

A high-angle photograph of a woman with glasses and a bright orange shirt, and a young boy in a plaid shirt, both looking intently at a large, white-framed glass display case in a museum gallery. The case contains several framed artworks, including a prominent painting of a yellow flower. The background shows a modern gallery space with large windows and a grey floor.

NHM EHA

NORA ECCLES HARRISON
MUSEUM OF ART

ANNUAL
REPORT 2019-2020

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EXHIBITIONS & EVENTS



Thomas Campbell,
Hungnil – Quilt Animal (detail), 2020
Mixed media with sewing, Dimensions variable,
Collection of the artist

EXHIBITIONS

Haikus, Modernism and Stanton Macdonald-Wright

August 24, 2019 – April 4, 2020

Stanton Macdonald-Wright's **Haiga Portfolio**, 1966–1967, is an example of the artist's most pronounced blending of Eastern and Western influences, melding innovations of Western modern art with Japanese poetry. Each of the twenty prints that compose the *Haiga Portfolio* has a corresponding haiku written by one of Japan's most important poets.

Instead of using the subtle spare painting style of haiga artists, Macdonald-Wright couples energetic swirling shapes with dense vivid colors orchestrated in the modernist style and rhythm of Synchronism, an art movement he cofounded with Morgan Russell in 1913 that sought to arrange color in the same way that sound is composed in music.

Latinx from the NEHMA Collection

August 24, 2019 – August 1, 2020

Co-curated by USU Art History Professor Alvaro Ibarra and NEHMA Curator of Collections and Exhibitions Bolton Colburn, **Latinx from the NEHMA Collection** represents a growing part of the NEHMA collection and reflects a significant influence in Western American art. New acquisitions by Yolanda González, Leo Limón, Paul Sierra, and Eloy Torrez are featured in *Latinx*, in addition to four paños, artwork rendered on handkerchiefs by Chicanos incarcerated in Texas penitentiaries.

Sky Above, Earth Below: A History of Western Landscape Photography

September 14, 2019 – August 1, 2020

Sky Above, Earth Below traces the development of western landscape photography from the late 19th century to the 21st century starting with early American photographers like Myra Albert Wiggins, Edward Curtis, and Karl Struss and concludes with contemporary photographers like Barry Andersen, Kimberly Anderson, Karalee Kuchar, and Charlotte Trolinger. The exhibition includes work from members of the Seattle Camera Club, FSA (Farm Security Administration), f/64 (a group of 20th-century photographers known for precise exposures and depiction of natural forms) and from contemporary photography portfolios such as *American Roads* (printed in 1981), *The Museum Project* (printed in 2015), and *DEMARCATIION* (printed in 2018).

David Maisel: Proving Ground

September 14 – December 14, 2019

Proving Ground tells a unique and largely unknown story of Utah and military history. As the newest body of work by internationally recognized photographer David Maisel, the exhibition exemplifies his ability to frame issues of our contemporary landscape with equal measures of documentation and metaphor.

In 2014, after a decade of requests to the Pentagon, Maisel was granted permission to photograph U.S. Army Dugway Proving Ground, a classified military site in a remote region of Utah's Great Salt Lake Desert. Through large-scaled photographs and video projection, *Proving Ground* immerses the viewer in this surreal and alien realm—in Maisel's words, a "hidden, walled-off, and secret site that offers the opportunity to reflect on who and what we are collectively, as a society."

Heart Beats

November 21, 2019 – February 1, 2020

Curated by the 2019 Utah State University English 4310 Beat Class, **Heart Beats** combines Beat writers with little magazines and the artwork of the period to communicate the interconnectedness of the entire Beat artistic scene.

The Beat artists represented in this exhibition embody unique expressions of the artistic rebellion that rocked American culture during the 1950s and can be considered individual beats within the pulsating "Beat heart."

Beat magazines on view were selected from *The Kathryn Caine Wanlass Library of Art, Design & Beat Literature*, University Libraries.





Particle & Wave: Paperclay Illuminated

January 25 – May 2, 2020

Particle & Wave: Paperclay Illuminated features 45 artists from across the world who incorporate paper pulp and organic fibers into their clay. The exhibition explores innovation, creativity, and connection by sharing the breadth of work being created by artists spanning five continents who chose paperclay for its adaptability, tensile strength, translucency, and ecological and sustainable characteristics.

Particle & Wave is a traveling exhibition organized by The International Paper Clay Exhibition Project and curated by Peter Held.

Thomas Campbell: Lint basket supremeo + Unii ciøn yyikæ

January 25 – May 2, 2020

Thomas Campbell is a media maestro who parlays his ideas, thoughts, and feelings about the fringes of contemporary American culture into eloquent and romantic narratives. A cauldron of energy, Campbell spins out objects in various formats including sculpture, ceramics, music, printmaking, painting, photography, drawing, and film.

A two-part, two-gallery sequence, **Lint basket supremeo** (a multi-medium survey) and **Unii ciøn yyikæ** (new works) give a sense of Campbell's creative output over the last 10 years leading up to today. His work was included in the seminal *Beautiful Losers* exhibition in 2004 and has been exhibited extensively in museums and galleries, both nationally and internationally. Campbell completed his new works during an artist residency at Utah State University's Department of Art & Design last fall.

Chris Terry, On Sabbatical

April 17 – June 21, 2020

Artist and professor Chris Terry has lived, worked and taught at Utah State University for 31 years.

Chris Terry, On Sabbatical features work that he created during four sabbaticals (1994–95, 2000–01, 2008–09, 2017–18) throughout his tenure at USU.

During his sabbaticals, he focused his energy on experimentation and new directions in his work. This exhibition traces these periods when he was stretching, creating and testing pent-up ideas that he was finely able to exercise. Known for his contemplative, introspective work, Terry's quiet interior landscapes are thoroughly refined and detailed while also mysterious and soul satisfying.

had to find new ways of connecting our community with the artwork on display. With help from Engle & Völkers Logan (formerly Youngblood Realty), we were able to capture virtual tours of our exhibitions. Each tour allows viewers to move through the galleries, zoom in and out on specific artworks, and read the wall labels. While it doesn't fully replace the experience of seeing art in person, it offers an innovative way to "visit" NEHMA from home (or anywhere in the world)! Current and archived tours are viewable at art-museum.usu.edu/exhibitions/virtual_tour.

PUBLIC PROGRAMS

Museum + Music

All events are free & open to the public.

The Museum + Music series is guest curated by Associate Professor of Music Christopher

VIRTUAL TOURS

When NEHMA closed to the public in March 2020 in an effort to slow the spread of COVID-19, we



Scheer with the intention of making connections between the visual and aural. The program is supported by the Music Department of the Caine College of the Arts.

Transnational Landscapes: Classical Indian Music of the Hindustani Traditions

August 2019

Welcoming master sitarist Pt. Deobrat Mishra and tabla virtuoso Prashant Mishra, this concert explored the traditions of Hindustani music as they live in our modern world. The concert took place in the galleries near two exhibitions drawing from international influences: *Latinx from the NEHMA Collection* and *Haikus, Modernism, and Stanton MacDonald-Wright*. Through international music and visual art, the audience was invited to consider a cultural landscape that transcends national borders.

Proving Grounds: Landscapes of the American West

November 17, 2019

The Tribeca Ensemble, NEHMA's ensemble-in-residence, presented a concert of varying musical landscapes from ancient to modern, including compositions by Catherine Lamb, Josquin des Prez, and Toru Takemitsu. This was bookended by works from California minimalist Terry Riley, providing the perfect counterpoint to David Maisel's majestic, yet disturbing, images in the exhibition *Proving Ground*.

Gallery Talks

Utah's Proving Ground: Aesthetics, Environment, and Politics of Dugway Proving Ground

October 23, 2019

Photographer David Maisel presented an overview of three different projects he has done in Utah over his career (Kennecott Mines, Spiral Jetty, and Dugway Proving Ground) and was then joined by author Terry Tempest Williams, USU environment ecologist Mark Brunson, and Dugway chief of staff Vincent Liddiard for an interdisciplinary conversation moderated by USU journalism professor Matthew LaPlante.

Sueño en Paño: Latinx Art from Texas Prisons

November 13, 2019

Guest curator and USU professor of art history Álvaro Ibarra presented a lecture on *paños*, artworks created on handkerchiefs by artists incarcerated in Texas penitentiaries, and discussed the exhibition *Latinx from the NEHMA Collection*.

Thomas Campbell

January 25, 2020

Artist Thomas Campbell addressed a group of NEHMA members and spoke about the ideas, materials, and artist process behind several works in his two-part exhibition *Lint basket supremeo + Unii cion yyikæ*.

Transitioning Within Landscapes: The Photography of Kimberly Anderson

March 11, 2020

Photographer, therapist, and USU alum Kimberly Anderson discussed her photography and her identity as a transgender woman. Her presentation included landscape photographs taken during her transition and a series of salt-print photographs of the Great Salt Lake using salt from the lake itself.

Online Conversation and Q&A with artist Chris Terry

April 24, 2020

Artist and USU professor Chris Terry joined Bolton Colburn, Curator of Collections & Exhibitions at NEHMA, on Zoom for a conversation about his career-spanning paintings in the exhibition *Chris Terry, On Sabbatical*.

Online Conversation and Q&A with photographer Craig Law

May 14, 2020

Photographer and former USU professor Craig Law joined Bolton Colburn, Curator of Collections & Exhibitions at NEHMA, on Zoom for a conversation about his photography in the Utah desert, some of which was included in the exhibition *Sky Above, Earth Below: A History of Western Landscape Photography*.

Book Club in a Box

Presented in partnership with PBS Utah, "Book Club in a Box" pairs a novel with a PBS Utah documentary on different topics each month. Every second Thursday of the month, NEHMA hosts a discussion of the book and film with local scholars and faculty, also including a discussion of a related artwork from the Museum's collection.

Book: *The Invention of Wings* by Sue Monk Kidd • Documentary: *Martha Hughes Cannon* • Artwork: Ruth Asawa, *Untitled (S.304)*, 1967

September 19, 2019

Book discussion led by Ann Berghout Austin, Ph.D. Film discussion led by Nancy Green, PBS Utah Producer. Art discussion led by Mark Lee-Koven, USU Associate Professor of Applied Science, Technology and Education.

Book: *Sula* by Toni Morrison • Documentary: *POV: Iris* • Artwork: Gordon Onslow-Ford, *Beanstalk*, 1960

October 10, 2019

Book discussion led by Steve Cracroft and Christine Maughan. Film and art discussion led by Donna Brown Ph.D, NEHMA Scholar in Residence/Head of Academic Initiatives.

Book: *The Curious Incident of the Dog in the Nighttime* by Mark Haddon • Documentary: *On the Spectrum* • Artwork: Don Suggs, *Light Girl (Beuys' Ghost)*, 1996–1997; Reuben Kadish, *Lamentation*, 1935; Jean Lowe, *Overstock*, 2009

November 14, 2019

Book discussion led by Bruce and Shauna Crane. Film discussion led by Dana Barraco, PBS Utah Associate Producer. Art discussion led by Raymond Veon, Assistant Dean for Arts Education.

Book: *Dear Evan Hansen* by Val Emmich • Documentary: *Hope Lives* • Artwork: Cliff Benjamin, *Flame*, 1997

January 9, 2020

Book discussion led by Jan Lisonbee Psy.D, Ph.D. Film discussion led by Davey Davis, Utah Film Center Film Program Manager. Art discussion led by Bolton Colburn, NEHMA Curator of Collections & Exhibitions.



Book: *Coming of Age in Mississippi* by Anne Moody • Documentary: *Utah's Freedom Riders* • Artwork: George Herms, *Pure XX*, 1961; Talita Long, *Angela Davis*, 1970; Daniel Martinez, *I can't ever imagine wanting to be white*, 1993; Charles White, *Pope X*, 1972

February 13, 2020

Book discussion led by Scott Bushman, Program Coordinator and Past-President of the Cache Valley Historical Society. Film discussion led by Nancy Green, PBS Utah Producer. Art discussion led by Paul Crumbley, USU English Professor.

Other Public Programs

USU Sculpture Walk with Utah Public Radio

July 16 & 30, 2019

NEHMA educators Alyson Decker and Emily Byrd conducted tours introducing participants to the Museum's collection and leading discussions about five to six different pieces in the USU Sculpture Walk on the Logan campus.

Heart Beats Poetry Night

November 21, 2019

As part of the opening reception for the exhibition *Heart Beats*, visiting Beat artist and poet Gerd Stern shared comments on the exhibition and reflections on his own experience as a Beat artist. Afterwards, students and faculty read their poetry backed by



David Maisel, *Target S Grid_11*, 2014 (printed 2019)
Dye sublimation prints on aluminum,
124 x 124 in.,
Gift of the artist

live jazz music. Additionally, students from USU Professor Donna Brown's 4040 Advanced Apparel Studies course in the Family and Consumer Sciences Education program displayed their designs for clothing inspired by artworks from the exhibition.

TEACHING WITH ART



HIGHLIGHTS OF ACADEMIC USE

Class Visits

3,028 students from a wide range of USU courses – including the Philosophy, Music, Art, English, Interior Design, Family and Consumer Sciences Education, Applied Science Technology and Education, Outdoor Product Development and Design, and Honors programs – used NEHMA as a learning resource through exhibition-related tours, assignments, class meetings, research projects, curatorial opportunities, and programming

Examples of USU Class Assignments/Projects at NEHMA

Assistant Professor Richie Call

BFA Theater Students (34 students)
Theatre students visited NEHMA and selected an artwork from the current exhibitions that inspired movement. These students then created and performed a movement project at the Black Box Theatre on the USU campus.

Lecturer Lacey Boschetto

FCSE 3080 – Dress and Humanity (73 students)
Students in the class complete a self-guided visit of NEHMA. Students were asked to complete an assignment relating art principles to design elements in clothing.

Professor Mark Emile

CCA 3330 – Art Symposium (46 Students)
All resident students on the Logan campus enrolled in CCA 3330 each semester (Fall, Spring and Summer) are required to visit NEHMA to complete a specific art assignment within the galleries, as well as complete the USU Sculpture Walk and its associated assignment

1330 – Civilization: Creative Arts

(24 students)
Students were required to complete self-guided visits to NEHMA.

Assistant Professor Ekaterina Arshavskaya

LANG 7010 – Academic Writing for Graduate Students (7 students)
Graduate students across a variety of disciplines were asked to complete a slow-looking exercise in the NEHMA gallery. Students then needed to find a specific artwork and complete a similar exercise, resulting in a written assignment relating their chosen artwork to their specific discipline of study.

Graduate Instructor Emma Duncan

IELI 1000 – Conversational English (20 students)
This course largely consisted of family members of USU international students. The class members participated in a slow-looking exercise at NEHMA to help them practice their conversational English skills, using their own cultural background as a discussion topic.



Student in the Junior Curators program studies photographs in the exhibition *Sky Above, Earth Below: A History of Western Landscape Photography*.

Professional Practice Professor Donna Brown

*Honors Book Lab – Slow Looking
by Shari Tishman (10 students)*

Two sections consisting of five Honors students, each, participated in a 4-week, in-person Book Lab discussion at NEHMA. They discussed the book *Slow Looking* by Shari Tishman and implemented some of the strategies using artwork in the NEHMA galleries.

Professional Practice Professor Donna Brown

*FCSE 4040 – Advanced Apparel Studies
(15 students)*

Students were asked to complete a clothing design project inspired by the Beat era in conjunction with the NEHMA *Heart Beats* exhibition.

NEHMA Head of Academic Initiatives Donna Brown

*USU Connections class visits and exercise
(375 students)*

Twelve Connections classes visited NEHMA in Fall 2019 and completed a slow-looking exercise to understand various aspects of student 'habits of mind,' and as an introduction to NEHMA. Other Connections classes also added NEHMA as part of a campus scavenger hunt exercise.

Examples of USU Class- Curated Exhibitions/ Object Displays and/ or Faculty Curated Study Drawers with Assignments



Professor Paul Crumbley

ENGL 4310 – American Writers (9 students)
Students in this class worked with NEHMA staff and USU Libraries Special Collections to curate the *Heart Beats* exhibition. The opening reception for the exhibition included words from visiting Beat poet Gerd Stern; readings of original Beat poetry by USU faculty, students and community members; Beat music performed by USU student musicians; and a showcase of the FSCE 4040 students' Beat-inspired clothing line designs.

Lecturers Amber Williams and Jennifer Nielson

FCSE 3040 – Patternmaking (20 students)
Students in the two Patternmaking classes visited NEHMA and were introduced to the concept of slow-looking. Each student then found and studied an artwork that inspired them from the current exhibitions. Later, they used that inspiration to design and construct half-scale garments. Although the intention was to present the designs to the public alongside the original artworks at a reception at NEHMA, the reception was canceled due to COVID-19. Instead, students were offered the opportunity to provide an audio recording discussing their creative process, which was used as voiceover for a video of the different artworks and student designs. Nine students did so and a video of their work is available on the NEHMA website.

Coordinator/Instructor Antra Sinha

International Slow Art Day
Worked with NEHMA staff and created a video on using the process of slow-looking to draw for the Virtual International Slow Art Day.

Visiting Assistant Professor Álvaro Ibarra

Co-curated NEHMA's exhibition *Latinx from the NEHMA Collection*, which resulted in many special presentations, class visits, Latinx community visits, and a poetry reading in the exhibition.

Instructor Kristen Sarette

ART 3230 Lithography
Worked with NEHMA staff to curate a bank of drawers in the NEHMA study center for the ART 3230 Lithography class.

Customized Discussions and Tours with NEHMA Staff

Art and Design Faculty Tour

(25 participants)
Faculty and instructors visited NEHMA and worked with NEHMA staff to understand current exhibits and opportunities for faculty and student engagement.

380 students from multiple programs completed tours, assignments, and projects, such as slow-looking exercises at NEHMA, and related the importance of the experience to their chosen disciplines.

Assistant Professor Holly Murdock

*ID 4700 – Topics in Interior Design
(13 students)*
Completed a slow looking exercise at NEHMA and related the importance of the experience to the chosen discipline.

Associate Professor Ekaterina Arshavskaya

*IELI 2310 – Comprehending Authentic Discourse
IELI 2310 – Listening Skills (5 students)*

Assistant Professor Rachel Robison

PHIL 3530 (22 students)

Associate Professor Mark Lee-Koven

OPDD 3400 – Color Theory (39 students)

Instructor Rosa Thornley

ENGL 2010 – Intro to Writing (34 students)

Graduate Instructor Camille Price

ENGL 2010 – Intermediate Writing: Research Writing in a Persuasive Mode (54 students)

Assistant Professor Molly Cannon

ANTH 3310 – Introduction to Museum Studies (34 students)

Lecturer Amber Williams

FCSE 3030 – Textile Science (29 students)

Associate Professor Ann Roemer

IELI 2410 – Comprehending Lecture Discourse (6 students)

Professor Jennifer Sinor

ENGL 6884 – Creative Nonfiction Writing (16 students)

Coordinator/Instructor Antra Sinha

ART 1020 – Drawing I (42 students)

Visiting Assistant Professor Álvaro Ibarra

ARTH 3320 – Latin American Arts (25 students)

Instructor Maria Ellen Huebner

ART 3810 – Photography II (15 students)

Lecturer Lianne Wappett

USU Huntsman Scholars visit for slow-looking (35 students)

Assistant Professor Rose Judd-Murray

ASTE 4155 – Non-formal Teaching Methods (11 students)

Guest Lectures by NEHMA Head of Academic Initiatives Donna Brown

FCSE 3030 – Textile Science (Fall 2019)

ANTH 3310 – Introduction to Museum Studies (recorded presentation by NEHMA Education group)

HONR 1330 – Civilization: Creative Arts with Katie Lee-Koven, Executive Director and Chief Curator at NEHMA)

Other USU Student Contacts and Events

Welcome to USU Fair (52 students)

USU Day on the Quad (60 students)

USU Campus Tours (2 visits)

USU Honors reception (72 guests)

Empowering Teaching Excellence Conference visitors

USU student interns

Other Faculty Collaborations

USU 2019 Inclusive Excellence Symposium

Presented with Associate Professor Ekaterina Arshavskaya to faculty on working with international/multilingual graduate students

Travis Thurston and members of the USU ETE (Empowering Teaching Excellence) group

Conducted joint teaching workshops with NEHMA staff on the USU Logan and Price campuses.

K-12

156 preschoolers and **2,081** elementary, middle, and high school students either visited NEHMA or were visited by our Mobile Art Truck. Visiting classes came from public, private, and charter schools.

Junior & Elementary Curators

Middle school students receive a rare, behind-the-scenes tour of the NEHMA art vault and galleries as exhibition specialists teach them how to handle and display works of art. Students also explore NEHMA with an educator, gaining a greater understanding of art through discussion and activities. Originally

designed to include on-site visits in person, this program was adapted for remote learning using NEHMA's online collection and having students complete digital exhibitions.

For our younger students, we created a four-part video series with related discussions and activities about how museums store, handle, and display art objects.

Mobile Art Truck

Our Mobile Art Truck, which acts as a pop-up museum, was featured the exhibition Utah Art & U. It highlighted Utah artists from NEHMA's collection who worked in a variety of mediums. Students participated in a guided gallery tour and art discussion inside the truck, and art making activities in their classrooms. This program was easily tailored to grade level, which to ensure each student had a positive and memorable experience with NEHMA. (1,511 students reached)





Exploring Art Kits

As another way to support arts education across the state, NEHMA educators created Exploring Art Kits, which could be mailed to any classroom. We mailed over 27 kits to 25 schools in 16 different districts.

NEHMA Exploring Art Kits include lesson plans, art reproductions, a PowerPoint, and other materials to help instructors create memorable art experiences in their classrooms. This year's kit included an art bot kit (drawing robots that students could make



from a small motor, cogs, and recycled materials) and highlighted artists who use computers and engineering to tell their stories.

Virtual Programming

Starting in March 2020, university and local school shutdowns due to the spread of COVID-19 required our NEHMA educators to get creative and find new ways to engage with students as they learned from home. This led to a variety of virtual programming, including videos, virtual field trips, and down-

loadable learning modules that address different themes using art from the Museum's collection and prompt students to make art of their own.

COMMUNITY ENGAGEMENT

Science Unwrapped

NEHMA participated in Science Unwrapped, a monthly lecture and activity series geared toward

middle school students, using works from the collection to make connections with different scientific topics. (249 attendees)

Clean Air Poster Contest

February 2020

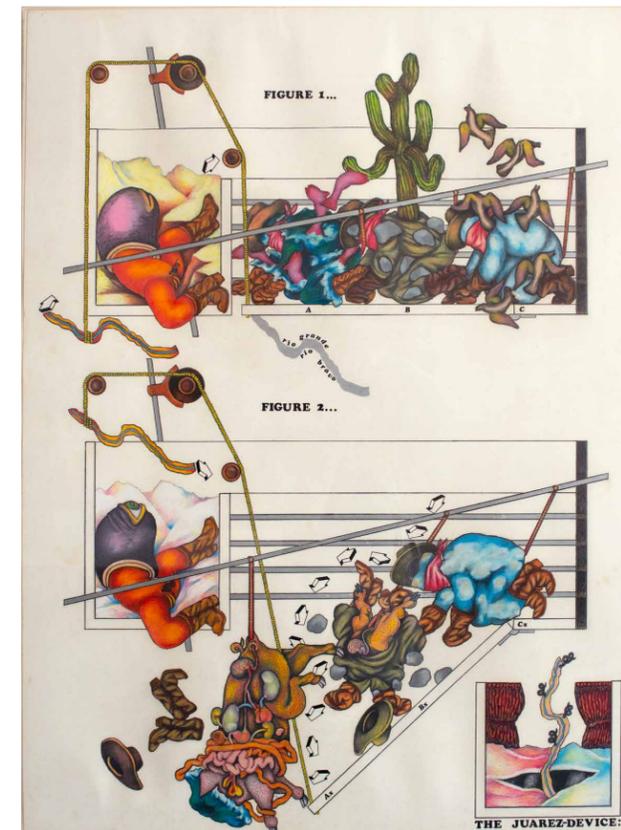
In conjunction with a Community Art Day, NEHMA hosted the awards presentation for the 2020 Utah High School Clean Air Poster Contest and displayed the winning entries. Created and organized by professors Ed Stafford, from the USU Jon M. Huntsman School of Business, and Rosylnn Brain McCann, from USU Extension Sustainability, the contest teaches high school students throughout Utah about local air pollution as well as marketing and communication techniques, and then encourages them to create educational outreach posters in support of clean air.

Community Art Day

Every second Saturday of each month, NEHMA hosts a family-friendly event that includes different educational and art activities that are fun and appropriate for all ages and abilities.

We served over 150 patrons through Community Art Days on site at the Museum and, during the summer months, at the Cache Valley Gardeners' Market. Topics ranged from poetry and music to clean air and weather, and participants made art using materials like handbound books and zines, painting, and collage.

COLLECTION



NEHMA's permanent collection includes over 5,000 artworks from the 20th and 21st centuries, with an emphasis on artists living or working in the western half of the United States. Works in all media are represented, ranging from paintings, sculpture, photography, ceramics, drawing, printmaking, installation and video, providing an extensive overview of creative endeavors over the last century. Selections from NEHMA's permanent collection are always on view and rotate on a regular basis.

2020 ACQUISITIONS

Total Number of Gifts: **108**
Total Number of Purchases: **3**

GIFTS

Terry Allen

Juarez Device, 1969–1975

Mixed media on paper and plexiglass, 40.5 x 30.25 in.
Gift of the Katherine C. Wanlass Foundation



Terry Allen, *Juarez Device*, 1969–1975
Mixed media on paper and plexiglass, 40.5 x 30.25 in.,
Gift of the Katherine C. Wanlass Foundation



Adam Sorenson, *Dejeuner*, 2010
Oil on linen, 40 x 44 in., Gift of Driek and
Michael Zirinsky in honor of Jane Beebe



Gianfranco Gorgini, *Spiral Jetty*, 1970
Gelatin silverprint
Gift of Driek and Michael Zirinsky in
honor of Andrea Melnick and Ben Gunsberg

Robert Comings

Ghost Girl's Shadow in the Dreamer's Cave,

1992

Oil on wood panel, 53 x 31.75 x 1.74 in.

Gift of George R. Wanlass

Eva Kwong

Navel of the Universe, 2018

Glazed coil-built stoneware, 43 x 17 x 12 in.

Gift of the Nora Eccles Treadwell Foundation

Edith Kallman

Sketch for Obsessive Series, 1978

Color pencil on board, 10 x 10 in.

Gift of Steven Wolf

Ralph DuCasse

Untitled, 1956

Oil on canvas, 60 x 48 in.

Gift of the Crotty Family

Harry Crotty

Untitled, ca. 1959

Metal, fiberglass and resin, 36 x 60 x 18 in.

Gift of the Crotty Family

Everett Clark Thorpe, 2 works

Study for the mural "Early and Modern Provo," 1942

Oil on canvas, 22.5 x 40 in.

The Old Craftsman, ca. 1958

Oil on canvas, 20.125 x 10 in.

Gifts of the Kathryn C. Wanlass Foundation

Paul Bonifas, 2 works

Vase, ca. 1947

White crackle glaze, 18 x 10.75 in

Tureen, ca. 1947

White crackle glaze, 6 x 9.5 in

Gifts of the Nora Eccles Treadwell Foundation

Uta Barth

Nowhere Near (Untitled 99.20), 1999

Chromogenic prints in artist frame;

Diptych, 35 x 90 in.

Gift of Michael Schreter

Lillian Elliott

Untitled Wall Hanging, ca. late 1960s early 70s

Screenprint, Woven mylar, 66 x 16 in.

Gift of Patrick Mather in memory of

Dorothy Mather

Brian Mains

Winged Figure, 1987

Acrylic on canvas

Gift of the Kathryn C. Wanlass Foundation

Alexander Maldonado

Futuristic Urban Buildings, 1974

Oil on canvas, 23.5 x 27.625 in.

Gift of the Kathryn C. Wanlass Foundation

Philip Rich, 6 works

Untitled, 1965

Acrylic on canvas, 48.5 x 48.5 x 1.5 in.

Untitled, 1965-1967

Ink on paper, 6 x 6 in.

Untitled, 1965-1967

Ink on paper, 6 x 6 in.

Untitled, 1965-1967

Ink on paper, 6 x 6 in.

Untitled, 1965-1967

Ink on paper, 6 x 6 in.

Untitled, 1965-1967

Ink on paper, 6 x 6 in.

Gifts of the Kathryn C. Wanlass Foundation

Robert Crumb

Bukowski at the Racetrack, 1999

Ink on paper, 14 x 11 in.

Gift of Craig and Lynn Jacobson

Robert Mallery

Lot's Wife, 1961

Mixed media, 37 x 25.5 in.

Gift of the Kathryn C. Wanlass Foundation

Oli Sihvonon

Untitled, 1966

Oil on Masonite, 30 x 30 in.

Gift of the Kathryn C. Wanlass Foundation

David Maisel

Visual Guidance Pattern_02,

2014, printed 2019

Dye sublimation print on aluminum, 124 x 124 in.

Gift of the artist

Philip Hefferton

Untitled Painting of George Washington, 1962
Oil on canvas, 48.75 x 67.75 in.
Gift of Barry Sloane in memory of Ronald & Jessie Sloane

John Altoon

Untitled (ABS-49), 1966
Pastel, airbrush and ink on illustration board, 60 x 40 in.
Gift of Cecilia Dan

Richard Jackson

Re-Drawing the Foot, 1970
Pigment, oil stick and oil on paper. 38 x 43 in.
Gift of Cecilia Dan

Tim Hawkinson

Untitled (Mirror Self Portrait #6), 2000
Urethane foam, 77 x 20 in.
Gift of Cecilia Dan

Gianfranco Gorgoni

Spiral Jetty, 1970
Gelatin silverprint
Gift of Driek and Michael Zirinsky in honor of Andrea Melnick and Ben Gunsberg

Victor Moscoso, 2 works

Untitled, Mural, 1971
Lithograph on card stock, 11 x 28 in.
Untitled, Mural, 1971
Lithograph on card stock, 11 x 722 in.
Gifts of the Kathryn C. Wanlass Foundation

Scott Williams

Untitled, Baroque Painting with Evil Mice, ca. 1982
Stencil, spray enamel on found paper, 19.5 x 27 in.
Gift of the Kathryn C. Wanlass Foundation

Greg Card, 2 works

Act of Yellow Reflection Shift, 1975
Collage of unique Xerox images and pastel ink, 15.75 x 45.25 in.
Dual Reflection Act, 1975
Collage of unique Xerox images and pastel, 15.75 x 45.25 in.
Gifts of the Kathryn C. Wanlass Foundation

Margaret Peterson

Untitled, Abstract Figure, ca. 1945
Tempera on panel, 33.5 x 27.75 in.
Gift of the Kathryn C. Wanlass Foundation

Dewey Crumpler, 2 works

Giverny #16, 1990
Pastel chalk on paper, 50 x 44 in.
Giverny #46, 1988
Pencil and pastel on heavy paper, 40 x 68.5 in.
Gifts of the Kathryn C. Wanlass Foundation

Jaime Muñoz

Existence, 2018
Acrylic, airbrush, and glitter on panel, 60 x 48 x 2 in.
Gift of the Kathryn C. Wanlass Foundation

Paul Tzanetopoulos

Underwood/Wood, 1988–1991
Typewriter ink on paper
Gift of the Kathryn C. Wanlass Foundation



Jaime Muñoz, *Existence*, 2018
Acrylic, airbrush, and glitter on panel, 60 x 48 x 2 in.
Gift of the Kathryn C. Wanlass Foundation

Aram Saroyan, 2 works

Untitled #10, 2019
Uchida Lightfast, paint-based permanent markers
Untitled #14, 2019
Uchida Lightfast, paint-based permanent markers
Gifts of the Kathryn C. Wanlass Foundation

Kathryn Metz, 26 works

Fiesole View III, 1980–81
Oil on canvas, 49 x 73 in.
Improvisation I, 1960
Woodcut, 24 x 18 in.

Figure II, 1966

Intaglio, 13.75 x 16.75 in.

Figure-Space, 1966

Intaglio, 15 x 19.5 in.

Plate for Two Figures, 1966

Zinc, 6.75 x 8.5 in.

Two Figures, 1966

Intaglio, 11 x 15 in.

Untitled (from Winter-Yellow series), 1967

Black ink print, Artists' Proof, 17.5 x 16 in.

Winter Yellow-White, 1967

Copper plate, 12 x 12 in.

Winter Yellow, 1967

Artists' Proof IV, printed in three colors, 18 x 15.75 in.

Winter Yellow-White, 1967

Print, 18 x 15.25 in.

Set B, Light Box (7 plates), 1975

Wood and plexiglass screen print, 13.5 x 13.5 x 7.5 in.

13, 1978

Pastel on paper, 7.75 x 10 in.

Canyon Gothic, 1964

Drypoint, 7.5 x 10 in.

Passage, 1965–1966

Aquatint, 10 x 13 in.

Plate for Passage, 1965–1966

Zinc, 6.5 x 8.5 in.

Cape Bernadette, 1970–1971

Zinc, 7 x 5.75 in.

Cape Bernadette, 1970–1971

Intaglio cut-out print, 15 x 10.5 in.

Flight (Running Scared), 1960

Intaglio, 27 x 22 in.

Through A Glass Darkly, 1959

Mixed intaglio print, 17.5 x 12.5 in.

Untitled also called Paolo Uccello's Baroque Knight, 1965

Print, 15 x 10.5 in.

Canyon Baroque, 1965

Woodcut, 12.75 x 18.25 in.

Paolo Uccello's Baroque Knight, 1965

Black and white intaglio 9/25, 10 x 13 in.

Radio-Blue Around Orange, 1965

Woodcut, 16 x 12.75 in.

Environmental Figure, 1966

Intaglio, 15 x 17.5 in.

Figure II, 1966

Intaglio, 15.5 x 19 in.

Figure II, 1966

Intaglio, Artist's proof, 14.75 x 19 in.

Gifts of the Kathryn Metz Estate

David Airhart

If Trees Could Whistle, 2003

Acrylic on board, hand-built frame with level, 16.5 x 34.5 in.

Gift of Driek and Michael Zirinsky

Brian Kershisnik

Flight Practice, 1997

Oil on paper, 20.875 x 24.875 x 1.25 in.

Gift of Driek and Michael Zirinsky in honor of Maya Gunsberg and Isaac Gunsberg

Hung Liu

Mongolia's Moon, 2004

Hand embellished print, 34.5 x 34.875 x 1.5 in.

Gift of Driek and Michael Zirinsky



Eva Kwong, **Navel of the Universe**, 2018
Glazed coil-built stoneware, 43 x 17 x 12 in.
Gift of the Nora Eccles Treadwell Foundation

Ulrike Palmbach

Untitled, Date unknown

Cast wax and ford

Gift of Driek and Michael Zirinsky

Julia Randall

Decoy #8, 2007

Colored pencil and gouache on paper, 33 x 20.25 x 1.5 in.

Gift of Driek and Michael Zirinsky

Cheryl Shurtleff

Night Stones, Date unknown

Graphite on paper, 21.5 x 18.5 x 1 in.

Gift of Driek and Michael Zirinsky in memory of Cheryl Shurtleff

Adam Sorenson

Dejeuner, 2010

Oil on linen, 40 x 44 in.

Gift of Driek and Michael Zirinsky in honor of Jane Beebe

Akio Takamori

Young Woman, ca. 2000

Hand-built porcelain, ink and paint, 15 x 8 in.

Gift of Driek and Michael Zirinsky

Frieze Undine

Judges. 14:5-9, Date unknown

Acrylic on paper, 21 x 17 in.

Gift of Driek and Michael Zirinsky

Darren Waterson

Source No. 4, 2002

Watercolor on rag paper, 32.75 x 25.25 in.

Gift of Driek and Michael Zirinsky in honor of Andrea Melnick and Ben Gunsberg

Stephanie Wilde

Being Unbalanced, 1983

Ink and acrylic on paper, 30.125 x 46.625 in.

Gift of Driek and Michael Zirinsky

Anne Appleby

Lodgepole Pine, 2000

Oil and wax on panel, 24 x 24 in.

Gift of Driek and Michael Zirinsky in honor of Paule Anglim and Ed Gilbert

Deborah Barrett

Untitled, 1998

Graphite, color pencil, fiber on paper, 18.5 x 14.5 x 1.5 in.

Gift of Driek and Michael Zirinsky

John Buck

The Coal Mine, 2000

Woodblock on paper, 69.25 x 43 in.

Gift of Driek and Michael Zirinsky in honor of Cheryl Shurtleff and Richard Young

Sally Finch

Seep, 2002

Graphite, dye, ink, text, thread on sekishu paper, 21 x 21 in.

Gift of Driek and Michael Zirinsky

Pam Gazele

Troseau #2, 2000

Salt

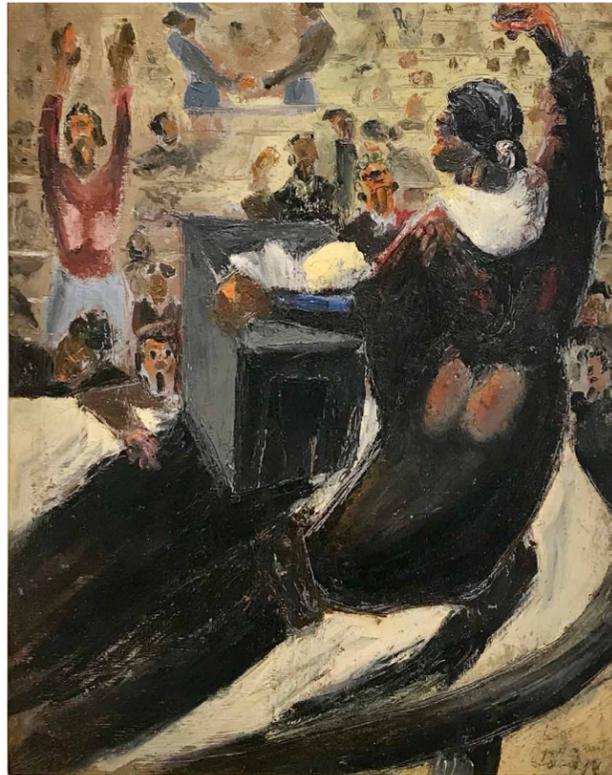
Gift of Driek and Michael Zirinsky in honor of Leslie Zirinsky Melnick and Ron Melnick

John Grade

Ground, 2002

Pencil on paper, 28.25 x 42 in.

Gift of Driek and Michael Zirinsky in honor of Troy Passey



Claude Clark, *Untitled, Church Revival Meeting*, 1937
Oil on heavy cardboard, 38 x 32 in.
Gift of the Kathryn C. Wanlass Foundation

Scott Hess

Peccav, 1999

Oil and paper on panel, 19.25 x 25.25 x 2 in.

Gift of Driek and Michael Zirinsky in honor of Sam Davidson

Wade Hoefler

Patrial #14, 1992

Color monotype on paper, 31.625 x 27 x 1.5 in.

Gift of Driek and Michael Zirinsky

Mario Uribe, 4 works

Toll Road (to Paradise), 1992

Screenprint, 1/4, 20 x 28 in.

Toll Road (to Paradise), 1992

Screenprint, 2/4, 20 x 28 in.

Toll Road (to Paradise), 1992

Screenprint, 3/4, 20 x 28 in.

Toll Road (to Paradise), 1992

Screenprint, 4/4, 20 x 28 in.

Gifts of the Kathryn C. Wanlass Foundation

Thomas Campbell, 3 works

Burnuukiei, 2019

Wood fire ceramic, 43.5 x 14 x 11.5 in.

Wavey Waverson, 2019

High fire ceramic, 37 x 8 in.

Large Vertical Quilt, 2017

Paper, acrylic, packing envelope, thread, spray paint, 66.25 x 44.5 x 2 in.

Museum Purchases with the Charter Member Endowment Fund

Claude Clark

Untitled, Church Revival Meeting, 1937

Oil on heavy cardboard, 38 x 32 in.

Gift of the Kathryn C. Wanlass Foundation

Tron Bykle

The Greening of America, ca. 1970

Watercolor on paper, 14 x 16 in.

Gift of the Kathryn C. Wanlass Foundation

Peter Sword

Untitled, Psychedelic Figures, ca. 1968

Oil, plaster on plywood mounted into a wooden frame, 24.75 x 72.5 in.

Gift of the Kathryn C. Wanlass Foundation

Ralph Clark, 14 works

Cache Valley Clouds

Gelatin silver print, 22 x 17 in.

Yellowstone Upper Falls

Gelatin silver print, 22 x 17 in.

Matanuska Glacier, Alaska

Gelatin silver print, 22 x 17 in.

Sandrock, Southern Utah

Gelatin silver print, 22 x 17 in.

Smithfield East Bench

Gelatin silver print, 22 x 17 in.

Hans Flat, Southern Utah

Gelatin silver print, 22 x 17 in.

Chugach Mountains, Alaska

Gelatin silver print, 22 x 17 in.

Rock Forms, Point Lobos

Gelatin silver print, 22 x 17 in.

Tidal Pool, Point Lobos

Gelatin silver print, 22 x 17 in.

Birch Bark, Logan Canyon

Gelatin silver print, 22 x 17 in.

Early Morning, Bryce Canyon

Gelatin silver print, 22 x 17 in.

Early Morning, Lake Powell

Gelatin silver print, 22 x 17 in.

Fall Tundra, Alaska

Gelatin silver print, 22 x 17 in.

RT's Backyard

Gelatin silver print, 22 x 17 in.

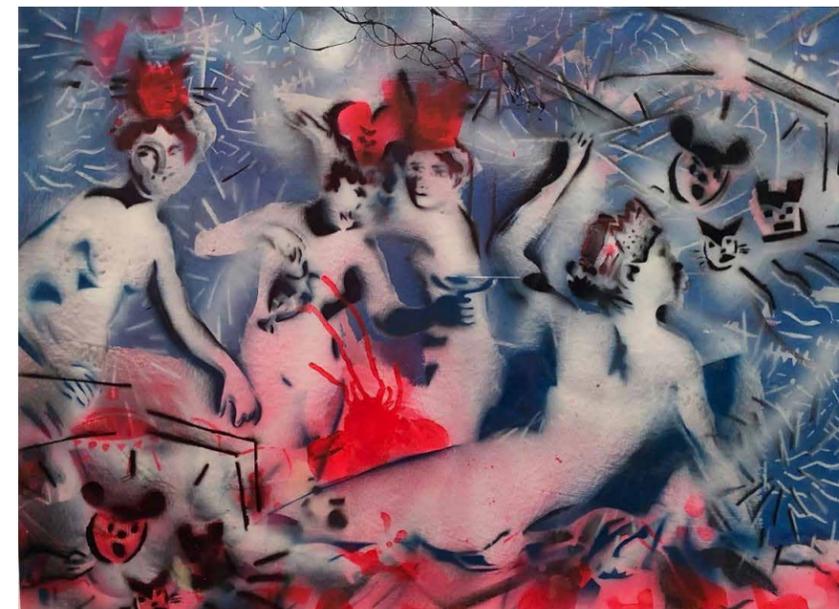
Gifts of Craig Law

Harry Reuben Reynolds

Untitled

Gelatin silver print, 25 x 30 in.

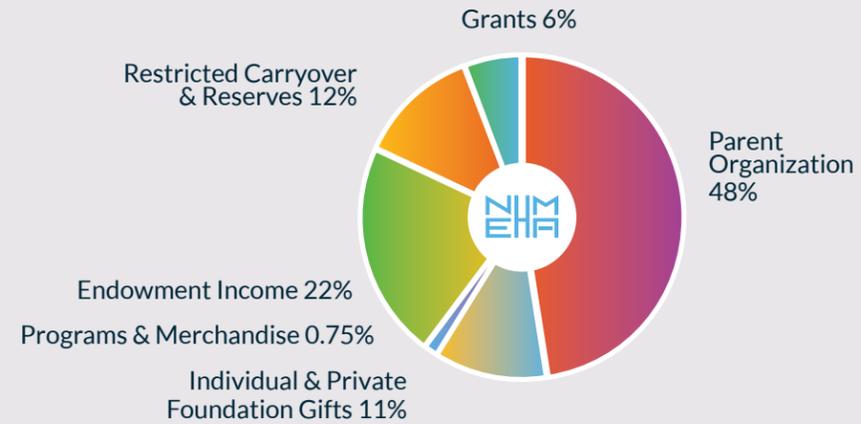
Gift of Craig Law



Scott Williams, *Untitled, Baroque Painting with Evil Mice*, ca. 1982
Stencil, spray enamel on found paper, 19.5 x 27 in.
Gift of the Kathryn C. Wanlass Foundation

FINANCIAL REPORT

REVENUE



FISCAL YEAR 2020

- Parent Organization \$605,472.00
- Individual & Private Foundation Gifts \$141,048.00

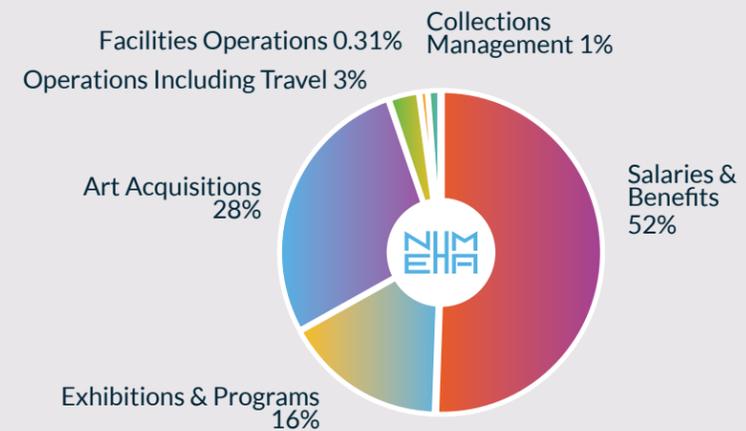
\$746,520.00

EARNED INCOME

- Programs and Merchandise \$9,373.00
- Endowment Income (Includes \$219K in gift in kind) \$272,408.00
- Restricted Carryover & Reserves \$154,833.00
- Grants (UDAM, POPS, & RAPZ) \$73,775.00

FY 2020 Expenditures: \$1,092,481.00

EXPENDITURES



- Salaries & Benefits \$562,129.00
- Exhibitions & Programs \$178,591.00
- Art Acquisitions \$308,441.00
- Operations including Travel \$30,760.00
- Facilities Operations \$3,430.00
- Collections Management \$9,130.00

FY 2020 EXPENDITURES: \$1,092,481.00

▶ Thomas Campbell, High fire ceramic works from the exhibition *Lint basket supremeo*, 2019 Collection of the artist

PEOPLE



CURRENT STAFF

Katie Lee-Koven,

Executive Director & Chief Curator

Zaira Arredondo,

Museum Registrar

Donna Brown,

Scholar in Residence & Head of
Academic Initiatives

Phillip Brown,

PR/Marketing Coordinator &
Assistant to the Director

Bolton Colburn,

Curator of Collections & Exhibitions

Alyson Decker,

Education Coordinator

Teri Guy,

Development & Events Coordinator

Levi Leckie,

Business Assistant

Michelle Nowling,

Education & Outreach Coordinator

Selina Ramsey,

Collections & Exhibition Coordinator

Christopher Scheer, Ph.D.,

Adjunct Curator, Museum + Music Series,
Associate Professor, Musicology

ADVISORY BOARD

Janis Boettinger Ph.D.,

Vice Provost and Director of Office of Global
Engagement, Utah State University

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Sally F. Sears,

Former Owner, Caffe Ibis

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Art History, Utah State University

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President, Churchill Oaks Consulting

Ex-officio

Frank Galey,

Executive Vice President and Provost

Matthew White,

Vice President for Advancement



Junior curators getting a tour of the
vault from **Katie Lee-Koven**.

MEMBERS

Amy and Allan Anderson

Georgiana Banellis

E. Candace Berthrong

Claudia Blyth and Stephan Berntson

Janis Boettinger and Eugene Schupp

Kerry and Boyd Bringham

Phillip and Andrés Brown

Scott and K.C. Bushman

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Marilynne and Edward Glatfelter

Richard and Alaine Grieser

Teri and Rich Guy

Nadra Haffar

Ken Heare and Jonathon Tonioli

Alvan Hengge and Maribeth Evensen-Hengge

Charlie and Jeannine Huenemann

Craig and RaNae Jessop

Kerry Jordan and Jon Brunn

Karin Kettenring and Michael Taylor

Sara and Von Krebs

Mark Larese-Casanova

Cory and Kimberly Anne Larson

Levi Leckie and Danielle Anderson

Jan Lisonbee

Liz Lord

Makayla Manning

Keith and Brenda Meikle

Kellee and Joe Merritt

Jody Clarke Midura

John and Atsuko Neely

Peggy Neuber

Scott and Elaine Olson

Kimberly and Jacob Rabe

Brian Reynard

James Sanders and Jennifer Duncan

Charles and Sarah Rule Salzberg

Sue Sanborn and Jerry Fuhriman

Sally Sears and Steven Dehart

Susan Andruk Selger

Billie Sessions

Pamela Riley and Bryan Spykerman

Betty and Edwin Stafford

Katie Swain

Diane and Christopher Terry

Stephen VanGeem and Lynne McNeill

Alyson Ward

Matthew and Christina White

Karl Wernick and Dana Worley

NEHMA MISSION

The Nora Eccles Harrison Museum of Art

is dedicated to collecting, preserving and exhibiting modern and contemporary visual art. We promote dialogue about ideas that are fundamentally important to contemporary society, and we provide crucial support for the educational mission of Utah State University.

The Nora Eccles Harrison Museum of Art was founded in 1982. Emphasizing 20th- and 21st-century American art with an emphasis on art in the American West, today the collection consists of more than 5,000 artworks. Support from the Marie Eccles Caine Foundation, Kathryn C. Wanlass Foundation, Nora Eccles Treadwell Foundation, Janet Quinney Lawson Foundation and Frederick Q. Lawson Foundation along with many individual donors have supported the museum's collection development and growth since its founding in 1982. 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,



Still from a NEHMA virtual tour, which can be accessed at artmuseum.usu.edu/exhibitions/virtual_tour.

and events designed to interpret, present, and foster learning about visual art. NEHMA also leads programs such as its Museum + Music Series and Family Art Days that are geared to bring together families, the community and university.

The museum also provides educational opportunities for USU undergraduate and graduate students pursuing professional careers in the museum field through on-the-job training, independent study and internships.

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