



CURRIER
MUSEUM
of ART

2010

Annual Report

Dear Members and Friends,



IMAGES

COVER: Photographer Jerome Liebling inspects his framed pieces before they are installed in the exhibition *Jerome Liebling: Capturing the Human Spirit*.

FROM TOP: Robert Larson, Currier Director and CEO Susan Strickler and Nicholas Wyeth at the member's opening of *From Homer to Hopper: American Watercolor Masterworks*.

Visitors enjoy sculpture from the Spotlight New England exhibition *George Sherwood: In Delicate Balance*.

Visitors examine *The Bronco Buster* by Frederic Remington in the museum's European gallery.

During fiscal year 2010 (July 1, 2009-June 30 2010), the Currier passed two milestones: the 80th anniversary of its public opening on October 9, 1929, and the 70th anniversary of the Currier Art Center, which opened as a studio program in the Kennard House in the fall of 1939. Today the Currier is a cultural anchor of New Hampshire, becoming better known throughout the state and the region through the work and dedication of staff, Board, Advisory Council, Guild of Volunteers and with the support of many generous contributors over the last eight decades.

With the expanded facility serving the museum well for over two years, the Board of Trustees approved in October 2009 a new three-year strategic plan that will guide the museum during this transitional period of economic challenge. Eight primary goals of the 2009-2012 Strategic Plan establish guidelines to build audiences through dynamic programs and exhibitions, employ new interpretive and marketing tools geared toward younger visitors, improve the visitor experience, promote the Art Center as a community-based art school connecting the appreciation of art with the creativity of art making, and ensure a strong staff, engaged governance and responsible financial management.

The FY10 special exhibition program was launched with *Turning Wood Into Art: the Jane and Arthur Mason Collection*, organized by the Mint Museum of Craft +Design. For many of us this exhibition expanded our understanding of the range of work being done in this area of craft. Two exhibitions featured prominent photographers -- Brett Weston, a seminal figure in mid twentieth-century modernism and Jerome Liebling, a major documentary and fine arts photographer. Two others highlighted exceptional regional collections that reflect both passion and knowledge: American and European prints

IMAGES

FROM TOP: Currier Museum Art Center instructor John O'Shaughnessy looks on as one of his students works on an art project.

Community Programs Administrator Cheryl Holbert instructs a student participating in the B.R.I.N.G. I.T! outreach collaboration.

George Sherwood talks about one of his kinetic sculptures on view in the Spotlight New England exhibition *George Sherwood: In Delicate Balance*.



assembled by David and Barbara Stahl and contemporary ceramics and prints assembled by Anne and Harry Wollman. The Currier also presented the first museum exhibition of the kinetic sculpture of George Sherwood as part of its *Spotlight New England* series. The centerpiece of the schedule was *From Homer to Hopper: American Watercolor Masterworks*, the first unveiling in twenty years of the Currier's own holdings of American watercolors.

In conjunction with special exhibitions, the Public Programs staff developed complementary programs including a very popular Photo Slam; a full-day educator workshop on photography; more than 158 school tours for 6,305 students; a screening of the film *Winslow Homer Society and Solitude* at the Red River Theatres; intergenerational activities in the Discovery Gallery; and the Currier's first cell phone tour.

During its 70th year, the Currier Art Center continued to expand its off-site outreach programs, including a partnership with B.R.I.N.G. I.T!, a Manchester-based organization that provides support and programming for children from the city's refugee and immigrant communities. The Currier and New Hampshire Institute of Art collaborated on a 12-week semester during which students explored a variety of media and which concluded with a student exhibition and reception for families and the public.

In 2009 the museum received the most important gift of prints in its history from Harte and Ann Crow. Thirty-three prints—many by such major figures as Grant Wood, Thomas Hart Benton, Clare

IMAGES

FROM TOP: New parents and their babies enjoy a lunch in the Winter Garden Cafe after a New Parent Gallery Talk in the museum.

Visitors to *From Homer to Hopper* listen to the audio cell phone tour.

Jerome Liebling and his former student and documentary filmmaker Ken Burns talk about Liebling's work on view in *Jerome Liebling: Capturing the Human Spirit*.

Young museum visitors participate in the Family Super Saturday kinetic tour inspired by the Spotlight New England exhibition *George Sherwood: In Delicate Balance*



Leighton and Wharton Esherick—enhance the Currier's ability to tell the story of mid-twentieth-century rural American life.

The museum expanded its commitment to craft through the purchase of a dramatic and sculptural turned wood bowl crafted by Mark Lindquist and a large stoneware platter by studio potter Randy Johnston. Two ceramic pieces by Johnston's mentor—Warren MacKenzie—were given by Katherine Duff Rines.

In May 2010, the Board voted to name a gallery in honor of studio potters Ed and Mary Scheier. The new east gallery, where work by New Hampshire artists is often exhibited, was selected to memorialize the Scheiers' artistic achievements and their extraordinary generosity in establishing an acquisition fund.

With the economy very much a factor, the Currier was pleased to have received an American Recovery Act grant through the National Endowment for the Arts of \$50,000 to support the assistant curator position. This grant was then matched by trustee Nancy B. Tiekens to provide an additional year of funding for this position.

The Advisory Council—a group of 43 volunteers from across the state—realigned its mission to focus on broadening visibility of the museum, its programs and collections statewide. The Council organized lively events in the greater Nashua and Concord regions, with others planned for Portsmouth, Manchester and Peterborough early in FY11.

IMAGES

FROM TOP: Collector and donor, Dr. David Stahl and Currier Associate Curator Kurt Sundstrom discuss a work of art in Dr. Stahl's personal collection, in preparation for his exhibition *Evolution of a Shared Vision: The David and Barbara Stahl Collection*.

A museum visitor enjoys a rare chance to paint in the museum's Winter Garden Cafe during a First Thursday: Art Center Night program.

Portrait of Harry and Anne C. Wollman, the collectors responsible for the *Cross Currents in 20th Century Art* exhibition.



To meet the needs of visitors, a new Ambassadors program was established by which volunteers now greet visitors and offer a friendly, informed face. An impressive new group of fifteen Zimmerman House docents were trained.

In an effort to reach more technology-savvy audiences, the Currier incorporated Facebook, YouTube and Twitter into its regular marketing efforts. A collaboration between the Currier and WMUR celebrated—both online and in the museum's Community Gallery—photographs submitted by the public of their communities during the Jerome Liebling exhibition.

Once again we are pleased to report the Currier finished the year with a balanced budget. This was accomplished through strong fiscal management as well as generous support demonstrated, in part, by the achievement of our highest membership income and the second highest Annual Fund in the museum's history. On behalf of Board and staff, we thank our members, donors and volunteers for their dedication and generosity in helping to make the Currier Museum of Art a beacon of cultural enrichment for New Hampshire and the region.

Sincerely,

David A. Jensen
President

Susan Strickler
Director and CEO

WORKS ON LOAN



*The University of Michigan Museum of Art, Ann Arbor
and Dallas Museum of Art*

Eugène Isabey, French, 1803-1886

A Norman Fishing Village, c. 1831

Oil on canvas, PC T 10 (169)

Moat Mountain, Intervale, New Hampshire

c. 1862

Albert Bierstadt

Oil on paper

*The Montreal Museum of Fine Arts and the Vancouver
Art Gallery*

Albert Bierstadt, American, 1830-190

Moat Mountain, Intervale, New Hampshire, c. 1862

Oil on paper, mounted on canvas, 1947.3

*Telfair Museum of Art, Savannah, GA, Taft Museum of
Art, Cincinnati, OH, Grand Rapids Art Museum, MI and
Singer Museum, Laren, The Netherlands*

William Stanley Haseltine, American, 1835-1900

Dutch Coast, 1883

Oil on canvas, 1953.1

Massachusetts Audubon Visual Arts Center, Canton, MA

Isaac Sprague, American, 1811-1895

*Study for The Gate of the Notch of the White Mountains, with the
Notch House, c. 1847*

Pencil, 2006.6.33

Leighton House Museum, London

Marie Cazin, French, 1845-1924

Shades of Evening

Oil on panel, PC L 10 (00)

Shelburne Museum, VT

Carl Hyatt, American, b. 1949

Ansel Adams, 1971

Platinum print, 2006.36

GIFTS



Open Bowl
1993
Bob Stockdale
Magnolia
Gift of Jane & Arthur Mason

Gift of Kimon and Ann Zachos
Hyman Bloom, American (b. Latvia), 1913-2009

The Fight, pencil and charcoal, 2009.12

Gift of G.W. Einstein Company, Inc.

Louise Nevelson, American, 1899-1988

Untitled, 1963, lithograph (blue and Black), 2009.13

Untitled, 1963, lithograph (brown and Black), 2009.14

Gift of Leo Kaplan, Ltd.

Gordon Smith, American, b. 1959

Aquatic Chimera, 1998, glass paperweight, 2009.19

Gift of Richard S. and Jeanne Press

Tom Young, American, b. 1951

4 gelatin silver prints: *Lace*, 2003

Swirl, 2002

Wall with Light, 2002

Dark Openings, 2003

Dark Openings, 2003

John Willis, American, b. 1957

4 bleached and toned gelatin silver prints:

Recycled Realities #2, 1998

Recycled Realities #16, 1998

Recycled Realities #20, 1999

Recycled Realities #53, 2001, 2009.21.1-8

Gift of Henry Vittum

Karl Drerup, American, 1904-2000

Bowl, enamel on copper, 2009.22

Gift of Jack Hemenway

Jack O'Leary, American, 1918-1981

Covered Casserole, c. 1960-1961, stoneware, 2009.23

Gift of Jane and Arthur Mason

Bob Stockdale, American, 1913-2003

Open Bowl, 1993, magnolia, 2009.28

Gift of Elizabeth H. Nutt in memory of Joseph R. Nutt

Achille Buzzi, Italian, 19th century

Lady Reading to a Cardinal, watercolor, 2009.29

Jean Paul Sinibaldi, French, 1857-1909

Cardinal's Reception, watercolor, 2009.30

GIFTS

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

Philippe Halsman, American, 1906-1979

Albert Einstein, 1947 (printed later), gelatin silver print, 2009.31

Ray Bolger, 1950 (printed later), gelatin silver print, 2009.32

Duke and Duchess of Windsor, 1950 (printed later), gelatin silver print, 2009.33

Anita Gillette, 1961, gelatin silver print, 2009.34

Germaine Krull, French, 1897-1985

Untitled (war scene), c. 1944, gelatin silver print, 2009.35.1

Sur la route de Ribeauville, Dec. 26, 1944, gelatin silver print, 2009.35.2

George Kendall Warren, American, 1824-1903

A Student Relaxing at Dartmouth, 1871, albumen print, 2009.36

Felix Bonfils, French, 1831-1885

Athènes, Bas-relief du Parthénon - Grèce, c. 1870, albumen print, 2009.37.1

Athènes, Partie postérieure du Parthénon - Grèce, c. 1870, albumen print, 2009.37.2

Carlo Naya, Italian, 1816-1882

Venezia, Ponte dei Sospiri, c. 1870, albumen print, 2009.38.1

Venezia, Monumento Canova, c. 1870, albumen print, 2009.38.2

Jacques Low, American, b. Germany, 1930-2001

Untitled (Catholic school, New York), April, 1959, gelatin silver print, 2009.39.1

Untitled (Greenwich Village), April, 1959, (from "The Four Faces of Greenwich Village" NY Herald Tribune Magazine), gelatin silver print, 2009.39.2



Song of the Broad-Axe - Beauty of the Woodmen, 1924
Wharton Harris Esherick, woodcut. Gift of Dr. and Mrs. Harte Crow.

From Dr. and Mrs. Harte Crow

John James Audubon, American, 1785-1851

Common Mouse, Male, Female and Young, 1846, lithograph

White Footed Mouse, Male, Female and Young, 1844, lithograph

Thomas Hart Benton, American 1889-1975

4 lithographs: *Loading Corn*, 1945

The Race (Homeward Bound), 1942

Threshing, 1941

The Woodpile, 1939

George Catlin, American, 1796-1872

Attacking the Grizzly Bear, 1844, lithograph

Nathaniel Currier, American, 1813-1888

Lady Sutton, Centreville Trotting Course, L.I., 1849, lithograph

John Stockton DeMartelly, American, 1903-1979

White Pastures, 1939, lithograph

Wharton Harris Esherick, American, 1887-1970

Four woodcuts: *January*, 1923

Song of the Broad-Axe - Beauty of the Woodmen; The Forger; and Solid Forest, 1924

GIFTS

From Dr. and Mrs. Harte Crow

Otto Kuhler, American, b. Germany, 1894-1977

The Harbour, 1928, etching and drypoint

The Valley of Work, 1923, etching

Clare V.H. Leighton, American, b. London, England, 1901-1989

Four wood engravings: *Cutting*, 1931

Landing, 1931

Loading, 1931

Resting, 1931

Martin Lewis, American, b. Australia, 1881-1962

Showers on the Bay, 1925, drypoint

Dale Nichols, American, 1904-1995

Company for Supper, 1945, lithograph

Charles Adams Platt, American, 1861-1933

Hartford Bridge, 1885, etching

Paul Sample, American, 1896-1974

Slope Near the Bridge, c. 1945, lithograph

Rural Delivery, c. 1945, lithograph

Georges Schreiber, American, b. Belgium, 1904-1977

Rain, 1940, lithograph

Spring Storm, c. 1940s, lithograph

James Smillie, American, b. Scotland, 1807-1885

Mount Washington from the Valley of Conway, 1851, engraving

Benton Spruance, American, 1904-1967

Schuylkill Bridges, 1934, lithograph

Grant Wood, American, 1891-1942

5 lithographs: *In the Spring*, 1939

January, 1938

March, 1939

Fertility, 1939

July Fifteenth, 1938

Frank Lloyd Wright, American, 1867-1959

The Larkin Building: Perspective (front) and Ground Plan of the Main Floor, 1910, lithograph

The Larkin Building: Perspective (side) and Ground Plan of the Interior Floors and Garden, 1910, lithograph

The Larkin Building: View of the Interior with Furnishings, 1910, lithograph

Anders Zorn, Swedish, 1860-1920

Augustus Saint Gaudens i, 1898, etching, 2009.40.1-37

Gift of Richard and Ann Thorner

The Seekonk Woods, by Galway Kinnell, bound book

Printed at the Janus Press in Vermont for William B. Ewert Publisher, Concord, NH, 1985

With photographic illustrations by Lotte Jacobi (American, b. Germany, 1896-1990), 2009.42

Gift of Robert K. Wiener

Harold Edgerton, American, 1903-1990

Bullet Through Banana, 1964, dye transfer print, 2009.44

Pigeon Released, 1965, dye transfer print, 2009.45

Gift of Arlette and Gus Kayafas in honor of Nina Gara Bozicnik

Jules Aarons, American, b. 1921

West End, Boston, 1964, c. 1965, gelatin silver print, 2009.46

Gift of Richard and Ann Thorner

Philippe Halsman, American, 1906-1979

President Eisenhower Press Conference, 1957, gelatin silver print, 2009.47

GIFTS & PURCHASES

Gift of Kimon and Anne Zachos

Designed by Charles and Ray Eames,
American, 1907-1978 and 1912-1988
Manufactured by Herman Miller, Inc.,
American (Zeeland, MI), active 1923-present
Lounge Chair and Ottoman, 1970 (designed in
1956) molded plywood, rosewood veneer, cast
aluminum, leather upholstery, 2010.3 a,b

Gift of Maria Zerbe Norton

Karl Zerbe, American, b. Germany, 1903-1972
Tundra: Migration, 1958, gouache, 2010.4

Gift of Katherine Duff Rines

Warren Mackenzie, American, b. 1924

Plate, stoneware, 2010.5

Vase, stoneware, 2010.6

Bequest of Eunice L. Shaer

John Singleton Copley, American, 1738-1815

(recto) Figure from *Battle of the River Granicus*,
after Charles LeBrun, c. 1753-58, (verso) Figure
from *Battle of the River Granicus*, after Charles
LeBrun, c. 1753-58, conte crayon on green paper,
2010.8



Figure from *Battle of the River Granicus* after Charles LeBrun, c. 1753-58, John Singleton Copley, conte crayon on green paper. Bequest of Eunice L. Shaer.



Large Triangulated Platter, 2008, Randy Johnston, stoneware with flashing slip and trailing decoration. The Ed and Mary Scheier Acquisition Fund.

PURCHASES

The Print Fund

Agnes Denes, American (b. Hungary), b. 1938
Flying Hald Bird: An Organic Space Station, 1994,
lithograph, 2009.16

The Ed and Mary Scheier Acquisition Fund

Mark Lindquist, American, b. 1949
Unsung Bowl Ascending #3, 1982, spalted maple
burl, 2009.41

Randy Johnston, American, b. 1950

Large Triangulated Platter, 2008, stoneware with
flashing slip and trailing decoration, 2009.43

Henry Melville Fuller



Monumental Banquet Lamp, c. 1860-1880, Boston and Sandwich Glass Company, blown triple overlay glass (green, clear and white); marble, gilt bronze on brass.



Purchased in honor of James W. Griswold, Trustee Emeritus

William Cripps, English, active 1738-d. 1766
Salver, 1753, silver, 2010.1

HENRY MELVILLE FULLER ACQUISITION FUND

Gerald Auten, American, b. 1957

Pencilhead, 2001, graphite on paper 2009.10

No One's Leaving, 2005, graphite on paper, 2009.11

Theodore Roszak, American (b. Poland), 1907-1981

Untitled, 1937-41, vintage gelatin silver print, 2009.15

Boston and Sandwich Glass Company, American, active 1825-1888

Monumental Banquet Lamp, c. 1860-1880, blown, triple overlay glass (green, clear and white); marble, gilt bronze and brass, 2009.17

Alfred Morton Githens, American, 1876-1973

Interior of Rotunda Scheme D. Currier Museum, June 17, 1925, 1925, pencil and chalk on brown paper, 2009.18

Jim Donofrio, American, b. 1951

The Dig, 1997, glass paperweight, 2009.20

Jerome Liebling, American, b. 1924

Snow Clothes Roof, 1947, gelatin silver print, 2009.24

Grain Worker, Minneapolis, 1950, gelatin silver print, 2009.25

Steel Mill Youngstown, Ohio, 1982 (printed later), C-print, 2009.26

Woman and Peaches, Brighton Beach, Brooklyn, NY, c. 1980s (printed later), C-print, 2009.27

Carroll Dunham, American, b. 1949

Untitled, April 5, 2006 (three), 2006, monotype in watercolor and pencil on Lanaquarelle paper, 2010.2

Gary Haven Smith, American, b. 1948

Bench #XIII, 2010, glacial granite and granite, 2010.7

EXHIBITIONS & SPONSORS

**Turning Wood Into Art:
The Jane and Arthur Mason Collection**

July 3, 2009 - September 26, 2009
*Supported by Patrick and Kendra O'Donnell
and David and Barbara Roby.*

**Evolution of a Shared Vision: The David and
Barbara Stahl Collection**

September 26, 2009 - January 3, 2010
Supported by Christine Dwyer and Michael Huxtable

Brett Weston: Out of the Shadow

October 10, 2009 - January 3, 2010
*Sponsored by the Duprey Companies;
WZID, 95.7FM Media sponsor.*



*Members enjoy the opening of From
Homer to Hopper: American Watercolor
Masterworks from the Currier Museum of Art.*

**From Homer to Hopper: American Watercolor
Masterworks from the Currier Museum of Art**

March 6, 2010 - June 7, 2010
*Funded in part by a grant from the
New Hampshire State Council on the Arts;
WZID, 95.7FM Media sponsor.*

Celebrating New Hampshire Art & Artists

March 6, 2010 - June 7, 2010

EXHIBITIONS & SPONSORS

George Sherwood: In Delicate Balance

May 29, 2010 - September 6, 2010

Supported by David and Barbara Roby and by the Fleisher Family Fund of the New Hampshire Charitable Foundation

Jerome Liebling: Capturing the Human Spirit

June 19, 2010 - September 19, 2010

Sponsored by the Duprey Companies and Cheryl and Mark Liebling

Cross Currents in 20th Century Art: Prints and Ceramics from the Anne C. and Harry Wollman Collection

June 26, 2010 - September 6, 2010

Supported in part by the Pucker Gallery and by the Lacoste Gallery



Visitors view photographs by Jerome Liebling.

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Docent Carol Tingleff gives a school group a tour of the Modern Gallery.

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Assistant Shop Manager Stacy Broulidakis poses with some of the shop's merchandise.

FINANCIAL STATEMENT

Condensed Statement of Financial Position

ASSETS	2010	2009
Investments	\$73,794,877	\$68,388,186
Pledges receivable	487,927	1,285,672
Other current assets	650,735	570,856
Property plant and equipment, net of depreciation	21,488,380	22,648,362
TOTAL ASSETS	\$96,421,919	\$92,893,076
LIABILITIES and NET ASSETS		
Current liabilities	\$450,819	\$846,794
Long term debt	9,244,332	9,448,454
Net assets:		
Unrestricted	1,824,027	612,936
Temporarily restricted	34,411,218	31,580,514
Permanently restricted for operations & acquisitions	50,491,523	50,404,378
TOTAL LIABILITIES AND NET ASSETS	\$96,421,919	\$92,893,076

Supplemental Schedule of Pro Forma Operating Activities

June 30, 2009 and 2008

SUPPORT and REVENUE for OPERATIONS:	2010	2009
Investment income used for current year's operations	\$2,268,795	\$2,246,451
Transfers from named funds	174,921	301,755
Museum	1,023,319	1,039,887
Art Center	273,355	282,672
Exhibitions	148,300	216,111
Zimmerman House	56,876	42,096
TOTAL SUPPORT and REVENUE for OPERATIONS	\$3,945,566	\$4,128,972
OPERATING EXPENSES:		
Museum	3,262,408	3,394,218
Art Center	319,990	336,025
Exhibitions	93,859	198,725
Zimmerman House	117,316	78,500
General and administrative	108,961	103,204
TOTAL OPERATING EXPENSES	\$3,902,534	\$4,110,672

Support & revenues restricted to or designated for current year's operations in excess of expenses	\$43,032	\$18,300
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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 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 and interest expense. This presentation also excludes the change in fair value of the interest rate swap. 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 ten quarters to fund the Museum's operations. Management believes this pro forma presentation reflects the true support and revenue available to fund the Museum's annual operating expenses for the periods presented. The Museum does not capitalize its collection and objects of art.