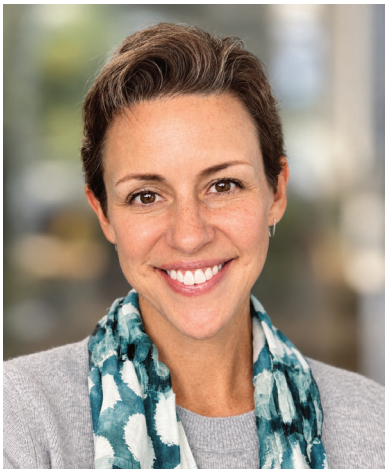
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Annual Report

Nora Eccles Harrison Museum of Art
UtahStateUniversity.



Message from the Director

This was a remarkable year for the Nora Eccles Harrison Museum of Art—a year of growth, and discovery. Most importantly, it was the inaugural year of our new Wanlass Center for Art Education and Research. The Center is already transforming how we engage with our collection and audiences by creating opportunities for deeper research and learning, expanding our reach across Utah State University, supporting K–12 and community programming, and providing space for our growing collection.

We also continued to expand our reach. We added two staff positions, increased engagement with USU classes by 30%, welcoming more than 100 USU classes to the museum, and saw onsite visitation increase 11.5%. While these numbers are important, the true measure of our success is the impact of the experiences we create—spaces that encourage learning, critical thinking, curiosity, connection, and well-being.

The Lure and Lore of the West embodied this vision. Curator Danielle Stewart, PhD. brought together works from NEHMA's collection with collections from across USU, creating new ways to consider the history, culture, landscape, and mythology of the American West. Eight interns—from high school through graduate school—participated in the exhibition's research and development, gaining meaningful experience in the museum field.

The exhibition also created opportunities for interdisciplinary learning. Visitors encountered works alongside fossils from the Geology Museum, plant specimens from the USU Herbarium, and recordings of local Bigfoot sightings from the USU Folklore Archive. Our Mobile Art Truck and K–12 programs embraced these stories, connecting art with Utah's core curriculum in English, Social Studies, and Art, introducing students to the many ways art can help us understand our world.

Presented alongside The Lure and Lore of the West, Meet the Fletchers and Jim Mangan: The Crick offered complementary perspectives on the idea of the West, demonstrating the breadth of our collection and our commitment to presenting diverse ways of seeing and understanding place.

We also strengthened the foundation of our work by adding 55 artworks to the permanent collection through purchases and gifts. These acquisitions reflect the generosity of collectors who believe in NEHMA's mission and understand the importance of building a collection for future generations.

We were honored to receive recognition from the Western Museums Association and the Association for State and Local History for Repainting the I: The Intermountain Inter-Tribal Indian School Murals. This recognition affirmed that the work we are doing is recognized nationally and valued by the broader museum and history fields, while also being important to our state and region.

None of this would be possible without our extraordinary staff, board, university partners, donors, artists, students, and community. Together, we are building a museum that is not simply a place to see art, but a place to learn, question, connect, imagine, and belong.

The Wanlass Center has given us more than a new space—it has expanded what we can imagine for NEHMA. I am deeply grateful to everyone who has helped make this remarkable year possible, and I look forward to all that we will continue to build together.



Katie Lee-Koven
Executive Director & Chief Curator
Nora Eccles Harrison Museum of Art
Utah State University

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History of NEHMA

Named for its benefactor, the Nora Eccles Harrison Museum of Art was founded in 1982 through an insightful and generous gift from the Nora Eccles Treadwell Foundation. The Museum's 23,000 square foot, four-level purpose-built facility was designed by architect Edward Larabee Barnes. Emphasizing 20th- and 21st-century American art with an emphasis on art in the American West, today the collection consists of over 6,000 artworks. The Museum organizes temporary exhibitions and numerous public events, all free of charge, to provide educational opportunities for USU undergraduate and graduate students as well as K-12 and community groups. These include class meetings, artist talks, curator talks, film screenings, educational activities, and tours designed to interpret, present, and foster learning about visual art. NEHMA also leads programs such as its Museum + Music Series and Community Art Days that are geared to bring together families, the community, and University. The Museum and the Wanlass Center for Art Education and Research provide educational opportunities for USU undergraduate and graduate students pursuing professional careers in the museum field through on-the-job training, independent study, and internships.

About the Museum

The mission of the Nora Eccles Harrison Museum of Art is to foster engagement with modern and contemporary art to facilitate learning and promote dialogue about ideas important to the people of Utah and the mission of Utah State University.

Who is Nora Eccles Treadwell Harrison?

Called "Noni" by family and close friends, Mrs. Harrison's achievements went beyond benefaction. Her captivating personality, determined stewardship, and love of ceramics helped create a world filled with visual adventures. She was friend and patron to potters throughout the West. She was also an avid raconteur of contemporary art, spending time away from her potter's wheel to visit galleries, museums, and the artists whose works she admired. Joining Nora on her myriad travels until his death in 1972, was her husband, Walter Treadwell. The future course of the Museum was carefully laid by Nora Eccles Harrison. With her second husband, Richard Harrison, she propelled the institution to center stage with a magnificent gift of the museum building and more than four hundred objects, including some of her own handywork, which represent the vessel tradition. These objects form the nucleus of the continually expanding ceramics collection, which currently numbers over 1,200 pieces.

NEHMA Advancement Advisory Board

Janis Boettinger, PhD
Vice Provost & Director of the Office of Global Engagement, Utah State University

Noelle Cockett, PhD
Professor & Former USU President

Kerri Davidson (Ex-Officio Member)
Vice President of Institutional Affairs & Chief of Staff

Dan Diem
Business Consultant & Art Collector

Darren Parry
Former Chairman, Northwestern Shoshone Tribe

Billie Sessions, PhD
Professor Emeritus, California State University (San Bernadino), Curator & Artist

Diane Stewart
Gallery Owner & Art Collector

Tyler Tolson
CEO, Denik

Megan Wanlass
Theater Executive, Board Member, Kathryn C. Wanlass Foundation

Matthew White (Ex-Officio Member)
Vice President of Advancement, Utah State University



Unknown Native American
Returning Home Mural from Intermountain Intertribal Indian School (detail), circa 1950
Oil on masonite
33.5 x 142 inches
Museum Permanent Collection

Awards

It was an exciting year for NEHMA, with three prestigious awards recognizing the significance of *Repainting the I: The Intermountain Intertribal Indian School Murals*.

The American Association for State and Local History announced its national **Award of Excellence** to USU's Nora Eccles Harrison Museum of Art for ***Repainting the I: The Intermountain Intertribal Indian School Murals***. The AASLH Leadership in History Awards are the most prestigious recognition for achievement in the preservation and interpretation of state and local history. "This project has been the most rewarding experience in my museum career, and I know my entire team feels the same way," said Katie Lee-Koven, NEHMA executive director and curator. "As 'curator,' I really worked as a facilitator to ensure that the goals of the alumni who attended Intermountain were also our goals. They told us they wanted to be sure that the Intermountain Indian School was not forgotten because it played such a significant role in their lives, so that's what we focused on. Every decision involved multiple former students and teachers who attended the school along with our staff and scholars. We are very grateful to AASLH for this recognition."

Repainting the I was also the recipient of **The Charles Redd Center for Western Studies Award for Exhibition Excellence,** one of the most esteemed honors a museum can receive. It was selected from over 500 nominated museums. The award celebrates exhibitions that significantly advance our understanding of the American West. For NEHMA, this recognition highlights the profound cultural importance of ***Repainting the I***. Zaira Arredondo, NEHMA's Director of Collection Management and Exhibition Planning, traveled to the Western Museum Association's conference in Reno, NV, to accept the award on behalf of the museum. "The response has been more wonderful than we could have ever imagined. Former students and teachers have shared stories, tears, and gratitude that affirms the importance of preserving this history. This project is about stewardship, collaboration, and honoring voices that have too often been silenced."

USU Student Kate Peterson won a **Rocky Mountain Student Emmy** for her documentary ***A Sense of Self & Home – Intermountain Intertribal Indian School Art***. Working with her media Professor Brian Champagne, the film was screened and selected by the National Academy of Television Arts & Sciences Rocky Mountain Chapter, which honors elite student journalism in the mountain west. The short film was displayed in the exhibition and on the museum's media channels.

Impact at a Glance

The Nora Eccles Harrison Museum of Art served a total of **49,820 people** including on-site and off-site!

NEHMA welcomed **25,785 visitors on-site.**

2,450 USU students from 101 USU classes used NEHMA as a learning resource through curated class visits.

NEHMA Educators served **29,141 youth and teachers** on and off-site.

- **10,600** K-12 Mobile Art Truck visits saw over double the students at **71 schools** across the state, from Logan to Escalante.
- **13,345** K-12 students and teachers at **98 schools** received art kits.
- **5,196** K-12 students and teachers from **102 schools/classes** in Logan, Cache, Rich and Box Elder Counties visited NEHMA.

10,400 people participated in special events at NEHMA.

The Museum presented **8 exhibitions** over the course of the academic year.

55 Artworks were added to NEHMA's collections

Programs

NEHMA has a wide array of programming options that serve patrons of all ages and demographics--from toddlers to seniors!

USU Student Outreach

During the 2025-2026 school year, 101 classes visited NEHMA and the new Wanlass Center for Art Education and Research. This was our first academic year offering class engagement in the Wanlass Center, and **22 classes** used the new facility for in-depth sessions. Academic Engagement saw a 10% increase in the number of classes that attended NEHMA or the Wanlass Center and an almost 20% increase in the number of students. There is still room for growth, but the schedule of class visits and academic events was operating at or near capacity by the end of the Spring semester.

Artist Talks

Over 1,000 USU students, faculty and community members attended NEHMA talks throughout the year, with opportunities to meet visiting artists and curators in the galleries and through on-campus studio visits. Featured speakers included *Exploding Native Inevitable* curators **Brad Kalhammer** and **Dan Mills;** photographer **Jim Mangan,** who participated in a panel discussion with author **Judith Freeman** and the "Boys" from Short Crick as part of *Jim Mangan: The Crick;* and BYU Professor James Swensen and Ronald Jenkins, grandson of Calvin Fletcher in conjunction with the *Meet the Fletchers* exhibition. NEHMA also partnered with the Art + Design department to bring artists **Gregg Deal** and **Tyrrell Tapaha** to campus as part of the department's Communitas lecture series.

Mobile Art Truck

NEHMA's Mobile Art Truck travels to schools across the state and provides opportunities for both local and out-of-area audiences of all ages and abilities to engage with an exhibition and participate in art-making activities. The Mobile Art Truck serves as an extension of our museum through its installation and interactive activities that foster critical thinking, engagement, and understanding of art in a way that community members might not experience otherwise. NEHMA's Mobile Art Truck served **10,600 students and teachers at 71 primary and secondary schools** across the state.

K–12 Museum Visits

School students across the region are invited to come and explore NEHMA's exhibitions in person and learn about art and participate in artmaking experiences. Grade level core learning standards are embedded in these experiences. This year, NEHMA welcomed **5,196 K-12 students** and teachers from **102 different schools** in Logan, Cache, Rich and Box Elder Counties.



Visiting artist Tyrrell Tapaha (far right) speaking with students in the *Exploding Native Inevitable* exhibition.

Exploring Art Kits

The Exploring Art Kit includes a video, lesson, slide show, art reproductions, and hands on art supplies mailed directly to schools throughout Utah. The kit is free! NEHMA sent its art kits to **13,345 students at 98 schools.**

Community Art Days

NEHMA hosts Community Art Day on the second Saturday of the month, where families and community members engage in art-making activities focused on themes inspired by museum exhibitions and collections. Community Art Day reached a over **1,340 community members,** and the program continues to grow each year.

Mini Makers: Toddler Art Exploration

Four times a month, NEHMA hosted a Mini Makers class, a toddler art exploration experience where caregivers and toddlers ages 2-5 experience art through creativity, playing, and making. Mini Makers grew to over **300 participants this year.**



Día de Los Muertos Ofrenda & Celebration

Día de Los Muertos, or Day of the Dead, is a celebration of life and death that connects family members and allows people to grow closer with their loved ones. NEHMA celebrates this tradition by creating a large ofrenda (offering table) in the lobby of the museum, with calaveras (decorated skulls), photos, food, candles, and marigold flowers to represent different kinds of ofrendas. NEHMA partnered with USU's Center for Community on a procession of mariachi players singing across campus, ending with pan de muerto (traditional bread) and Mexican hot chocolate at the NEHMA, with over **300 students and community members** participating.

NEHMA Summer Camp

Inspired by the exhibition, *The Lure and Lore of the West,* summer camp was held for children ages 5-12. In the wild and wonderful West, participants discovered amazing places, interesting people, and strange stories, including mysterious creatures called Cryptids that might (or might not!) be real. NEHMA welcomed **100 camp attendees** this year.

Inspired by

100 teenagers gathered for "Inspired By," an art-making class that took place at NEHMA over the summer. Participants met in sessions over the summer, where they made art inspired by works from the collection.

NEHMA in the News

NEHMA's exhibitions and programs were covered by newspapers and publications throughout the state. An exciting standout was an architectural review in the *Wall Street Journal* by architectural critic Michael J. Lewis.

THE WALL STREET JOURNAL.

At Utah State University, a Building Finds Strength in Smallness

The new Wanlass Center for Art Education and Research makes clever, elegant use of its compact footprint.

By Michael J. Lewis

Sept. 6, 2025 7:00 am ET



The Wanlass Center PHOTO: LEVI SIM, UTAH STATE UNIVERSITY

Logan, Utah

The Wanlass Center for Art Education and Research is that rarity in contemporary academic architecture, the small well-built thing. Rare because modern construction codes have made it difficult to make a decent small building. They have made walls and roofs thicker; doors, corridors and restrooms larger; and stairs wider and more strategically placed. That last provision alone can increase a building's footprint by some 15% to 20%. When a college tears a building down today, its replacement will always be larger.

Full article can be read at: https://www.wsj.com/arts-culture/fine-art/at-utah-state-university-a-building-finds-strength-in-smallness-1de66724

Exhibitions

In Fiscal Year 2025–2026, NEHMA curated 6 exhibitions and hosted 2 traveling exhibitions, exploring ideas from the western landscape, to mental wellness, to Indigenous contemporary art.

The Lure and Lore of the West

January 20, 2026 – May 8, 2027

The Lure and Lore of the West explores the blurred lines between Western myth and history, from the dinosaur bones that inspired monster legends to the red rock formations that were supposed to be hiding places for treasure. Incorporating artworks from the late nineteenth century to the present, it highlights images of popular Western characters like prospectors, pioneers, and cowboys and includes a life-sized Bigfoot skeleton "unearthed" by the artist Clayton Bailey. The exhibition also reflects on the region's most vital resource: its rugged landscapes. Photographs by Ansel Adams, Harry Reuben Reynolds, and Ralph Clark showcase vistas from our western State and National Parks, which increasingly face pressure from mass tourism and development. As wilderness disappears, the show asks: What stories will remain? What new legends will emerge? Which wild spaces will endure for future generations?

The exhibition touches on themes like travel, exploration, and western expansion; myths and monsters of the West; heroes and legends, especially those surrounding American cowboys, outlaws; natural resources, agriculture, and homesteading; and the majestic Western sublime. Curated by Danielle Stewart, PhD. with curatorial research and contributions provided by USU graduate and undergraduate interns in addition to high school interns.



Roy DeForest
Bigfoot 2, 1985
Lithograph
33.125 x 44.875 x 1.625 in.
Museum Purchase with the Charter Member Endowment Fund

Jim Mangan: The Crick

February 21, 2026 – July 25, 2026

American photographer Jim Mangan began ***The Crick*** as a photographic survey of the unorthodox architecture of Fundamentalist Church of Jesus Christ of Latter-Day Saints (FLDS) houses in the Utah-Arizona border town of Short Creek. He soon found that the bigger story lay in a group of teenage boys navigating their disintegrating community, fractured after leader Warren Jeffs was imprisoned in 2011. These subjects were children at the time of the fallout, who remained with their families in Short Creek as others elected to leave the town altogether.

The Crick is a meditation on religious succession, patriarchal systems, zealotry and fraternity in the life built by these young men. Mangan's pictures transport the reader into an alternate reality of the boys' making: where they explore the rugged terrain of southern Utah, northern Arizona and southern Nevada on horseback, emulating old-time explorers of the Western frontier. His "ecological and sociological approach" to this series, spanning five years, depicts the playfulness of youth against the capricious landscape of the American West. In both their real and imaginary worlds, these subjects have gained a knowledge of and closeness to nature that has largely been lost in the conventions of modern life.



Jim Mangan
The Ring, 2020-2025
Archival pigment print
30 x 45 inches
Courtesy of the artist



Irene Fletcher
Self Portrait, c. 1928
Oil on canvas
24.5x18.5 in.
Promised Gift from the collection of
George R. Wanlass

Meet the Fletchers

February 21, 2026 – July 25, 2026

In 1907 Utah State University, then Utah State Agricultural College, hired a recent BYU graduate Calvin Fletcher as the first Art faculty member and first head of the college's art department. Fletcher remained in the role for the next forty years, mentoring scores of students and establishing Logan as the epicenter of Modern art in Utah. Fletcher studied in New York, Chicago, London, and Paris who was open to a wide range of stylistic experimentation.

Despite his professional success, Fletcher's life was marked by the tragic loss of his first two wives, Sarah and Zettie. In 1926 he married one of his students named Irene Thompson. Together Calvin and Irene raised fourteen children, including the artist Dale Thompson Fletcher. This exhibition features the work of Calvin, Irene, and Dale, showcasing the ways the family members taught and cared for each other. While each of the three produced in distinctive styles, they shared a common commitment to artistic experimentation and the Fletcher family legacy. The exhibition was co-curated by Danielle Stewart, Phd, (USU) and James Swensen, PhD, (BYU).



Calvin Fletcher
Pioneer Home
Oil on canvas
26.5 x 30.5 x 3 in.
Museum Permanent Collection

Exploding Native Inevitable

August 20 – November 29, 2025



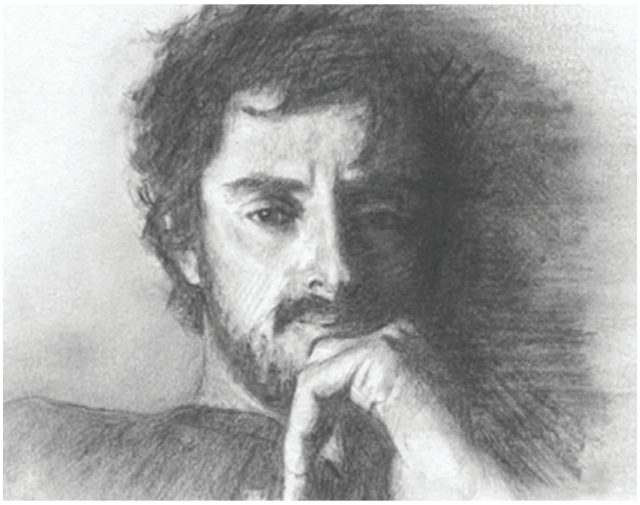
Exploding Native Inevitable was an exhibition of work by twelve contemporary Indigenous artists and two collaboratives. Exhibiting artists range from emerging to elders. The artists build on cultural traditions, push new creative boundaries, and represent some of the extraordinary work being created by Indigenous artists across the land. The exhibition title riffs on Andy Warhol's 1966-67 Exploding Plastic Inevitable, which featured a series of multimedia events that extended the exhibition beyond the gallery. The exhibition includes work by Norman Akers, Nizhonniya Austin, Alison Bremner, Jaque Fragua, Raven Halfmoon, Elisa Harkins, Sky Hopinka, Terran Last Gun, Fox Maxy, New Red Order, Mali Obomsawin & Lokotah Sanborn, Sarah Rowe, Duane Slick, and Tyrrell Tapaha. ***Exploding Native Inevitable*** was curated by Brad Kahlhamer and Dan Mills and organized by the Bates College Museum of Art.

Norman Akers (Osage Nation, b. 1958 Fairfax, Oklahoma; lives in Lawrence, Kansas),
Watchful Eye, 2023 oil on canvas,
78 x 68 inches
Bates College Museum of Art purchase with the Elizabeth A. Gregory MD '38 Fund, the Dorothy Stiles Blankfort '31 Fund, the Abraham and Bella Margolis Art Fund, and Synergy Diversify the Collections Fund

Drug Addiction: Real People, Real Stories. Into Light Project – Utah

February 21, 2026 – July 25, 2026

Into Light is a national project that seeks to partner with one museum in each of the fifty states to change the conversation about drug addiction through the power of portraiture and storytelling. The exhibition, ***Drug Addiction: Real People, Real Stories***, features fifteen original, hand-drawn portraits and poignant narratives about people across the state who have died from drug overdose, drug poisoning, or related causes. The exhibition also includes fifteen portrait reproductions from other states that have already participated in the project. By sharing these stories, we aim to foster understanding, break down stigma, and inspire hope within the community. Together, we can create a compassionate dialogue around this critical issue. The exhibition was organized by the Into Light Project.



Theresa Clower
Devin Bearden
Graphite on Paper,
Courtesy of The INTO LIGHT Project

Repainting the I: The Intermountain Intertribal Indian School

January 25, 2025 – January 17, 2026

Repainting the I features eleven murals that once adorned the walls of the Intermountain Indian School in Brigham City, UT. In 2013, when Utah State University purchased the land on which the former school sat, these murals were found in a garage. Someone in the community had removed and saved a small selection of the artworks before the buildings were torn down. The Nora Eccles Harrison Museum of Art has worked with Intermountain alumni, scholars, and tribal leaders to preserve these works of art. This is the first time these restored murals are available for the public to view.

Intermountain was one of the 523 Native American boarding schools that dotted the United States during the nineteenth and twentieth centuries. Nationally renowned Chiricahua Apache artist Allan Houser taught art at Intermountain for almost a decade. Houser and some other faculty and staff at Intermountain embraced the arts and encouraged students' creative self-expression. Art with Indigenous themes was prominently displayed across campus, adorning hallways and dorm rooms.



Unknown Native American Artist
A Traditional with a Modern Twist, circa 1950
Acrylic on plaster
72.75" H x 61.125" W
Museum Permanent Collection

Eagle Village: Sheila Nadimi

January 24, 2025 – January 17, 2026



Using a manual Hasselblad medium-format camera, multi-disciplinary artist Sheila Nadimi first set out in 1996 to photograph what was left of the Intermountain Indian School. The campus was comprised of twenty-seven dormitory buildings, two school buildings, a gymnasium, and a maintenance building. Nadimi chose photography as a medium for this project to convey the overall sense, which the artist calls 'mapping,' of this architectural site, which she photographed until 2021—over a twenty-five-year period, following the demolition of the buildings and clearing of the land. Initially intrigued by the austere architecture, once inside, she found that the imprint of the former Native American students was still there, seen in artwork on the walls throughout the buildings.

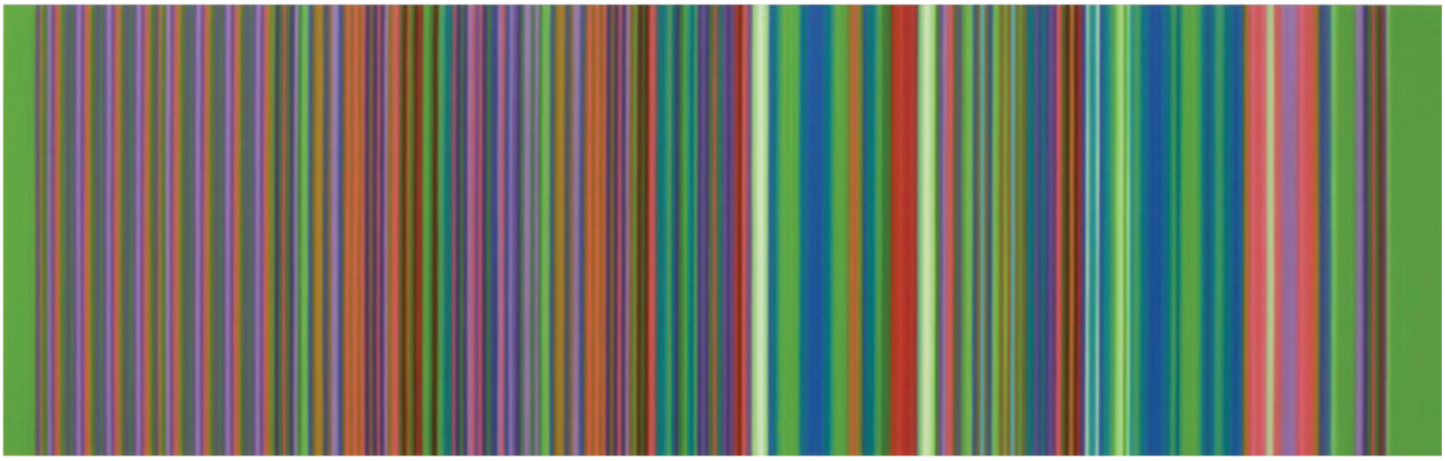
Sheila Nadimi
Dormitory Building, Exterior, 1996-2021
Archival inkjet on Hahnemuhle rag paper,
30 x 30 inches

FY2026 Collection Acquisitions

The NEHMA added 55 artworks to the collection through gifts and purchases. Below is a list of artists.

Evelyn Ackerman
Martin Baer
Adam Bateman
Tim Bavington
Benjamin F. Berlin
John Bernhardt
Robert Brady
William Theophilus Brown
Hans Gustav Burkhardt
Iván Carmona
Edward Sheriff Curtis
Tony De Los Reyes
Gregg Deal
Angela Ellsworth
June Felter
Howard Lee Fried
Kenneth Scott Friedman
Jerry Fuhriman
Rupert García
Sonia Gechtoff
Sidney Gordin
Johan Hagemeyer
Judy Hill
Richard Jackson
Alton Kelley
James Kelly
John Knight
James Lavadour
Frederico Lebrun
Gilbert Luján Sanchez aka Magu Luján
Helen Lundeberg
Kate Malone
Stanley Mouse aka Stanley George Miller
Lee Mullican
Sheila Nadimi
John Neely
Ronna Neuenschwander
Margaret Nielsen
Jim Phillips
Nancy Pierson
Winold Reiss
Frederick Hurten Rhead
Adelaide Alsop Robineau
Richards Ruben
Jon Serl
Jim Shaw
Richard Shelton
Howard Smith
Linda Vallejo
Stan Washburn
William T. Wiley
Wes Wilson
Paul Wonner
Unknown Zuni Pueblo

Collection Acquisition Highlights



Tim Bavington, b. 1966, England
Spring (At Last), 2007
Synthetic polymers on canvas
52 x 192 x 2 inches
Gift of Jonathan, Charlie & Bill Freedman

Named after the title of a song that musician Paul Weller released in 2002, Tim Bavington's painting ***Spring (At Last)*** translates melodies and baselines into vertical bars of color. As the celebrated art critic and theorist Dave Hickey (1938-2021) said of Bavington's work, "He paints stripes, or slacks, or bands of stripes, that signify clefs to describe expressive melodic lines played by an electric guitar. Note lengths are translated into stripe widths. The scale is translated into a spectrum of hues around triads in a key. The hues vary in pitch and value. Among other things, this method solves the "stripe-painter's problem:" what color goes next to which? This is given in the music. As a result, Bavington's paintings are easily as synthetic as the most disciplined conceptualization and easily more remote. They begin as crypto-expressive narratives. Bavington encodes expressive music into bright and frozen waterfalls in fog."

Born in England in 1966, Bavington lives in Las Vegas, Nevada, and graduated with a BFA from Art Center College of Design, Los Angeles, in 1990 and with an MFA from the University of Nevada, Las Vegas. ***Spring (At Last)*** joins other works of art in the NEHMA collection by artists who had Hickey as a professor at the University of Nevada including works by Reverand Ethan Acres, Philip Argent, and Sush Machida Gaikotsu. The museum would like to thank Jonathan, Charlie & Bill Freedman for the generous gift of ***Spring (At Last).***



Adelaide Alsop Robineau (1865-1929), American
Untitled, 1910
Porcelain
3 ¼ x 6 ¾ inches diameter
Gift of the Kathryn C. Wanlass Foundation

Adelaide Robineau is considered the most influential American porcelain artist of the early 1900s. Her interest in art began with china painting, a popular hobby among women of leisure in mid-19th century New England, and with taking lessons from the noted impressionist William Merritt Chase. By the turn of the 20th century, however, she was fully committed to ceramics. She and her husband, French ceramicist Samuel E. Robineau, launched the nationally important ceramics publication ***Keramic Studio,*** and moved to Syracuse, New York, where they made pottery in a studio attached to their house while teaching ceramics at Syracuse University. Syracuse's important Ceramic National was founded in honor of Adelaide and in its early years called the Robineau Memorial Exhibition.

Robineau taught on the staff of the People's University in University City, Missouri as well. She created the porcelain bowl ***Untitled,*** 1910, the year that ceramic classes were first added to the curriculum at People's University. She taught there along with ceramic artists Kathryn Cherry, Taxile Doat, and Frederick Hurten Rhead. The discovery of a vein of Kaolin clay (a material perfect for making high fire porcelain ceramics) during the excavation of an office building at the People's University made it an ideal place to focus on porcelain ceramics. Robineau's work with porcelain is distinguished by her refusal to use the material—a highly refined white clay—as a backdrop for decorative painting on glazed ceramics, which was popular at the time. With ***Untitled,*** 1910, Robineau instead chose to emphasize the shape of the pottery overall and imbued it with a flambé glaze, famous for its variegated streaks of copper-red, purple, and blue.



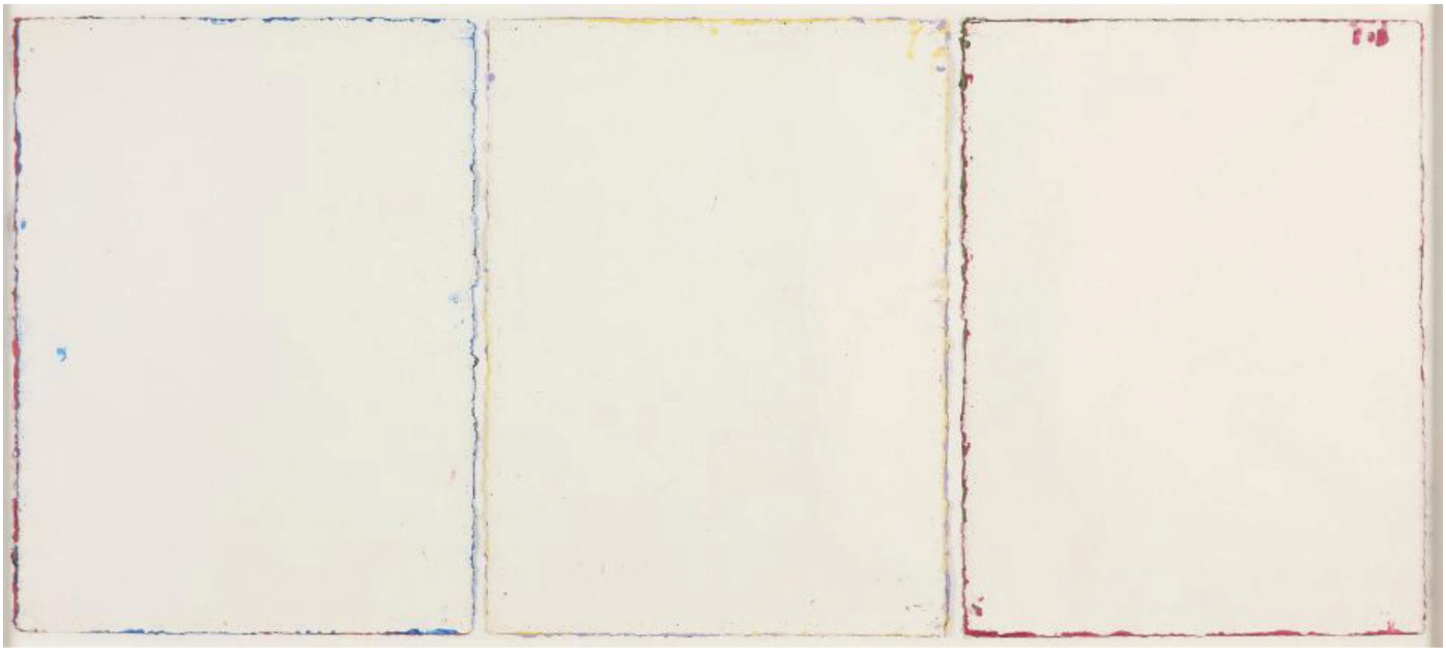
Gregg Deal, b. 1975, American
ZiggIndigenous, 2025
Acrylic and enamel paint on canvas
Museum purchase with funds provided by
Cris and Janae Baird

Gregg Deal is a painter, performer, musician, and disruptor. Describing this painting, the artist writes: "***ZiggIndigenous*** pairs the lightning bolt associated with David Bowie's ***Aladdin Sane*** record cover coupled with a well-known 1880 photograph of 'Shoshone Pete.' Imposing the face paint over this photograph is not only an action of defiance against what has informed Indigenous existence and western stereotypes, it also joins my own world view with the perception of my existence, disrupting the perspective by merging the old and the new. First Peoples existence lives in the past: the so-called relic image that can no longer physically exist in the minds of the settler colonialist. This informs the world view of Native Peoples so much that a shocking 40% of Americans believe that the Indigenous people of this continent are extinct. This proclaims that while Native, we are having an American experience the same as everyone else. We exist, but on our terms and unapologetically, in spite of what your predisposed perceptions are."

Born in Park City, UT and currently living in Colorado, Gregg Deal is a member of the Pyramid Lake Paiute Tribe. He studied painting and design at George Mason University in Virginia. He worked at the Smithsonian Institution's National Museum of the American Indian in Washington, DC and performed with James Luna in "Emendatio" at the Venice Biennale in 2005. This experience inspired Deal's well-known performance piece, ***Last American Indian on Earth***, where he completed everyday mundane experiences dressed in cheaply reproduced "made-in-China" Native-looking regalia. Deal has been an artist in residence at the Denver Art Museum and UC Berkeley. He regularly performs globally as the front man of punk band Dead Pioneers, centering on First Peoples perspectives, incorporating punk riffs with spoken word.



Gregg Deal with donors,
Cris and Janae Baird



Richard Jackson, b. 1939, American
Untitled, 1980
Acrylic and watercolor on paper
33 ½ x 73 inches framed
Gift of the Kathryn C. Wanlass Foundation

Confronted with three white rectangular panels, the colored edges of this painting quickly grab the viewer's visual attention. The regularity of the white paper provides a striking contrast to the irregular, serrated, and colored edges. In the 1960s art theorist Clement Greenberg had perceived a new direction in painting developing out of abstract expressionism. He coined the term Post-Painterly Abstraction to describe the work in conjunction with an exhibition of the same name at the Los Angeles County Museum of Art in 1964. What the works shared, according to Greenberg, was a new tendency to stress contrasts of pure hues, along with a rejection of the tactile application of paint in favor of staining the canvas with diluted paint. Often they also sought the use of hard-edge lines and uniform fields of color. Jackson cleverly, and with humor, plays with Greenberg's ideas by pushing the paint to the edges and using the unaltered white of the paper to stand in for a uniform field of color—in effect, no color has been used.

Richard Jackson was born in Sacramento in 1939 and attended Sacramento State College, studying engineering and taking art classes. Becoming more interested in art than engineering, Jackson began to encounter other artists who lived nearby, leading him to meet Bruce Nauman, Edward Keinholz, and the legendary curator Walter Hopps. In 1968, after Hopps moved to Texas, Jackson moved into his house in Pasadena, along with other artists including Bruce Nauman, Jason Rhoades, Joe Goode, and Larrry Bell. Jackson supported himself doing carpentry, contracting, and art handling, while developing his art.



John Knight, b. 1945, American
Chevron (from the Mirror series), c. 1985
Oak, mirrored glass
37 x 42 ½ x ¾ inches
Gift of the Kathryn C. Wanlass Foundation

Chevron was formerly in the collection of Jack Brogan (1930-2022), an important art fabricator and collaborator to Los Angeles artists in the second half of the 20th century. Brogan collaborated with John Knight on his ***Mirror*** series as a fabricator, and it's possible that ***Chevron*** was a gift from the artist to Brogan, as well as an homage to him. Brogan was a key collaborator and conservator of many of the most important works of art created in southern California in the 1970s and 80s.

As one can guess from the series title, the works in Knight's ***Mirror*** series all have mirrors, as does ***Chevron,*** although it differs from other works in the series. In ***Chevron*** the back of the mirror faces the viewer. Brogan was known for photographing the works of art he was conserving or fabricating to carefully document their transformation. However, in the process of taking the photographs, Brogan's reflection would invariably appear in the mirror in the photograph. The irony in that, is that Brogan's practice was to keep the history of the object intact while making his own collaborative work invisible. By denying the viewer the possibility of a reflection in the mirror of ***Chevron,*** Knight is wryly referencing Brogan as the works unknown collaborator.

John Knight was born in Hollywood, California. Knight first studied architecture in college but eventually changed his emphasis to art and became a leading exponent of conceptualism in Los Angeles. Knight also taught at The Southern California Institute of Architecture (SCI-Arc) in Los Angeles. He is well known for developing a teaching method with colleague Michael Asher that turned the traditional classroom studio into an intensely focused seminar environment. Art teaching and art making were subjected to a relentless examination that became known as institutional critique, which sought to make visible the social, political, economic, and historical underpinnings of art.



Rico Lebrun, (1900-1964), Italy
Black Plow, 1948
Casein on Masonite
80 x 36 ½ inches
Gift of the Charter Member Endowment, Jennifer and Anton Segerstrom, and Robert Hayden III and Rick Silver

Rico Lebrun was one of the most respected and acclaimed artists in Southern California in the 1940s and early 1950s. While the figure was always central to Lebrun's work, in ***Black Plow*** the artist pushed the boundaries of representation closer to abstraction in keeping with the rising importance of Abstract Expressionism and the work of artists like William de Kooning. Although an abstract painting, the source imagery for ***Black Plow*** was discarded agricultural equipment the artist discovered while living in the Santa Ynez Valley. In the catalogue for the exhibition ***Turning the Tide,*** art historian Susan Ehrlich comments that ***Black Plow*** was painted "a year after Lebrun's second wife committed suicide, it seems to embody the emotional residue of the artist's bereavement." It expresses the darkness and disintegration arising out of the horrors of the holocaust and the detonation of weapons of mass destruction during World War II.

Born in Naples, Italy, in 1900, Lebrun initially studied banking and journalism at the Naples Academy of Fine Arts from 1919 to 1921 before turning to art classes, and then trained at a stained-glass factory in Florence. In 1924 he relocated to the U.S. and worked as a commercial artist in Pittsburgh and New York, moving back to Italy in 1930 to study fresco painting with Luca Signorelli. In 1936 he relocated to California, where he taught at the Chouinard Art Institute from 1940-1946 and the Jepson Art Institute from 1947-1950, then directed Jepson until 1954 when it closed. Lebrun taught art classes at Walt Disney Studios during the production of the animated film ***Bambi.*** Throughout the 1940s, he exhibited in New York at the Julian Levy Gallery and in Los Angeles at Frank Perls Gallery. He was included in MOMA's "Americans 1942."



Linda Vallejo, b. 1951, American
A New Mythology, 2014
Acrylic and repurposed porcelain
12 x 13 x 9 inches
Gift of the Masi Kolb Collection
Collection of the Nora Eccles Harrison Museum of Art, Utah State University

A ***Dick and Jane*** book at a thrift store caught Linda Vallejo's attention in 2010. After purchasing the book Vallejo came up with the idea to change Dick and Jane's skin color. The thought led to a body of work in which Vallejo would repurpose objects, switching their skin color, thereby creating a Mexican pantheon of pop culture icons with brown skin and sometimes tattoos. The list included pop culture icons like Mickey and Minnie Mouse, Cinderella, Fred Flintstone, Barney Rubble, Elvis Presley, Marilyn Monroe, historical figures like Marie Antoinette and Louis-Auguste, and American presidents. ***A New Mythology,*** 2014, is part of the historical figurine series, with Bacchanalian putti playing with a goat, referring to the Greco-Roman god of wine, freedom, intoxication, and ecstasy. With ***A New Mythology*** Vallejo recoded a standard piece of pop culture kitsch with a tongue-in-cheek re-working of the standard default white (European) to brown (Mexican). Furthermore, ***A New Mythology*** is a nod to the steadily increasing Latino demographic in the United States.

Linda Vallejo was born in East Los Angeles in 1951. She received her BA from Whittier College in 1973 and then studied lithography at the University of Madrid in Spain before receiving her MFA degree from California State University, Long Beach, in 1978. Vallejo was involved with East Los Angeles's fabled Self-Help Graphics both teaching in their Barrio Mobile Art Studio and making silkscreen prints in the Atelier program there. ***A New Mythology*** is the first work by Linda Vallejo to be added to the NEHMA collection. It will join works by other Los Angeles Latino artists including Carlos Almaraz, Yolanda Gonzalez, Gronk, Daniel Martinez, Frank Romero, and John Valadez. This generous gift has been made by the Masi Kolb Collection.

New Staff Highlights



Jeff Lambson

Deputy Director & Curator of Contemporary Art

Jeff Lambson joined NEHMA summer of 2025 as its first Deputy Director. Jeff is a museum leader, an award-winning curator, and the recipient of the Salt Lake City Mayor's Award for Service in the Arts. He was named by Salt Lake Magazine as one of Utah's most influential people of the past 20 years, was selected by Westword Magazine as one of Colorado's 100 Creatives, and is the first staff member at the Smithsonian's Hirshhorn Museum and Sculpture Garden to have a work of art acquired and named in his honor. Lambson's work in the arts has received national and international recognition from W Magazine, Artforum, PBS, Hyperallergic, Sunset Magazine, Forbes, MSN, and BBC's television program The Culture Show. He previously led the Art Galleries at the University of Colorado Denver, was the founding curator of contemporary art at the BYU Museum of Art, and began his career at the Hirshhorn Museum. Jeff is married to Ann Lambson, a museum educator and entrepreneur, and their daughter is an anthropology and French major. They are thrilled to return to Utah and join NEHMA and USU.

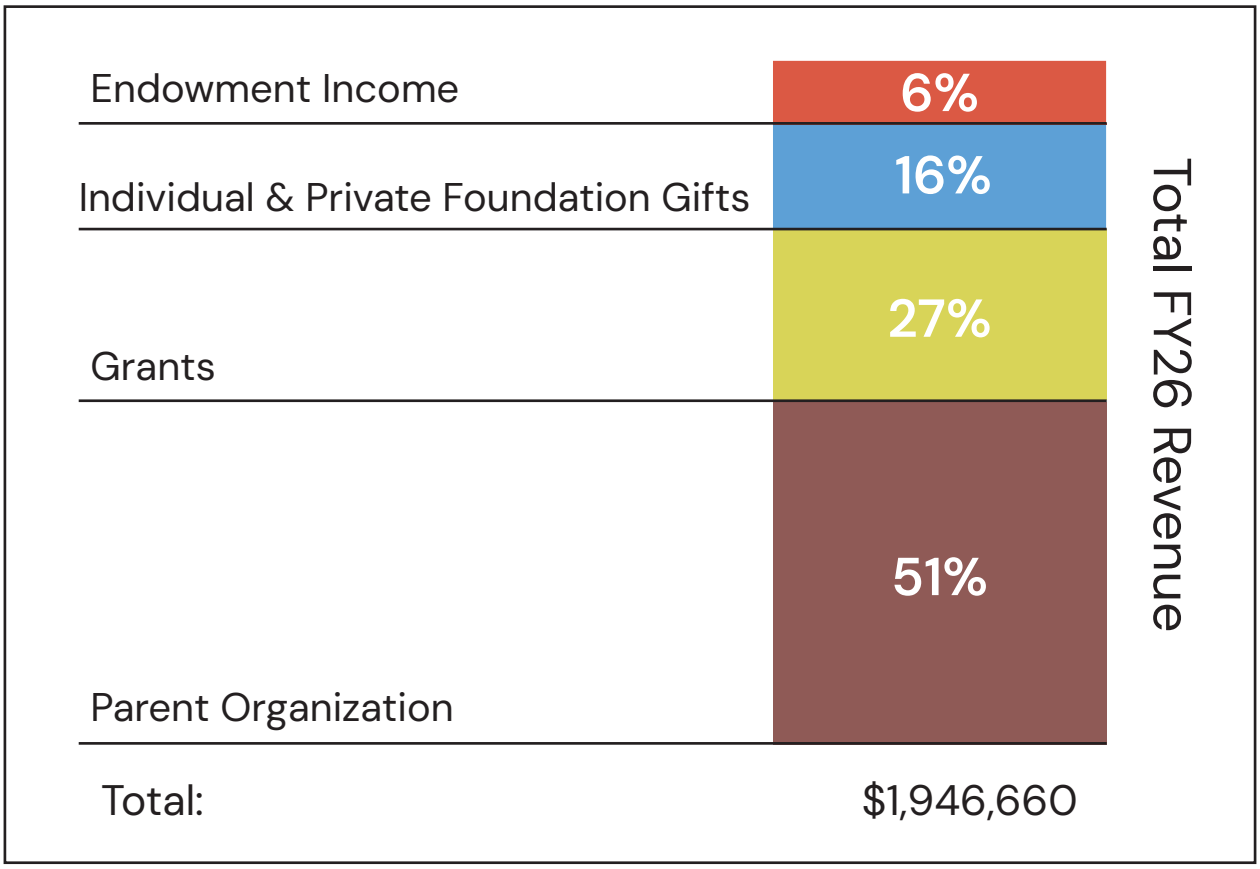
Kristie Hansen

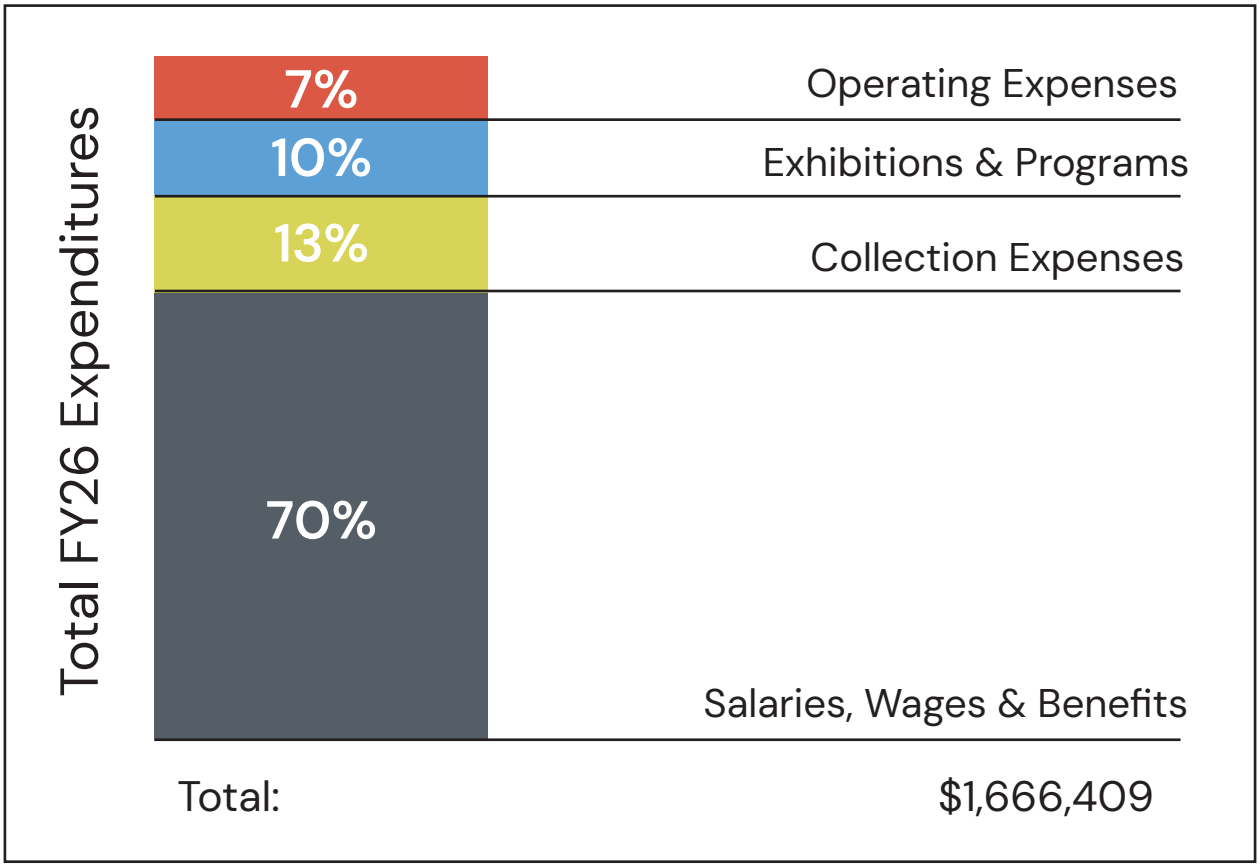
Executive Assistant



Kristie has been with Utah State University for 13 years, bringing a strong background in administrative support and organization to her role at NEHMA. At NEHMA, she supports the office's day-to-day administrative and event operations and helps keep things running smoothly. She enjoys working behind the scenes to support the faculty, staff, and mission of the department. Outside of USU, Kristie proudly serves in the United States Military and also as Executive Director of the Christmas Car Project, a nonprofit organization she runs with her family in Nibley, Utah. The organization finds used vehicles, repairs them, and gives them to individuals and families in need of reliable transportation. She enjoys finding creative ways to support nonprofits, organize fundraising efforts, and help make a difference in the local community. Kristie brings that same practical, people-focused approach to her work at NEHMA and is happy to be part of the USU community.

Financial Overview





NEHMA

NEHMA Hours

Tuesday - Thursday: 10:00am - 5:00pm
Friday: 10:00am - 8:00pm
Saturday: 10:00am - 4:00pm

Staff Hours
Monday - Friday: 9:00am - 5:00pm

Nora Eccles Harrison Museum of Art
UtahStateUniversity.