Dear Members and Friends,

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.
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.Ti, 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
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. Tieken 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.
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
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)

The Montreal Museum of Fine Arts and the Vancouver Art Gallery
Albert Bierstadt, American, 1830-1900
Moat Mountain, Intervale, New Hampshire, c. 1862
Oil on paper, mounted on canvas, 1947.3

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
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

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

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

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

Athénes, 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

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

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

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

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
Schuykill 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

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 Bozienik

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

PURCHASES

The Print Fund
Agnes Denes, American (b. Hungary), b. 1938

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 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

Purchased in honor of James W. Griswold, Trustee Emeritus
William Cripps, English, active 1738-d. 1766
Salver, 1753, silver, 2010.1
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.

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

Members enjoy the opening of From Homer to Hopper: American Watercolor Masterworks from the Currier Museum of Art.
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
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Docent Carol Tingleff gives a school group a tour of the Modern Gallery.
Assistant Shop Manager Stacy Broulidakis poses with some of the shop’s merchandise.
Financial Statement

Condensed Statement of Financial Position

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments</td>
<td>$73,794,877</td>
<td>$68,388,186</td>
</tr>
<tr>
<td>Pledges receivable</td>
<td>487,927</td>
<td>1,285,672</td>
</tr>
<tr>
<td>Other current assets</td>
<td>650,735</td>
<td>570,856</td>
</tr>
<tr>
<td>Property plant and equipment, net of depreciation</td>
<td>21,488,380</td>
<td>22,648,362</td>
</tr>
</tbody>
</table>

| TOTAL ASSETS | $92,893,076 | $92,893,076 |

<table>
<thead>
<tr>
<th>LIABILITIES and NET ASSETS</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current liabilities</td>
<td>$450,819</td>
<td>$846,794</td>
</tr>
<tr>
<td>Long term debt</td>
<td>9,244,332</td>
<td>9,448,454</td>
</tr>
<tr>
<td>Net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>1,824,027</td>
<td>612,936</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>34,411,218</td>
<td>31,580,514</td>
</tr>
<tr>
<td>Permanently restricted for operations &amp; acquisitions</td>
<td>50,491,523</td>
<td>50,404,378</td>
</tr>
</tbody>
</table>

| TOTAL LIABILITIES AND NET ASSETS | $92,893,076 | $92,893,076 |

Supplemental Schedule of Pro Forma Operating Activities

June 30, 2009 and 2008

<table>
<thead>
<tr>
<th>SUPPORT and REVENUE for OPERATIONS:</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment income used for current year’s operations</td>
<td>$2,268,795</td>
<td>$2,246,451</td>
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<tr>
<td>Transfers from named funds</td>
<td>174,921</td>
<td>301,755</td>
</tr>
<tr>
<td>Museum</td>
<td>1,023,319</td>
<td>1,039,887</td>
</tr>
<tr>
<td>Art Center</td>
<td>273,355</td>
<td>282,672</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>148,300</td>
<td>216,111</td>
</tr>
<tr>
<td>Zimmerman House</td>
<td>56,876</td>
<td>42,096</td>
</tr>
</tbody>
</table>

| TOTAL SUPPORT and REVENUE for OPERATIONS | $3,945,566 | $4,128,972 |

<table>
<thead>
<tr>
<th>OPERATING EXPENSES:</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum</td>
<td>3,262,408</td>
<td>3,394,218</td>
</tr>
<tr>
<td>Art Center</td>
<td>319,990</td>
<td>336,025</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>93,859</td>
<td>198,725</td>
</tr>
<tr>
<td>Zimmerman House</td>
<td>117,316</td>
<td>78,500</td>
</tr>
<tr>
<td>General and administrative</td>
<td>108,961</td>
<td>103,204</td>
</tr>
</tbody>
</table>

| 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 |

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.