 x 73 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Industrial Park, North Las Vegas, Nevada, USA, 2007

from the "Oil" series

2007

chromogenic color exhibition print
46 3/4 x 58 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Suburbs #2, North Las Vegas, Nevada, USA, 2007

from the "Oil" series

2007

chromogenic color exhibition print
46 3/4 x 58 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Suburbs #3, with quarry, North Las Vegas, Nevada, USA, 2007

from the "Oil" series

2007

chromogenic color exhibition print
46 3/4 x 58 3/4 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Suburbs #1, North Las Vegas, Nevada, USA, 2007
from the "Oil" series
2007
chromogenic color exhibition print
46 3/4 x 58 3/4"
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

VW Lot #1, Houston, Texas, USA, 2004
from the "Oil" series
2004
chromogenic color exhibition print
58 3/4 x 73 3/4"
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

VW Lot #2ab, Shanghai, China, 2005
from the "Oil" series
2005
chromogenic color exhibition print, diptych
46 3/4 x 58 3/4" each
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Bonneville #1, Start Line, Land Speed Trials, Bonneville Salt Flats, Utah, USA, 2008
from the "Oil" series
2008
chromogenic color exhibition print
46 3/4 x 58 3/4"
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Talledega Speedway #1, Aaron 499 Race, Birmingham, Alabama, USA, 2009
from the "Oil" series
2009
chromogenic color exhibition print
46 3/4 x 58 3/4"
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Downtown, Sturgis, South Dakota, USA, 2008
from the "Oil" series
2008
chromogenic color exhibition print
46 3/4 x 58 3/4"
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation



Edward Burtynsky, *Highway #1, Intersection 105 & 110, Los Angeles, California, USA, 2003*

Edward Burtynsky

Breezewood, Pennsylvania, USA, 2008
from the “Oil” series
2008
chromogenic color exhibition print
46 3/4 x 58 3/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

*SOCAR Oil Fields #6, Baku, Azerbaijan,
2006*
from the “Oil” series
2006
chromogenic color exhibition print
45 1/4 x 68 1/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

*SOCAR Oil Fields #9, Baku, Azerbaijan,
2006*
from the “Oil” series
2006
chromogenic color exhibition print
46 3/4 x 58 3/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

*SOCAR Oil Fields #2, Baku, Azerbaijan,
2006*
from the “Oil” series
2006
chromogenic color exhibition print
46 3/4 x 58 3/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

*SOCAR Oil Fields #1ab, Baku, Azerbaijan,
2006*
from the “Oil” series
2006
chromogenic color exhibition print,
diptych
45 1/4 x 68 1/4” each
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

*SOCAR Oil Fields #3, Baku, Azerbaijan,
2006*
from the “Oil” series
2006
chromogenic color exhibition print
58 3/4 x 73 3/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

*AMARC #5, Davis-Monthan AFB, Tucson,
Arizona, USA, 2006*
from the “Oil” series
2006
chromogenic color exhibition print
46 3/4 x 58 3/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

*AMARC #3, Davis-Monthan AFB, Tucson,
Arizona, USA, 2006*
from the “Oil” series
2006
chromogenic color exhibition print
46 3/4 x 58 3/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

*Sikorsky Helicopter Scrap Yard, Tucson,
Arizona, USA, 2006*
from the “Oil” series
2006
chromogenic color exhibition print
46 3/4 x 58 3/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Jet Engines, Tucson, Arizona, USA, 2006
from the “Oil” series
2006
chromogenic color exhibition print
46 3/4 x 58 3/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

*Auto Wreckers #1, Tucson, Arizona, USA,
2006*
from the “Oil” series
2006
chromogenic color exhibition print
46 3/4 x 58 3/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

*Densified Oil Drums #4, Hamilton,
Ontario, Canada, 1997*
from the “Oil” series
1997
chromogenic color exhibition print
46 3/4 x 58 3/4”
Collection of the Nevada Museum of Art,
The Altered Landscape, Carol Franc Buck
Collection. Funds provided by the Carol
Franc Buck Foundation, Heidi A. Loeb,
and the Robert Mapplethorpe Foundation

Edward Burtynsky

Scrap Auto Engines #11, Hamilton, Ontario, Canada, 1997
from the “Oil” series
1997
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Densified Oil Filters #1, Hamilton, Ontario, Canada, 1997
from the “Oil” series
1997
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Oxford Tile Pile #9ab, Westley, California, USA, 1999
from the “Oil” series
1999
chromogenic color exhibition print, diptych
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Ferrous Bushling #18, Hamilton, Ontario, Canada, 1997
from the “Oil” series
1997
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Shipbreaking #13, Chittagong, Bangladesh, 2000
from the “Oil” series
2000
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Shipbreaking #11, Chittagong, Bangladesh, 2000
from the “Oil” series
2000
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Shipbreaking #2, Chittagong, Bangladesh, 2000
from the “Oil” series
2000
chromogenic color exhibition print
58 3/4 x 46 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Shipbreaking #38, Chittagong, Bangladesh, 2001
from the “Oil” series
2001
chromogenic color exhibition print
58 3/4 x 46 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Shipbreaking #23, Chittagong, Bangladesh, 2000
from the “Oil” series
2000
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Recycling #2, Chittagong, Bangladesh, 2001
from the “Oil” series
2001
chromogenic color exhibition print
46 3/4 x 58 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Edward Burtynsky

Recycling #10, Chittagong, Bangladesh, 2001
from the “Oil” series
2001
chromogenic color exhibition print
25 3/4 x 32 3/4 inches
Collection of the Nevada Museum of Art, The Altered Landscape, Carol Franc Buck Collection. Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation

Francis Costa

Mural Study for Hoover Dam
ca. 1930’s
mixed media on paper mounted to masonite
22 1/2 x 48 inches
Collection of the Nevada Museum of Art, Purchased with funds provided by the E.L. Wiegand Foundation

Petah Coyne

Untitled #1205, (Virgil)

1997-2008

silk flowers, taxidermy animals, fabricated tree branches, fabricated curly willow feathers, silk/rayon velvet, specially formulated wax, cable, cable nuts, acrylic paint, black spray paint, pearl-headed hat pins, wood, plywood, felt, pigment, wire, metal hardware, wire, schicken wire, fencing, thread

Collection of the Nevada Museum of Art, Museum Purchase with funds provided by the Louise A. Tarble Foundation, Dorothy Lemelson, and Marion Grudin in memory of Shim Grudin

Elmgreen & Dragset

(Michael Elmgreen and Ingar Dragset)

Untitled (Prada Marfa)

2007

C-print

edition 5 + 2 artist's proofs (first artist's proof)

63 x 80 inches

Collection of the Nevada Museum of Art, Museum purchase with funds provided by deaccessioning

Frohawk Two Feathers

Achille St. Marc, Act 1, Scene 2

"I Run on Feelings, Fuck Your Facts"

2012

acrylic, ink, coffee, tea on paper

44 x 32 inches

Collection of the Nevada Museum of Art, Museum purchase with funds provided the Contemporary Art Collection Acquisition Fund

Frohawk Two Feathers

Map of the Pyramid Lake Region

2012

acrylic, ink, coffee, tea on paper

44 x 32 inches

Collection of the Nevada Museum of Art, Museum purchase with funds provided the Contemporary Art Collection Acquisition Fund

Ken Goldberg

BLOOM

2012

custom software with live data feed

Collection of the Nevada Museum of Art, Museum purchase with deaccessioning funds

Michael Light

Metoer Crater 07.07.11

2012

archival pigment print on aluminum

40 x 50 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Museum purchase with funds provided by the Louise A. Tarble Foundation

Michael Light

Roden Crater 07.07.11

2012

archival pigment print on aluminum

40 x 50 inches

Collection of the Nevada Museum of Art, The Altered Landscape, Museum purchase with funds provided by the Louise A. Tarble Foundation



Petah Coyne, *United #1205, (Virgil)*

**Bryndis Snaebjornsdottir
and Mark Wilson**

Somerset

*From the series "Nanoq: flat out and
bluesome"*

2002-2004

digital C print

47 x 54 ¼ inches

Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Bristol

*From the series "Nanoq: flat out and
bluesome"*

2002-2004

digital C print

47 x 54 ¼ inches

Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Peterhead

*From the series "Nanoq: flat out and
bluesome"*

2002-2004

digital C print

47 x 54 ¼ inches

Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Belfast

*From the series "Nanoq: flat out and
bluesome"*

2002-2004

digital C print

23 5/8 x 24 1/4 inches

Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Leicester

*From the series "Nanoq: flat out and
bluesome"*

2002-2004

digital C print

23 5/8 x 24 ¼ inches

Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Kendal

*From the series "Nanoq: flat out and
bluesome"*

2002-2004

digital C print

23 5/8 x 24 ¼ inches

Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble



Bryndis Snaebjornsdottir and Mark Wilson, *Somerset*

**Bryndis Snaebjornsdottir
and Mark Wilson**

London

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Manchester

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Bristol

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Dublin

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Edinburgh (1)

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Edinburgh (2)

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Halifax

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Hull

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Exeter

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Sunderland

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided my
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Tring

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided my
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Masham

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided my
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Newcastle

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Rawenstall

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

London

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Worcester

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided my
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Somerleyton (1)

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided my
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Somerleyton (2)

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided my
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Leeds

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided my
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Fyvie

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided my
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Glasgow (1)

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided my
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Dover

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Sheffield

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Norwich

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 ¼ inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided
my Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Liverpool

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 1/4 inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided by
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Glasgow (2)

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 1/4 inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided by
Meg and Earl Tarble

**Bryndis Snaebjornsdottir
and Mark Wilson**

Blair Atholl

From the series “Nanoq: flat out and bluesome”
2002-2004
digital C print
23 5/8 x 24 1/4 inches
Collection of the Nevada Museum of Art,
Museum purchase with funds provided by
Meg and Earl Tarble

Andrea Zittel

Wall Sprawl # 4

(Las Vegas, Next to Nellis Air Force Base)

2011/2013
Multiple of wallpaper
Dimensions vary
Collection of the Nevada Museum of Art,
Museum purchase



Andrea Zittel, Wall Sprawl #4 (Las Vegas, Next to Nellis Air Force Base)

CENTER FOR ART + ENVIROMENT

The Center for Art + Environment (CA+E) accepted twelve new archives, most notably **Desert Lake: The Paruku Project**, an art-and-science project with Aboriginal artists in Western Australia that will be exhibited in 2014, and the extensive Burning Man records in an ongoing gift from one of the event's founders, Michael Mikel. Selections from this complex archive will first be exhibited in 2016. Another significant archive, Bryndis Snæbjörnsdóttir &

Mark Wilson: **nanoq: flat out and bluesome**, an internationally renowned art research project, is related to others works to be obtained from the artists in 2015-2016. Other archives acquired during the year included work and ephemera from artists such as eco-restoration sculptors Daniel McCormick and Mary O'Brien, land-drawing artist Jim Denevan, and the decades-long photographic survey of the Las Vegas Wash by Fred Sigman.



Desert Lake: The Paruku Project



Metabolic Studio: Transforming Inert Landscape into Agency

The total number of items processed into the Archive Collections grew from approximately 10,000 in 2012 to 14,000 in 2013. The total number of items actually at the Center, including those awaiting processing (that is, recording, scanning, entering into the database) is estimated to be more than 20,000.

The Research Library acquired 327 new books and rare items. Of particular interest were the beginnings of a small collection of artists books, a category of materials that will expand slowly but significantly during the next decade.

CA+E exhibitions were mounted in four locations. In the CA+E Gallery new archive exhibitions were **ERIKA OSBORNE: THE BACK OF THE MAP**, and the larger **METABOLIC STUDIO: TRANSFORMING INERT LANDSCAPE INTO AGENCY**, which had components installed in the Media Gallery and outside on the Wilbur D. May Sculpture Plaza. One new exhibition was mounted in the Research Library, **ULRIKE ARNOLD: PAINTING WITH GROUND AND SKY**. Continuing exhibitions in the Library through the first part of the year included the Harrisons' Lagoon Cycle book and **JEAN-PIERRE BONFORT TRAVELLING**, which was also mounted in the Small Works Gallery.

William L. Fox, CA+E Director, gave presentations about the Center's work to twelve groups outside the Museum, ranging from universities in Australia and Norway to Columbia University and the American Museum of Natural History. Related publications included essays for Metabolic Studio and the University of California as well as Maya Lin's newest work at Pace Gallery in New York.

2013 ARCHIVE ACQUISITIONS

Jean-Pierre Bonfort: *Traveling*

Cellphone photographs, work prints, books from travels in Europe, Africa, Western U.S.

Nevada Museum of Art, Center for Art + Environment Archive Collections.
Gift of the Jean-Pierre Bonfort.

Desert Lake: *The Paruku Project*

Australian art & science field project in a remote Aboriginal community, 2011-2012. Includes numerous artworks
Nevada Museum of Art, Center for Art + Environment Archive Collections.
Gift of Mandy Martin, David Leece and Basil McIlhagga.

Erika Osborne: *Mapping Bodily Projects*

Body and landscape mapping projects from the American Southwest
Nevada Museum of Art, Center for Art + Environment Archive Collections.
Gift of Erika Osborne.

David Stephenson: *The Photographic Sublime*

Silver gelatin prints of 1970s and 1980s work in Southwest America, and color inkjet prints from nighttime city photographs done in the 2000s.
Nevada Museum of Art, Center for Art + Environment Archive Collections.
Gift of David Stephenson.

Michael Bisbee: *Four Investigations*

Photographs, found objects, sculpture, project ephemera created during a CLUI Wendover residency.
Nevada Museum of Art, Center for Art + Environment Archive Collections.
Gift of Michael Bisbee.

Michael Bisbee: *Four Investigations*

Photographs, found objects, sculpture, project ephemera created during a CLUI Wendover residency.
Nevada Museum of Art, Center for Art + Environment Archive Collections.
Gift of Michael Bisbee.

Michael Mikel: *Burning Man*

Extensive records, artifacts, and ephemera dating from 1990 through the present. Collection Nevada Museum of Art, Center for Art + Environment Archive Collections. Gift of Michael Mikel.

Daniel McCormick & Mary O'Brien: *Watershed Sculptures*

Drawings, maps, models, and ephemera from remedial watershed art projects.
Nevada Museum of Art, Center for Art + Environment Archive Collections.
Gift of Daniel McCormick & Mary O'Brien

Cedra Wood: *The Arctic Circle*

Journals, field notes and works from an artist expedition to Spitsbergen by a CA+E research fellow already represented in the archives.
Collection of Nevada Museum of Art, Center for Art + Environment Archive Collections. Gift of Cedra Wood

Chris Kannen: *An Antarctic Extended Season*

Work prints, drawings, watercolor studies, and digital materials from the first extended field season in the Ross Sea Region and Dry Valleys.
Collection of Nevada Museum of Art, Center for Art + Environment Archive Collections. Gift of Chris Kannen.



Erika Osborne: Mapping Bodily Projects

Bryndis Snæbjörnsdóttir & Mark Wilson: *nanoq: flat out and bluesome*

A cultural history and artist survey of taxidermic polar bears in the United Kingdom.
Collection of Nevada Museum of Art, Center for Art + Environment Archive Collection.
Purchased with a gift from Meg & Earl Tarble.

Fred Sigman: *The Las Vegas Wash*

400-plus color and black-and-white photographic negatives, journals, printed matter, newspaper clippings, and tear sheets of Las Vegas Wash work since 1970
Collection of Nevada Museum of Art, Center for Art + Environment Archive Collections.
Gift of Fred Sigman.

Jim Denevan: *Drawings and Out Standing in the Field*

Extensive digital records and selected work prints from land drawings executed worldwide.
Collection of Nevada Museum of Art, Center for Art + Environment Archive Collections.
Gift of Jim Denevan

EDUCATION

Diverse educational opportunities and experiences extended, deepened, and enhanced the understanding, knowledge, and appreciation of art and design for the Museum's varied audiences in 2013.

Popular public programs included distinctive exhibition lectures by art and architecture historians, anthropologists and conservation scientists. Special appearances included John King, Architecture Critic for the San Francisco Chronicle. Lasting partnerships were deepened with the Black Rock Design Institute, AIGA: The Professional Organization for Design, and the Black Rock Arts Foundation, highlighted by presentations given by Elizabeth Scarborough, Associate Director of Art Management of Burning Man. The perennially popular Art Bite program continued to engage, inspire, and teach new and returning audiences about art and design in the Museum, and the contexts in which it was created. Art Bite presentations of note included those by Alan Hess in relation to William L. Pereira, and Megan Berner performing in character as Frida Kahlo. In addition, a new collaboration with Artemisia Movie House offered a remarkable array of international films in the fall of 2013.



While continuing to offer diverse and wide-ranging art and design courses and experiences to the community, the E.L. Cord Museum School grew in course offerings and student participation. Highlights included The Artists' Roundtable Series, Studio Photography, Multimedia Design offered in partnership with International Game Technology, and Photoshop Techniques. The School served 1452 students in 222 courses – a significant increase from years past and continued to offer a blend of traditional media courses and

design courses for students of all ages and skill levels. The Art High and Mini Masters after-school series gained further traction and offered foundational and portfolio development skills to young students.

The Museum continues to present community and youth-based programming designed for visitors of all ages. The Museum partnered with the Holland Project to present Teen Art Night, a 3-Minute Film Competition, Forage: A Roaming Gallery and the 4x4x48 Music Video Challenge as well as “*The Stanger Show*,” an artist-mentor program partnering local artists with students from Hug High School. The artists/student teams created original artworks for a final exhibition at the Holland Project.

The Hands ON! Second Saturday program continued to grow, welcoming over 10,000 individuals throughout the year. This FREE, family-focused monthly program features community collaborations, exhibition themed programming, culturally based projects and performances.

In 2013 the Museum launched the El Arte initiative, a core institutional model designed to advance cultural understanding and engagement



Throwing pottery during a Museum School class

through sustainable, focused programs, exhibitions and community based partnerships with the goal of advancing our engagement with the rapidly growing Hispanic/Latino population in Northern Nevada.

The Museum's School Tour Programs provided essential creative learning opportunities for nearly 7,000 children in 86 schools. Alongside these programs, educator programs engaged over 400 teachers in thinking about how to incorporate art and design learning in their Common Core-aligned curricula in northern Nevada.

AUDIENCE

Survey results indicate the Museum audience skews approximately 60%-40% female/male, Caucasian, 45+. Knowing this, PR and Marketing efforts have been designed both to grow and retain this core audience while simultaneously reaching out to a younger and more diverse demographic, especially Hispanic and Latinos, working professionals (25-45) and those with young families. Communications with this group are key to engaging a dedicated donor base to champion current and future campaigns.

The majority of out-of-market visitors to the Museum travel primarily from the Sacramento area, I-80 Corridor, neighboring Lake Tahoe and San Francisco Bay Area. Data supports the Museum's media relations and advertising strategies to penetrate these markets.

In 2013, the Nevada Museum of Art experienced consistent growth across its two primary social media platforms, Twitter and Facebook. Museum social media strategy primarily consisted of interactive, organic (unpaid) posts designed to garner maximum user engagement. For *Toulouse-Lautrec and La Vie Moderne* exhibit we supplemented with paid posts during the run of show, ending the year with a successful gain of 1,980 likes.



FACEBOOK GROWTH IN LIKES

January 6,910  December 8,900

70% of Museum audience frequent Facebook

95% organic reach and growth (unpaid)



Twitter has been a useful tool for engaging out-of-market followers and for connecting with media and art professionals. Throughout the year, the Museum consistently gained followers and experienced moderate engagement, concluding with approximately 2,100 followers at year-end.



Recognizing Instagram as a regularly frequented platform by Museum visitors developed a 2014 strategy to launch and begin utilizing this platform.

ADVANCEMENT

The year 2013 proved to be an exceptional year of support from foundations, corporations, individuals and government entities, as the Museum was awarded over 100 grants and received gifts and pledges totaling in excess of \$2.9 million.

The Museum is grateful for the support of our generous feature exhibition lead sponsors including The Bretzlaff Foundation, Nancy and Martin Cohen, E.L. Cord Foundation, Irene and George Drews, Thelma B. and Thomas P. Hart Foundation, I. Heidi Loeb Hegerich, and Louise A. Tarble Foundation. Major Sponsors of our feature exhibitions included Bally Technologies, Goldcorp, USA, Brian and Nancy Kennedy, Reno Orthopaedic Clinic, Volunteers in Art (VIA) and Wells Fargo.

The Museum continued to offer exclusive opportunities to its members. Art Trips offer our membership more exposure to the greater art world and access to private collections, tours and receptions. In 2013, 24 members experienced a 10-day trip to Berlin, Germany which featured studio and collections visits with some of the most admired artists and art world contacts in Europe. The Museum also reimagined the Members' Openings, giving the events a more festive and celebratory tone. This new concept made its debut with the Masquerade at the Moulin Rouge where the atrium was converted to a French cabaret. Guests enjoyed hors d'oeuvres, desserts and cocktails while dancing into the evening.



Costumed guests celebrate *Toulouse Lautrec and La Vie Moderne*

The Corporate Membership Program added new member benefits and privileges and enjoyed an increase in revenue. A Planned Giving Program was also created for those that want to ensure the Museum's future and enhance their community with estate planning and legacy gifts.

The Center for Art + Environment continued to grow its national and international reputation and welcomed Los Angeles-based Metabolic Studio as a new donor in 2012. Additional support was provided by the John Ben Snow Foundation. The Western States Arts Federation (WESTAF) granted a gift to support VENUE, a Center project involving a traveling interview studio and whose mission is to capture the latest ideas set forth by our nation's leading innovators, thinkers and trendsetters.

The outreach and education programs of the Nevada Museum of Art also enjoyed robust support. The Museum's popular Hands ON! program was merged with Second Saturdays are FREE thanks to the Nightingale Family Foundation and was renamed Hands ON! on Second Saturday. This new format enabled the Museum to increase the number of families who enjoyed intergenerational art experiences, Museum tours, storytelling and live performances. In 2012, over 8,000 participants enjoyed Hands ON! on Second Saturdays. In 2013, the Museum was the recipient of four major gifts that greatly advanced the Museum's mission. For the first time, the Museum received a generous grant from The Hearst Foundations in support of the teen art initiatives. The three-year grant will help to fund Free High School Admission, Teen Art Night, *The Stranger Show*, The Scholastic Art Awards, Art High classes available through the E. L. Cord Museum School and the Portfolio Development Program. The El Arte Initiative received support from IGT and Wells Fargo.

The Museum's educational programs were generously funded, including annual gifts from the E. L. Cord Foundation, Charles N. Mathewson Foundation, and the Nell J. Redfield Foundation. The School Tour Program provides critical education in art and design as well as art making experiences for over 8,000 K- college level students and was underwritten by the Confidence Foundation, Fairweather Foundation, John Shaw Field Foundation, Thelma B. and Thomas P. Hart Foundation, Roxie and Azad Joseph Foundation, Robert & Dorothy Keyser Foundation, Arthur and Mae Orvis Foundation, Sato Foundation, Charles H. Stout Foundation, as well as a generous gift from Nevada Humanities. Corporate support for the program was received from Bank of America, Edgewood Companies, IGT, and Western Nevada Supply Co.



Local and national sponsorship helped to support *The Scholastic Art Awards*

Public education programs were also generously supported by our local community. The Nightingale Family Foundation continued to underwrite free admission to Hands ON! Second Saturdays, with additional programmatic funding by Art4Moore, City of Reno Arts and Culture Commission, Leonette Foundation, Charles B. Mathewson Foundation CLAT #5, Sato Foundation, and the Terry Lee Wolls Foundation. All of the Museum's public programs were supported through additional funding from the Nevada Arts Council.

The Nevada Museum of Art would not be able to accomplish all that it does without the enthusiasm and commitment of our volunteers. In 2013, the Volunteers in Art (VIA)

worked with staff as individuals, in teams, and in elected Councils, donating over 9400 hours of service to various activities and programs presented by the Museum. Using the national average of \$22.55 per hour, as determined by the non-profit organization Independent Sector, this donation of labor is the equivalent of more than \$212,511 in in-kind services. We gratefully acknowledge the dedication of generosity of each of our volunteers.



Volunteers help to staff programs such as HandsON! Second Saturday

FINANCIAL REPORT

ASSETS

Current Assets	\$2,779,788
Property and Equipment, net	\$13,722,207
Investments and long-term pledges receivable, net	\$11,729,985
Permanent Collections	\$5,166,329
	<u>\$33,398,309</u>

LIABILITIES

Current Liabilities	\$1,319,787
Long-Term Deferred Revenue	\$1,502,000
Long-term Debt	\$44,347
	<u>\$2,866,134</u>

NET ASSETS

Unrestricted and Designated	\$20,006,496
Temporarily Restricted	\$6,425,321
Permanently Restricted	\$4,100,358
	<u>\$30,532,175</u>
	<u>\$33,398,309</u>

INCOME

Gifts, Grants and Sponsorships	\$3,286,176
Sierra Circle Membership	337,167
General Membership	328,122
Special Event Sales, net	262,868
Endowment Income	277,648
Museum Rental	262,502
Store & Library Book Sales, net	109,758
Admission	136,415
Education	136,129
Interest & Other Income	55,230
	<u>5,192,015</u>

EXPENSES

Program Services	
Museum Activities and Exhibits	3,554,663
Museum Events	633,420
Supporting Services	
General and Administrative	503,943
Development and Fundraising	544,000
	<u>5,236,026</u>

OTHER GAINS AND LOSSES

Change in Net Assets	1,400,892
	<u>\$1,356,881</u>

EXPENSES

Personnel and Benefits	2,103,174
Facilities	576,183
Artists, Lecturers, and Contract Labor	521,865
Depreciation	434,856
Program & Exhibition Fees	427,785
Promotion & Media	321,772
Receptions and Exhibition Events	308,719
Excursions and Host Expenses	183,596
Office Expenses and Supplies	178,331
Printing, Postage & Delivery	131,623
Staff Travel and Development	48,122
	<u>5,236,026</u>

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