CURRIER MUSEUM OF ART
FY 2014
Annual Report
2014 Inside the Annual Report

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IMAGES

COVER: Learning & exploring at Signs From the Sixties: Robert Indiana’s Decade.

CONTENTS: Children play at the Currier’s Noon Year’s Eve event.
Dear Members & Friends:

The Currier had a strong Fiscal Year 2014 with a diverse array of exhibitions, engaging public programs and some outstanding acquisitions to our world-class collections.

The groundbreaking fall exhibition, *Visual Dispatches from the Vietnam War*, coincided with the 50th anniversary of the start of American involvement in the Vietnam War and featured many iconic images that defined the harsh realities of the conflict and shaped public opinion about the war during the late 1960s and early 1970s. Almost all 35 photographs came from the Museum’s collection. A devoted group of veterans, who guided staff on the content of the exhibition and generously shared their personal stories with more than 700 students, provided compelling and memorable context.

Breathtakingly beautiful textiles and regalia in the exhibition *Africa Interweave: Textile Diasporas* from the collections of the Samuel P. Harn Museum of Art at the University of Florida highlighted the fascinating cultural exchanges that took place during the last century among countries in Africa, and with nations in Europe and Asia. It also provided us with opportunities to reach out to some of the region’s new immigrants and refugees from Africa.

The winter exhibition, *Signs from the Sixties: Robert Indiana’s Decade*, featured two recent acquisitions: the major painting *Decade Autoportrait*, 1963, and a related portfolio of ten original screen prints, all by this well-known Maine-based Pop artist. We also presented the work of a regional artist in the Museum-wide installation *Exploring the Currier Inside Out: Andrew Witkin, Among Others*, which responded both playfully and intellectually to the collections and the Museum’s history.

“Being able to speak with veterans and view the artwork helped me connect what I learned in the classroom to the actual events of the war,” —Senior at Sanborn Regional High School regarding *Visual Dispatches from the Vietnam War*

“If I had the opportunity to return to the Museum with my family I would show them American history because they weren’t born in America.” —Manchester 5th grade student
DEAR MEMBERS AND FRIENDS

We marked the milestone 75th anniversary of the Currier Art Center with a show of work by current and past students and by a group of current and former faculty, including Robert Eshoo, who led the Art Center studio program for 37 years. Art Center Director Bruce McColl highlighted significant moments in the history of the Art Center throughout the exhibition. A creative suite of classes for kids and adults conducted within the exhibition space underscored the Art Center’s exceptional educational offerings.

The year’s exhibitions concluded with a dynamic and revealing installation of collages and watercolors by one of the 20th century’s great modernist artists in Romare Bearden: A Black Odyssey. The Currier recently acquired one of the large collages in this exhibition, and it traveled with the show across the country. Almost 3,000 New Hampshire students visited this special exhibition. School tours, led by trained docents, help to build students’ visual literacy and critical thinking skills.

The Currier launched several new initiatives in FY14. The highly successful Heart of the Arts benefit, co-chaired in its first year by Jean Gottesman and Sharon Stephan, netted more than $75,000 to help support art education. A series of three play readings presented by theatre KAPOW, Time Stands Still by Donald Margulies; The American Dream by Edward Albee; and Red by John Logan, offered new insight into special exhibitions and specific works in the collections. The Young Friends group was launched to introduce young professionals to the resources of the Currier. Alzheimer’s Café is a monthly social gathering for those experiencing memory loss and for their caregivers. Art Center outreach programs have gained momentum working with the Elliot Hospital Pediatrics Department and with Inti Soccer Academy. Inti is an educational organization based in downtown Manchester that has built community among youth from many diverse backgrounds through sports, and now through classes at the Art Center.

The collection was generously enriched through the bequest of longtime Currier friend and collector May Gruber, who died in March 2013, just days short of her 101st birthday. Her bequest included works on paper by Elizabeth Murray, Jim Hodges, David Hockney, Michael Mazur, Pablo Picasso and William Wiley. Through the Henry Melville Fuller Acquisition Fund we purchased significant works by John Marin, Chuck Close and Walton Ford. We acquired a seminal sculpture by Harvey Littleton, an early innovator of the studio glass movement, and a chest of drawers by New Hampshire Furniture Master Ted Blachly. Both were purchased using the Ed and Mary Scheier Acquisition Fund.
Two important long-term loans enhanced the Currier’s own holdings. The first is a group of six seventeenth century Dutch paintings from the world-renowned collection of Rose-Marie and Eijk van Otterloo; the second loan included major paintings by Renoir, Monet and van Gogh and a sculpture by Maillol from an anonymous collector. We were honored to share these masterworks with audiences here in New England.

During the fiscal year, we completed a project funded by the National Endowment for the Arts that added significant content to our collections database. Eighty-six essays on contemporary and European works were authored by curators, educators and outside scholars; 142 labels for existing works in the permanent collection were added to online object files; and exhibition histories for more than 3,000 objects were entered. This effort, ably led by Associate Registrar Cindy Mackey makes new, substantive information available to the worldwide public.

And finally, we achieved a long-held goal to unobtrusively add air conditioning to the Frank Lloyd Wright-designed Zimmerman House. This not only makes visits more comfortable for visitors, but also helps protect the contents of the house from high humidity in the summer. Our Guild of Volunteers and an LCHIP grant, along with others, helped to make this project possible.

It is always a pleasure to thank our many members and supporters who fund exhibitions, programs and general operations and to recognize the dedication of the Guild of Volunteers, Advisory Council and Board of Trustees. Their contributions of time, funds and expertise make the Currier stronger and more responsive to the communities it serves. We hope to see you at the Currier in the coming year. Thank you!

M. Christine Dwyer
President
Board of Trustees

Susan Strickler
Director and CEO

DEAR MEMBERS AND FRIENDS 3
Loans to Other Museums

Danforth Art Museum, Framingham, MA

Jon Imber: Carry On
Jon Imber, American, 1950–2014
Self Portrait, 1984
Oil on canvas, Museum Purchase: the Rosmond DeKalb Fund, 1985.1

Nationalgalerie Staatliche Museen zu Berlin

Marsden Hartley – The German Paintings
Marsden Hartley, American, 1877–1943
Raptus, c. 1913
Oil on canvas, Gift of Paul and Hazel Strand in Memory of Elizabeth McCausland, 1965.4

Parrish Art Museum, Water Mill, NY

Jennifer Bartlett: Place – A Survey of Paintings and Sculpture
Jennifer Bartlett, American, b. 1941
Air: 24 Hours, Eleven P.M., 1991–92
Oil on canvas, Museum Purchase, 1992.35

Smithsonian Institution Traveling Exhibition Service

Venues: Chazen Museum of Art, University of Wisconsin, Madison; Michael C. Carlos Museum, Emory University, Atlanta, GA

Romare Bearden: A Black Odyssey
Romare Bearden, American, 1911–1988
Battle with Cicones, 1977
Collage of various papers with graphite on fiberboard, Museum Purchase: The Henry Melville Fuller Fund, 2012.28

Studio Museum Harlem, New York, NY

The Shadows Took Shape
Laylah Ali, American, b. 1968
Untitled, 2005
Ink and pencil on paper, Museum Purchase: The Henry Melville Fuller Acquisition Fund, 2012.22

Untitled, 2005
Ink and pencil on paper, Museum Purchase: The Henry Melville Fuller Acquisition Fund, 2012.23

Mattatuck Museum, Waterbury, CT

Albert Bierstadt in New York and New England
Albert Bierstadt, American, b. Germany, 1830–1902
View Near Newport, 1859
Oil on canvas, Bequest of Henry Melville Fuller, 2002.20.4

Romare Bearden, Battle with Cicones, 1977, Collage of various papers with graphite on fiberboard

Marsden Hartley, Raptus, 1913, oil on canvas
**Gifts**

**Bequest of Barbara Milliken**
Edwin and Mary Scheier, American, 1910-2008, 1908-2007
*Vase with Figure Designs*, c. 1950s, stoneware, 2013.37

*Platter with Abstract Figure Designs*, late 1940s-early 1950s, earthenware, 2013.39

**Gift of Dr. Lucius Hill in honor of his wife, Nancy Hill**
Dale Chihuly, American, b. 1941
*Ocean Macchia*, 2002, glass, 2013.41

**Bequest of May B. Gruber**
Jennifer Bartlett, American, b. 1941
*Shadow*, 1984, etching on four sheets, 2013.43.1

Pierre Bonnard, French, 1947-1967
*Les Boulevards*, 1900, color lithograph, 2013.43.2

Félix Hilaire Buhot, French, 1847-1898
*Westminster Clock Tower (Westminster Bridge)*, c. 1884, etching and drypoint, 2013.43.3

Giovanni Benedetto Castiglione, Italian, 1609-1664
*Tobit Burying the Dead*, c. 1647-51, etching, 2013.43.4

David Hockney, British, b. 1937
*Sun, from Weather Series*, 1973, lithograph and screenprint, 2013.43.5

Jim Hodges, American, b. 1957
*Like This 12*, 2002, cotton on cotton, 2013.43.6

Rockwell Kent, American, 1882-1971
*Susanna (The Foot Bath)*, 1929, lithograph, 2013.43.7

Armin Landeck, American, 1905-1984
*Tenement Walls*, 1942, etching, 2013.43.8

Michael Mazur, American, 1935-2009
*Vine Tree, Fall*, 1983, pastel on paper, 2013.43.9

Malcolm Morley, British, b. 1931
*Seastroke*, 1984, watercolor, 2013.43.10

Elizabeth Murray, American, 1940-2007
*Depot, Summer*, 1992, casein, collage, colored pencil and graphite on paper, 2013.43.11


*Untitled, Spring*, 1991, casein, ink and collage on paper, 2013.43.13

Gifts

Bequest of May B. Gruber
Pablo Picasso, Spanish, 1881-1973
Femme Accoudée, Sculpture de Dos et Tête Barbue (plate 71, from La Suite Vollard), 1933, etching, 2013.43.14

Marco Pitteri, Italian, 1702-1786, after Giovanni Piazzetta (Italian, 1682-1784)
S Philippus Neri, c. 1757-1764, etching, 2013.43.15

Rembrandt Harmensz van Rijn, Dutch, 1606-1669
Old Man with a Divided Fur Cap, 1640, etching and drypoint, 2013.43.16

James Jacques Tissot, French, 1836-1902
Soiree d’Été, 1881, etching and drypoint, 2013.43.17

James Abbott McNeill Whistler, American, 1834-1903
Gants de Suède, 1890 (printed c. 1904), lithograph, 2013.43.18

William T. Wiley, American, b. 1937
Hound Harbor Forecast, 1977, watercolor, 2013.43.19

Gift of Miss Linda A. Witherill
Elizabeth Nutt, American, b. 1940
Miniature Tea Set, 1990s, silver, carnelian finials, 2013.44.1-11

Gift of Robert Flynn Johnson in Memory of Robert Andrew Johnson and Minna Flynn Johnson
André Kertész, American, b. Hungary, 1894-1985
New York, 1972, vintage contact print, 2013.45

Charles Jones, English, 1866-1959
Peony, c. 1900, gelatin silver print, 2013.46
Sweet William, c. 1900, gelatin silver print, 2013.47
Gladiola, c. 1900, gelatin silver print, 2013.48

Gordon Parks, American, 1912-2006
Photographs from the Brazil series for LIFE Magazine, 1961 (printed later)
Child with bowl of food, gelatin silver print, 2013.49
Man and children walking in favela, gelatin silver print, 2013.50
Flavio da Silva and his brother Mario on the boardwalk, Rio de Janeiro, gelatin silver print, 2013.51
Louis Armstrong, 1955 (printed later), gelatin silver print, 2013.52
Louis Armstrong, 1955 (printed later), gelatin silver print, 2013.53

William Klein, French (b. United States), b. 1928
Paris, Student Riots, 1968, gelatin silver print, 2013.54
Gifts (continued)

Gift of Robert Flynn Johnson in Memory of Robert Andrew Johnson and Minna Flynn Johnson

Carl Mydans, American, 1907-2004

*Woman and children beside man’s body, Yeosu-Suncheon Rebellion, Korea, series for LIFE Magazine, 1948 (printed later)*, gelatin silver print, 2013.55

*Two of Sunchon’s Bereaved Women Mourn a Loyal Korean, Yeosu-Suncheon Rebellion, Korea, series for LIFE Magazine, 1948 (printed later)*, gelatin silver print, 2013.56

*South Korean Soldiers Detain a Group of Young Female Communist Prisoners, Yeosu-Suncheon Rebellion, Korea, series for LIFE Magazine, 1948 (printed later)*, gelatin silver print, 2013.57

*Refugees Cross into South Korea, March, 1951 (printed later)*, gelatin silver print, 2013.58

*Survivors of the Fukui Earthquake, Japan, 1948 (printed later)*, gelatin silver print, 2013.59

*Fukui Earthquake, Japan (man with cart), 1948 (printed later)*, gelatin silver print, 2013.60


David Douglas Duncan, American, b. 1916

*American Marines Race Past a Dead Enemy Soldier in Korea, September, 1950 (Cover photograph for *This Is War!* (printed later)*, gelatin silver print, 2013.63

*Self Portrait, 1950 (printed later)*, gelatin silver print, 2013.64


*Corporal Leonard Hayworth (illustrated in *This Is War!*), c. 1950 (printed later)*, gelatin silver print, 2013.68

*Portrait of a Marine, Korean War (Chosin Reservoir, Korea, winter), (illustrated in *This Is War!*), 1950 (printed later)*, gelatin silver print, 2013.69

John Dominis, American, 1921-2013

*Engineers Hack Ice Away from Pontoon Bridge before Demolishing It, Korea, (LIFE, Jan. 15, 1951), 1951(printed later)*, gelatin silver print, 2013.66

Max Desfor, American, b. 1913

*Soldiers behind sandbags, Seoul, South Korea, 1950 (printed later)*, gelatin silver print, 2013.67

Margaret Bourke-White, American, 1904-1971

*Self Portrait, 1943 (printed later)*, gelatin silver print, 2013.70

*Self Portrait – Korean War (printed later), c. 1950*, gelatin silver print, 2013.71

Margaret Bourke-White, *Self Portrait, 1943*, gelatin silver print, Gift of Robert Flynn Johnson in Memory of Robert Andrew Johnson and Minna Flynn Johnson.
Gifts (continued)

Gift of Robert Flynn Johnson in Memory of Robert Andrew Johnson and Minna Flynn Johnson
Loomis Dean, American, 1917-2005
*Andrea Doria, August 1, 1956, 1956 (printed later)*, gelatin silver print, 2013.72

Gift of Ruth and David Waterbury
Mike Shuler, American, b. 1950
*Bowl*, 1993, snakewood, 2013.74

Michael Mode, American, b. 1946
*Jar for the Gardens of Shalimar*, 1995, pink ivory, ebony, kingwood, holly, cocobolo, East Indian rosewood, 2013.75 a, b

A gift from Marissa, Chloe, Michele and Doug. With special thanks to Dr. David Stahl and Dr. Kurt Sundstrom for inspiring us to continue our collecting journey.
Peter Milton, American, b. 1930

Gift of the artist
Tomie dePaolo, American, b. 1934
from *Mother Goose Story Streamers*, 1984:
Jacket, *front and back*, transparent ink and liquid acrylic on paper, 2013.78.1
*Ba, Ba, Black Sheep*, transparent ink and liquid acrylic on paper, 2013.78.2 a and b
*Jack & Jill*, transparent ink and liquid acrylic on paper, 2013.78.3 a and b
*Little Miss Muffet*, transparent ink and liquid acrylic on paper, 2013.78.4 a and b

Gift of Richard and Ann Thorner in memory of Catherine L. Hammond
Robert P. Eshoo, American, b. 1926
*Untitled*, 1980, watercolor, 2013.79

Gift of the Andy Warhol Foundation for the Visual Arts, Inc.
Andy Warhol, American, 1928-1987

Gift of Richard and Ann Thorner
Duncan Steck, American, b. 1929
A group of 19 gelatin silver photographs,
*Times Square, NY*
Untitled (skyscraper and brick building)
*Danville, PA*, c. 1970s
*Inner Harbor, Baltimore*, c. 1970s-80s
*41st St. New York Public Library in Background, 1968*
*41st Street Library at 5th Ave. in Background, 1967-68*
Untitled (street scene - adopt a homeless dog or cat table)
Untitled (street scene - Nixon Now sign), 1972
*Democratic Convention, NYC*, 1976 or 1980
*Madison Ave., Winter, 1970s*
Untitled (Central Park in rain)
*Washington Square, Chess, 1960s*
*Magazine and Paper Stand, 57th and Sixth Ave., 1970s*
*Indoor Circus, NY Coliseum, Columbus Circle, 1970s*
*Lower Manhattan, NYC, Fulton St. and Lower Broadway, 1998*
*Chinatown, 1973*
Untitled (street fair)
*Greenwich Village Shoeshine, 1960-61*
Untitled (street scene – man sitting on car)
2014.6.1-19

Unknown Photographer
Gifts (continued)

Gift of Tom Kokx
after Harry Fenn, American, b. England, 1837-1911, (engraved by various artists)
“The White Mountains” section of the book *Picturesque America*, 1872, parts 7 and 8 (pp.149-172), containing 14 wood engravings: 2014.21.1-14
*The White Mountains, from the Conway Meadows*  
Mount Washington, from the Conway Road  
Elephant’s Head, Gate of Crawford Notch  
The Willey Slide  
Gate of the Crawford Notch  
The Descent from Mount Washington  
Tuckerman’s Ravine, from Hermit’s Lake  
Crystal Cascade  
Mount Washington, from top of Thompson’s Falls, Pinkham Pass  
Emerald Pool, Peabody-River Glen  
Profile Mountain  
The Flume  
Cliffs Above Dismal Pool  
Column Rock, Dixville Notch

Henry Melville Fuller Acquisition Fund

Tomie dePaola, American, b. 1934
*Hey Diddle Diddle*, 1983, transparent ink and liquid acrylic on paper, 2013.36.1 and 2

Laurie Simmons, American, b. 1949
*Coral Living Room with Lilies*, 1983, cibachrome print, 2013.40

Unknown Artist, French, late 18th century
*Cleopatra Captured by Roman Soldiers after Marc Antony’s Death*, oil on canvas, 2013.42

Prissiller Newhall, American, 1787-1858
*Portsmouth Sampler*, 1807, silk on linsey-woolsey, 2013.73

David W. Butterfield (attributed to), American, 1844-1933
*Franconia Notch, White Mountains, N.H.*, c. 1885, albumen photograph, 2014.2

O. Louis Guglielmi, American, 1906-1956
*Sisters of Charity*, 1937, oil on masonite, 2014.4

John Marin, American, 1870-1953
*Movement in Red*, 1946, oil on canvas, 2014.5

Jacob Lawrence, American, 1917-2000
*Builders Three*, 1991, lithograph, 2014.8

after Winslow Homer, American, 1836-1910

Robert Hughes, American, 1915-2004
*Untitled*, c. 1970, wood, 44 x 35 x 13 in., 2014.10

Henry Melville Fuller Acquisition Fund

after William Henry Bartlett, English, 1809-1854

Mount Washington, And The White Hills (From Near Crawford), 1838, (engraved by S.T. Davies, dates unknown), steel engraving, 2014.12

after George Loring Brown, American, 1814-1889

after Harry Fenn, American, b. England, 1837-1911
The Mount Washington Road, (White Mountains), 1872,

Mount Washington From The Conway Road, 1872, (engraved by Joseph S, Harley, American, 19th century, for Picturesque America, 1872), wood engraving, 2014.15

after Winslow Homer, American, 1836-1910

Chuck Close, American, b. 1940
Self-Portrait, 2007, screenprint, 2014.17

Ludwig Hohlwein, German, 1874-1949
Peruvian Cotton/Carders Wonalancet Company, Nashua NH, 1912, color lithograph (poster), 2014.18

Walton Ford, American, b. 1960
Visitation, 2004, color etching, soft-ground, aquatint, spit-bite, and drypoint, 2014.19
Swadeshi-cide, 1998-99, hardground and softground etching, aquatint, spit-bite aquatint, drypoint and roulette, 2014.20

The Ed and Mary Scheier Acquisition Fund

Harvey Littleton, American, 1922-2013
Lemon/Blue Lyrical Movement, 1988, barium/potash glass with multiple cased overlays of Kugler colors, 2013.77 a-e

In Honor of Susan Leidy, Deputy Director of the Currier Museum of Art, 1988 – 2011
Ted Blachly, American, b. 1951
Curly Maple Chest, 2014, sugar maple, Bolivian rosewood, white oak, quarter-sawn red maple, Sitka spruce, 2014.3
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- Anonymous (2)

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As of 2023:

<table>
<thead>
<tr>
<th>People's United Bank</th>
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<tbody>
<tr>
<td>The Walt Disney Company Foundation</td>
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</table>

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**Benefactor ($10,000+)**

- Hitchiner Manufacturing Co., Inc.

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- Rivier University
- Saint Anselm College
- Southern NH University
- UNH Manchester

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- Curbstone Financial Management Corporation
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- Genesis Pure
- Hilton Garden Inn Manchester
- NBT Bank
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- Central Paper Products Company
- E & R Laundry and Dry Cleaners
- Liberty Lane Catering
- Newmarket International Northeast Delta Dental Rimmon Heights Florist

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- The Coby Foundation, Ltd.
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- E&R Laundry and Dry Cleaners
- TD Charitable Foundation
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**Visual Dispatches from the Vietnam War**

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**Transforming Lives Through Art: 75 Years at the Currier Art Center**

Windsor Newton Art Supply Company
Prime Buchholz & Associates, Inc.

**Signs from the Sixties: Robert Indiana's Decade**

David and Dorothea Jensen
Barbara and Harry Shepler

**Exploring the Currier Inside Out: Andrew Witkin, Among Others**

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**Romare Bearden: A Black Odyssey**

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August 3 – November 11, 2013
Supported by People’s United Bank, The Duprey Companies, Nike & David Speltz, and Macy’s.

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Organized by the Harn Museum of Art; the Currier’s presentation of this exhibition was supported by M. Christine Dwyer, Michael Huxtable, the Botnick Family Foundation/E&R Laundry and Dry Cleaners, The Coby Foundation, Ltd, TD Charitable Foundation, and TD Bank.

Signs From the Sixties: Robert Indiana’s Decade
November 27, 2013 – April 27, 2014
Supported by David & Dorothea Jensen and Barbara & Harry Shepler.

Contemporary Connections, Exploring the Currier Inside Out: Andrew Witkin, Among Others
January 11 – May 11, 2014
Supported by Nancy B. Tieken.

Transforming Lives Through Art: 75 Years at the Currier Art Center
February 1 – March 9, 2014
Supported by Prime Buchholz; programming support by Winsor & Newton.

Romare Bearden: A Black Odyssey
March 29 – August 17, 2014
Organized by the Smithsonian, the Romare Bearden Foundation and Estate, and DC Moore Gallery; sponsored by the Stavros Niarchos Foundation. The Currier’s presentation of this exhibition was sponsored by Hitchiner Manufacturing Co., Inc., Optima Bank, Dwight & Susi Churchill, and Wilton Consulting Group, LLC.
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Laura Zorawowicz

Staff members Bruce McColl and Meghan Petersen look through Art Center archives in the Currier Museum Library.
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<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments</td>
<td>$85,156,754</td>
<td>$83,679,088</td>
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<tr>
<td>Receivables</td>
<td>604,072</td>
<td>138,821</td>
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<tr>
<td>Other current assets</td>
<td>445,459</td>
<td>394,972</td>
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<tr>
<td>Property, plant and equipment, net of depreciation</td>
<td>17,755,603</td>
<td>18,591,186</td>
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<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$103,961,888</strong></td>
<td><strong>$102,804,067</strong></td>
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<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
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<tbody>
<tr>
<td>Current liabilities</td>
<td>$316,269</td>
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<td>Long term debt</td>
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<td>7,577,576</td>
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<td>Net assets:</td>
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<tr>
<td>Unrestricted</td>
<td>1,704,513</td>
<td>742,515</td>
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<td>Temporarily restricted</td>
<td>51,439,048</td>
<td>43,705,271</td>
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<tr>
<td>Permanently restricted for operations and acquisitions</td>
<td>50,502,058</td>
<td>50,492,058</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES AND NET ASSETS</strong></td>
<td><strong>$103,961,888</strong></td>
<td><strong>$102,804,067</strong></td>
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</tbody>
</table>

### Supplemental Schedule of Pro Forma Operating Activities

**June 30, 2014 and 2013**

<table>
<thead>
<tr>
<th>SUPPORT AND REVENUE FOR OPERATIONS</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment income used for current year’s operations</td>
<td>$2,231,599</td>
<td>$2,330,716</td>
</tr>
<tr>
<td>Transfers from named funds</td>
<td>127,062</td>
<td>182,637</td>
</tr>
<tr>
<td>Museum</td>
<td>1,255,738</td>
<td>1,089,032</td>
</tr>
<tr>
<td>Art Center</td>
<td>254,026</td>
<td>280,063</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>131,500</td>
<td>104,000</td>
</tr>
<tr>
<td>Zimmerman House</td>
<td>85,940</td>
<td>60,843</td>
</tr>
<tr>
<td><strong>TOTAL SUPPORT AND REVENUE FOR OPERATIONS</strong></td>
<td><strong>4,085,865</strong></td>
<td><strong>4,047,291</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OPERATING EXPENSES</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum</td>
<td>3,386,290</td>
<td>3,377,064</td>
</tr>
<tr>
<td>Art Center</td>
<td>319,200</td>
<td>326,633</td>
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<tr>
<td>Exhibitions</td>
<td>143,278</td>
<td>138,040</td>
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<tr>
<td>Zimmerman House</td>
<td>127,878</td>
<td>109,356</td>
</tr>
<tr>
<td>General and administrative</td>
<td>97,110</td>
<td>92,714</td>
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<tr>
<td><strong>TOTAL OPERATING EXPENSES</strong></td>
<td><strong>4,073,756</strong></td>
<td><strong>4,043,807</strong></td>
</tr>
</tbody>
</table>

Support & revenue restricted to or designated for current year’s operations in excess of expenses

**$12,109**

**$3,484**

**NOTE:** The pro forma statement of operating activities recognized the investment income and transfers from the endowment funds in accordance with the Board of Trustees funding policy as support and revenue rather than all investment income, gains and losses. In addition, certain non-operating expenditures are not recognized, including collection items purchased but not capitalized, depreciation, investment and interest expense; and certain nonoperating revenues are not recognized, including gains on sales of deaccessioned art and other gains. Accordingly, this presentation differs significantly from the statement of activities as presented in the Museum’s audited financial statements and from generally accepted accounting principles. The Museum’s policy is to annually allocate 5% of the average valuation of the operating endowment funds over the previous 20 quarters to fund the Museum’s operations. For the years ended June 30, 2014 and 2013, 5.4% and 6.3% respectively, of the average valuation of the fair value of endowment funds was allotted to Museum operations. Management believes this pro forma presentation reflects support and revenue utilized to fund the Museum’s annual operating expenses for the periods presented. The Museum does not capitalize its objects of art donated or purchased.