



CURRIER
MUSEUM
of ART

2011

Annual Report



IMAGES

COVER: Jon Brooks talks to Anne Milne, Trustee Emerita, at the opening of his first retrospective exhibition *Jon Brooks: A Collaboration with Nature*.

Museum visitors explore exhibition *The Secret Life of Art: Mysteries of the Museum Revealed*.

Registrar Karen Papineau prepares a painting by Jan Gossaert to go on loan.

Dear Members and Friends,

Fiscal Year 2011 (July 1, 2010 through June 30, 2011) was one of experimentation and outreach and one of celebrating accomplished artists living and working in the region.

The curatorial and public programs staff jointly experimented with a new concept for an exhibition addressing the theme of how museums collect, care for, interpret, exhibit and transport art in *The Secret Life of Art: Mysteries of the Museum Revealed*. In planning for the exhibition, the staff reached out with an online survey asking the public what they might like to learn about museum operations. Responses from 450 individuals helped determine the content of the exhibition, related programs and the newly-launched blog.

The installation of the exhibition experimented with some new interpretive techniques: videos on the design process of the Zimmerman House and on the preparation of Jan Gossaert's *Portrait of a Man* for shipment to the Metropolitan Museum of Art; the display of materials used to pack paintings in crates; and the exhibition of the reverse of Georgia O'Keeffe's *A Cross by the Sea*, 1925, to show the array of labels that document the painting's history since it was first shown at Alfred Stieglitz' gallery, An American Place, in New York City.

Throughout the year we celebrated innovative artists from New England with solo exhibitions. During the summer we featured the kinetic sculpture of George Sherwood, a Massachusetts artist, whose *Fusion II* now animates the Zachos Court in front of the museum. Director of Collections and Exhibitions Andrew Spahr worked with photographer Jerome Liebling on what would become his last major exhibition. It focused on Liebling's remarkable large scale, digital photographs that had never before been publicly displayed. We were deeply saddened

IMAGES

Artist Richard Haynes discusses a student's work of art during his Art Center Master Class.

Artist Jon Brooks helps an Art Center student install her Brooks-inspired work of art on the Art Center's lawn.

Librarian Meghan Petersen joined the Currier staff in February of 2011.



when Jerry died in June, 2011. The exhibition provided inspiration to avocational photographers who submitted digital images that expressed their special relationship to the New Hampshire community through “ulocal” on the WMUR website. A number of those photographs were displayed in the Currier Community Gallery.

The Currier proudly mounted *Jon Brooks: A Collaboration with Nature*, the first museum retrospective of the furniture and wood sculpture by this internationally known artist who grew up in Manchester. First nurtured in the 1960s at the Currier Art Center, Jon was named The Lotte Jacobi Living Treasure by Governor John Lynch in April 2011 in recognition of his accomplishments and contributions to the art world both here in New Hampshire and internationally. Jon's show drew a record attendance from students on school tours, including every 5th grader in Manchester's public schools.

Regional artists also conducted several master classes at the Currier Art Center, including Richard Haynes of Portsmouth, painters Jon Imber and George Nick, both from Boston. Jon Brooks was “artist-mentor” to young artists at the Art Center during April school vacation. The Currier Art Center had a strong year with one of its highest annual enrollments. It also awarded \$13,000 in tuition assistance to about 60 students through the Dorson and Heineman endowments that are restricted for this purpose.

The Advisory Council continued its important work of broadening the visibility of the Currier's programs and collections across the state. Four programs organized by the Council reached more than 700 people in partnership with the Seacoast African American Center in Portsmouth, the Red River Theatres in Concord, the Peterborough Historical Society and the Lawrence Barn in Hollis.

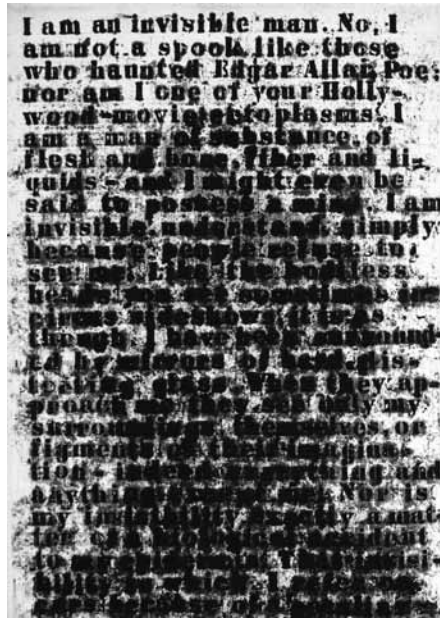
In February archivist and librarian Meghan Petersen joined the staff just in time to begin cataloguing two very important gifts: the libraries of David Carter and J. Richardson Judson. Both these men are friends and colleagues as well as notable scholars with deep interest in European art.

IMAGES

Glen Ligon, *Invisible Man (Two Views)*, 1991, oil and gesso on canvas.

Artist George Sherwood installs two of his kinetic sculptures in the Currier's Winter Garden Cafe.

Hiram Powers, *George Washington*, after 1844, white marble.



The art collections were greatly enhanced by the purchase of a group of 73 old master prints assembled by David Carter, a native of Nashua who had a distinguished career as a curator and museum director. The Carter collection includes nine etchings by Rembrandt, nine by Esaias van de Velde, sixteen engravings by Hendrick Goltzius, and two by Albrecht Durer. This extraordinary collection will be the subject of an exhibition in the fall of 2012.

The museum also purchased a striking marble bust of George Washington by America's most renowned neoclassical sculptor Hiram Powers (1805-73), and a dramatic bronze of Hercules and Iole by the Italian Giovanni Battista Foggini (1652-1725). An abstracted landscape painted about 1945 by Lawren Harris (1885-1970) is the first major work by a major Canadian artist to enter the collection. A double-panel portrait by Glenn Ligon (born 1960) and inspired by Ralph Ellison's iconic novel, *Invisible Man*, was purchased at auction. A delightful farmyard scene, *The Hay is In*, 1949, painted by Grandma Moses – one of the most popular painters of the mid-twentieth century – was given by Manchester native Helen Burroughs Stern in honor of her daughter Eve.

There were several gifts of contemporary handcrafted objects that reflect the Currier's interest in modern craft. These include a group of turned wood bowls from nationally known collectors Jane and Arthur Mason by Mark Lindquist, who lived in New Hampshire in the 1980s, and by David Ellsworth; a silver teapot by

IMAGES

Docent Hannah Perutz gives a tour of the contemporary gallery.

Hendrick Goltzius, *The Captain of the Infantry*, 1587, engraving.

A volunteer helps Librarian Meghan Petersen in the museum's Library.

Assistant Museum Shop Manager Stacy Brouidakis shows museum visitors some of the Shop's unique jewelry created by local artisans.



Michael and Maureen teapot from trustee Nancy Tieken; a smoke fired Vessel by British ceramicist and author Jane Perryman, a gift from the artist.

Again this year, the Guild of Volunteers contributed a remarkable 12,316 hours, the equivalent of almost ten full-time positions. The Guild assists with a wide range of key activities from greeting visitors, assisting in the museum shop, library and membership office, and of course, giving tours of the collections, special exhibitions and the Zimmerman House.

On behalf of the Board, Advisory Council, Guild of Volunteers and all the staff, we thank you for supporting the Currier, its programs and operations. You are essential in making the Currier a source of enrichment and enjoyment for more than 60,000 visitors each year.

Warm regards,



David A. Jensen
President, Board of Trustees

Susan Strickler
Director and CEO

WORKS ON LOAN

*The Metropolitan Museum of Art, New York, NY and the National Gallery, London.
Man, Myth and Sensual Pleasure: Jan Gossart's Renaissance*

Jan Gossart (called Mabuse), Flemish, c.1478-1532

Portrait of a Man (Self-Portrait ?) c.1515-1520
Oil on panel, 1951.6



Jan Gossart (called Mabuse)
Portrait of a Man (Self-Portrait?)
c. 1515-1520
oil on panel

*Art Museum, University of Kentucky, Lexington
Hoofbeats and Heartbeats: The Horse in American Art*

Edmund C. Tarbell, American, 1862-1938

Schooling the Horses, 1902
Oil on canvas mounted on aluminum, 1975.25

*Herberger Institute for Design and the Arts,
Arizona State University and Asheville Art Museum, NC*

A Chosen Path: The Ceramic Art of Karen Karnes

Karen Karnes, American, b. 1925

Vase, 1969
Salt-glazed stoneware, 2006.23

*Historical Society of Temple, Temple, NH
New Hampshire Glassmakers 1780-1886*

Matt Johnson, American, active 1846-1870

Pitcher, c. 1842-1873
Glass, 1942.7.190

Stoddard Glass Works
Wine Glass, c. 1850-60
Glass, 1986.15.1

Creamer with Ball Cover, c. 1850-60
Glass, 1986.15.2a,b

Suncook Glass Works
Sugar Bowl or Master Salt, c. 1845
Glass, 1986.15.5

Pickle Jar, 1839-50
Glass, PC M 1 (56)

Bottle, 1839-50
Glass, 1933.3

Bottle, 1839-50
Glass, PC C 25 (67)

Unknown American Maker
Bowl, 19th century
Free-blown glass, 1972.12

Flask
Glass, PC V 5 (180)

*Portland Museum of Art, Portland, ME
Maine Moderns: Art in Seguinland, 1900-1940*
Gaston Lachaise, American (b. France) 1882-1935

Walking Woman, 1922
Bronze, 1982.26

*Robert Hull Fleming Museum, University of Vermont
Under the Big Top: The Fine Art of the Circus in America*

Robert Vickrey, American, 1926-2011

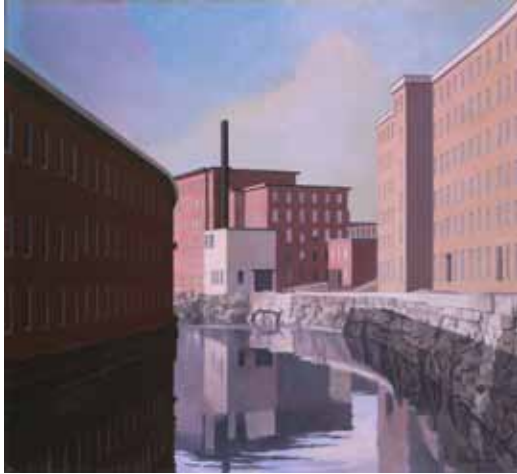
Old Clown, 1957
Tempera on gesso panel, 2008.4.52

*McIninch Art Gallery, University of Southern New Hampshire, Manchester
Seeing the Light*

George N. Barnard, American, 1819-1902
Battlefield of New Hope Church, GA, No. 2, 1864
Albumen print, 1982.117

WORKS ON LOAN

Charles Sheeler, *Amoskeag Canal*, 1948,
oil on canvas.



McIninch Art Gallery, University of Southern
New Hampshire, Manchester
Seeing the Light

Giancarlo Botti, Italian, 20th Century

Sophia Loren Smoking, c.1966
Gelatin silver print, 2003.43

John Brook, American, b. 1924

*Portrait of Dave Brubeck and Paul Desmond (Nat
Hentoff Broadcast WMEX, Boston)*,
c.1952
Gelatin silver print, 2007.11

Harry Callahan, American, 1912-1999

Untitled
Gelatin silver print, 1984.62

**Robert Disraeli, German-American, 1905-
1988**

Untitled
Gelatin silver print, 1982.111

Robert Sargent Fay, American, b. 1934

Vase of Flowers, 1998
Gelatin silver print, 2007.17

Carl A. Hyatt, American, b. 1949

Portsmouth Harbor Salt Pile Series, S-25, 1992
Platinum contact print, 1998.11.2

**William H. Manahan, Jr., American, 1877-
1972**

Bridge on the North Branch River, Antrim, NH,
c. 1920
Gum bichromate print, 1973.72.9

Sheila Metzner, American, b. 1939

Orchid in a Vase, 1981
Fresson print, 1992.15.42

Douglas Prince, American, b. 1943

Fireplace and Sand, 1976
Gelatin silver print, 2004.3

Albert Renger-Patzsch, German, 1897-1966

Woods and Mist, c. 1930
Gelatin silver print, 1978.94

Ralph Steiner, American, 1899-1986

Two Men and a Bicycle, 1921-22 (printed 1980)
Gelatin silver print, 2005.17

Ralph Steiner, American, 1899-1986

Ham & Eggs, c.1934 (printed 1979)
Gelatin silver print, 2005.18

Vincent Vallarino, American, b. 1954

Trees in Fog #1, Fishbach, Luxembourg, 1974
Gelatin silver print, 1992.15.86

Vincent Vallarino, American, b. 1954

Calla Lily Bud and Stocks, 1992
Gelatin silver print, 1992.15.101

Smithsonian American Art Museum,
Washington, DC and the Nelson-Atkins Museum
of Art, Kansas City, MO

To Make a World: George Ault and 1940s America

Charles Sheeler, American, 1883-1965

Amoskaeg Canal, 1948
Oil on canvas, 1948.4

Museum of Fine Arts, Boston
Embroideries of Colonial Boston

Unknown American Artist, 18th century

The Death of Absalom, c. 1750
Embroidery on silk, 1991.1

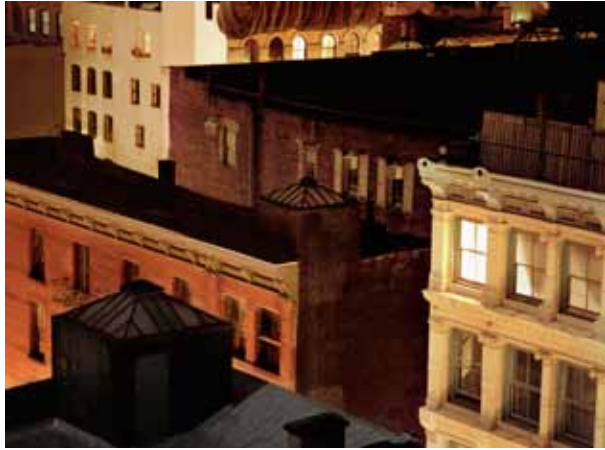
Suermondt-Ludwig-Museum, Aachen, Germany
*Leonardo of the North – Joos van Cleve (1485/90 –
1541)*

Joos van Cleve, Flemish, 1485-1540

The Holy Family, c. 1520
Oil on panel, 1956.5

GIFTS

Jerome Liebling
Soho at Night, NYC
1989
inkjet print, 2010



Gift of Jerome Liebling

Jerome Liebling, American, b. 1924

Bahamian Migrant Worker, 1953, inkjet print,
2010
2010.9

Soho at Night, NYC, 1989, inkjet print, 2010
2010.10

Gift of Maryanna Hatch

**Mary and Edwin Scheier, American, 1908-
2007 and 1910-2008**

Untitled (two figures), c.1945, earthenware
2010.13

Gift of Nancy Tieken

**Michael Banner and Maureen Banner,
American, b. 1939 and 1946**

Flying Cloud, 2009, silver and rosewood
2010.14

Gift of Jane Perryman

Jane Perryman, English, b. 1947

Vessel, 2009, smoke fired stoneware and
porcelain
2010.15



Gift of Jane and Arthur Mason

Mark Lindquist, American, b. 1949

Meditating Bowl, 1998, briar
2010.17

Wide Bowl, 1979, maple burl
2010.18

**Mark Lindquist and Gary Stevens, American,
b. 1949 and 1957**

Bird of Paradise, #1, 1999, madrone burl
2010.19

David Ellsworth, American, b. 1944

Volcano, 1987, walnut burl and paint
2010.20

Gift of Jeffrey and Mary Karlin

**Ilya Bolotowsky, Russian-American, 1907-
1981**

Untitled, c.1980, serigraph
2010.21

Gift of Richard and Ann Thorner

Yousuf Karsh, Canadian, 1908-2002

John Sloan Dickey, gelatin silver print
2010.24

Michael Banner and Maureen Banner
Flying Cloud
2009
silver and rosewood

GIFTS

Willem Jacobsz Delff, Dutch, 1580-1638

(after Adrian Pietersz van Venne, Dutch, 1589-1662)

Portrait of William I, Prince of Orange, 1623, engraving
2010.37

Pieter van Schuppen, Dutch, 1623-1696

(after Lucas François the Younger, Flemish, 1616-1681)

Portrait of Francisco Villani a Gandova Baroni de Rassenghein, engraving
2011.7

Gustav Adolf Müller, German, 1694-1767

(after Jacob van Schuppen, Dutch, 1670-1751)

Jacob van Schuppen, engraving
2011.8

Jean George Wille, French, b. Germany, 1715-1808

(after Gerard Ter Borch, Dutch, 1617-1681)
L'Instruction paternelle, 1765, engraving
2011.9

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

Francis Frith, British, 1822-1898

Recto: *Untitled* (ruins), c. 1870, albumen print
Verso: *Chatsworth*, c.1870, albumen print, mounted
2010.28.1 and 2

Frances Benjamin Johnston, American, 1864-1952

In the Fields, Tuskegee, c.1900, gelatin silver print
2010.29

Lenoard Missonne, Belgian, 1870-1943

Untitled, Street Scene, c.1930, gelatin silver print
2010.30



Jon Brooks, *Lincoln Woods*, 1984, Honduras mahogany, maple, enamel.

Reflect, c. 1930, gelatin silver print
2010.31

Gordon Parks, American, 1912-2006

Girl, Brazil, 1961 (printed later), gelatin silver print
2010.32

Flavio Da Silva, 1961 (printed later), gelatin silver print
2010.33

Self Portrait, 1961 (printed later), gelatin silver print
2010.34

Carlton Watkins, American, 1829-1916

Nevada Falls, 700ft, c.1880, albumen print
2010.35

Gift of Diane Curran

Three posters for El Salvador: Requiem and Invocation

Michael Mazur, American, 1935-2009

Prisoner I, II and III (after Goya), 1983
2011.1.1-3

Gift of Jon Brooks

Jon Brooks, American, b. 1944

Lincoln Woods, 1984, Honduras mahogany, maple, enamel
2011.2

GIFTS & PURCHASES

Gift of Peter Greer

John Martin, English, 1789-1854

The Deluge, 1832, mezzotint and drypoint
2011.3

Gift of Anne C. and Harry Wollman

Louis Lozowick, American, 1892-1973

Breakfast (Still Life, Breakfast), 1929,
lithograph
2011.5

Grant Wood, American, 1891-1942

Approaching Storm, 1940, lithograph
2011.6

*Gift of Kimon and Anne Zachos in honor
of a beautiful friendship between Victoria
Zachos and Robert P. Bass.*

**John Stockton de Martelly, American, 1903-
1879**

Blue Valley Fox Hunt, 1937, lithograph
2011.12

Old Moon, 1941, lithograph
2011.13

Paul Cézanne, French, 1839-1906

Les Baigneurs, 1898, lithograph
2011.14

*Gift of Helen Burroughs Stern in honor of
her daughter, Eve Stern*

**Grandma Moses (Anna Mary Robertson
Moses), American, 1860-1961**

The Hay is In, 1949, oil on masonite
2011.15

PURCHASES

The Print Fund

Peter Milton, American, b. 1930

Sight Lines II: The Green Room, 2010,
digital print, 2010.23

The Kimon S. Zachos Acquisition Fund

George Sherwood, American, b.1954

Fusion II, 2010, stainless steel, 2010.25



Grandma Moses (Anna Mary Robertson Moses), *The Hay Is In*, 1949, oil on masonite.



George Sherwood, *Fusion II*, 2010, stainless steel.

Henry Melville Fuller



HENRY MELVILLE FULLER ACQUISITION FUND

Jan Dirkszoon Both, Dutch, c.1618-1652

View of a Stone Bridge, etching, 2010.26.2

Willem Buytewech, Dutch, c.1591/92-1625

Ruins of the Brederode Castle near Haarlem, 1621, etching, 2010.26.3

Albrecht Dürer, German, 1471-1528

Erasmus of Rotterdam, 1526, engraving, 2010.26.4

The Sea Monster (Das Meerwunder), c.1498, engraving and etching, 2010.26.5

Jan Wierix after Albrecht Dürer, Flemish, 1549-1618 and German, 1471-1528

The Sea Monster (Das Meerwunder), c. 1498, engraving and etching on paper (counterproof), 2010.26.6

Hendrick Goltzius, Dutch, 1558-1617

The Captain of the Infantry, 1587, engraving, 2010.26.7

Mars and Venus Surprised by Vulcan, 1585, engraving, 2010.26.8

The Lamentation of the Virgin, 1596, engraving, 2010.26.9

The Passion Cycle (12 prints), 1596-1598, engraving, 2010.26.10.1-12

Jacques de la Faille, c.1580, engraving, 2010.26.11

Hendrick Goudt, after Adam Elsheimer, Dutch, 1582-1630 and German, 1578-1610

Flight into Egypt, 1613, engraving, 2010.26.12

Arnold Houbraken, Dutch, 1660-1719

Discovery of Erichthonius, etching, 2010.26.13

Jerome Liebling, American, b. 1924

Native American Woman, Red Lake, Minnesota, 1953, inkjet print, 2010, 2010.11

Johnstown, Pennsylvania, 1983, inkjet print, 2010, 2010.12

Mary and Edwin Scheier, American, 1908-2007; 1910-2008

Cider Jug with figure and apple design, 1942, earthenware with low relief, 2010.16

Glenn Ligon, American, b. 1960

Invisible Man (Two Views), 1991, oil and gesso on canvas, 2010.22 a,b

Abraham Blooteling, after Sir Peter Lely, Dutch, 1654 – after 1698 and English/Dutch, 1616-1680

Portrait of Cornelius Tromp, 1676, engraving, 2010.26.1



Jerome Liebling, *Johnstown, Pennsylvania*, 1983, inkjet print, 2010.

HENRY MELVILLE FULLER ACQUISITION FUND

Frans Huys, after Pieter Brueghel the Elder, Flemish, 1522-1562 and Flemish, c.1527/28-1569

Armed Four-Master Sailing towards a Port, c.1561-1562, engraving, 2010.26.14

Theodor Matham, after Adriaen Hanneman, Dutch, 1606-1676 and 1603-1671

Portrait of Jacobus Bavo de Wassenaer, engraving, 2010.26.15

Pieter de Molijn, Dutch, 1595-1661

Landscapes (4 prints), 1626, etching, 2010.26.16.1-4

Willem van Nieulandt II, Flemish, 1584-1635

So-called Temple of Minerva Medica, 1602-1605, etching, 2010.26.17

Willem van de Passe, after Crispijn van de Passe, Dutch, 1598-1636 and c.1597 -1670

Portrait of Maurits of Nassau, Prince of Orange, engraving, 2010.26.18

Rembrandt Harmenszoon van Rijn, Dutch, 1606-1669

Death of the Virgin, 1639, etching, 2010.26.19

Death Appearing to a Young Couple, 1639, drypoint, 2010.26.20
4 5/16 x 3 1/16 in.

Diana at the Bath, etching (first state), 2010.26.21

Stoning of Saint Stephen, 1635, etching, 2010.26.22

Woman Bathing her Feet, 1658, etching, 2010.26.23

The Ship of Fortune, 1633, etching, 2010.26.24

Studies of the Head of Saskia and Other Women, 1636, etching, 2010.26.25



Rembrandt Harmensz. van Rijn, *The Death of the Virgin*, 1639, etching.

Tribute Money, c.1635, etching, 2010.26.26

Jupiter and Antiope: Small Plate, etching (third state), 2010.26.27

Jacob van Ruisdael, Dutch, c.1628-1682

The Little Bridge, 1650, etching (2nd State), 2010.26.28

Hercules Seghers and Rembrandt Harmenszoon van Rijn, Dutch 1590-1638 and 1606-1669

Tobias and the Angel, 1653, etching, 2010.26.29

Christoffel van Sichem, after Jacob Matham, Dutch, 1546-1624, and 1571-1631

Bust of a Young Man Wearing a Turban, 1613, engraving, 2010.26.30

Esaias van de Velde, Dutch, c.1591-1630

Landscape around Haarlem (nine prints from a series of ten), 1615, etching, 2010.26.31.1-9

Jan van de Velde II, Dutch, c.1593-1641

Landscape with large gateway on left, flanked by towers, etching, 2010.26.32

HENRY MELVILLE FULLER ACQUISITION FUND

Tobias and the Angel by a River, etching,
2010.26.33

Twede Deel (set of twelve landscapes), etching,
2010.26.34.1-12

Summer, Fall, Winter (three prints from the set of
the Four Seasons), etching, 2010.26.35.1-3

Antonie Waterloo, Flemish, 1609-1690

Landscape with Alpheus and Arethusa, etching,
2010.26.36

James Abbott McNeill Whistler, American,
1834-1903

Florence Leyland, 1873, drypoint, 2010.26.37

Giovanni Battista Foggini, Italian, 1652- 1725
Hercules and Iole, c.1700, bronze, 2010.27

Hiram Powers, American, 1805-1873

George Washington, after 1844, marble, 2010.36

Florence Henri, American, 1893-1982

12 Fotografien, (portfolio of 12 gelatin silver
prints), 1928-1932 (printed 1974), 2011.4.1-12



Paul Woolf, *George Washington Bridge*, c. 1935, gelatin
silver print.



Lawren Harris, *Untitled #21*, c. 1936-40, oil on board.

Lawren Harris, Canadian, 1885-1970

Untitled #21, c.1936-40, oil on board, 2011.10

Charmion von Wiegand, American, 1896-1983

Red, Yellow, and Blue, 1959, gouache on board,
2011.11

Boris Ignatovich, Russian, 1899-1976

Tramway Handles, 1930s (printed 1955), gelatin
silver print, 2011.16

With Board, 1929, gelatin silver print, 2011.17

Paul Woolf, American, 1899-1985

57th Street and 6th Avenue, c. 1935, gelatin silver
print, 2011.18

George Washington Bridge, c.1935, gelatin silver
print, 2011.19

George Washington Bridge (cables), c.1935, silver
print, 2011.20

Sonya Noskowiak, American, b. Germany, 1900-1975

Harbor Scene, c. 1930s, gelatin silver print,
2011.21

EXHIBITIONS & SPONSORS

George Sherwood: In Delicate Balance

May 29, 2010 – September 6, 2010

Supported by David and Barbara Roby and 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.

Members enjoy the opening of *Secret Life of Art: Mysteries of the Museum Revealed*.



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 the Lacoste Gallery.

The Secret Life of Art: Mysteries of the Museum Revealed

October 2, 2010 – January 9, 2011

Sponsored by Public Service of New Hampshire, Putnam Foundation, and TD Charitable Foundation



Portrait of Anne C. and Harry Wollman.

EXHIBITIONS & SPONSORS

***New Hampshire Art Association
Sixty-Second Annual Exhibition***

January 29, 2011 – March 6, 2011

Sponsored by TF Moran, Inc. and Robert and Anne Cruess.

Media sponsor Manchester Radio Group.

New England Art and Artists

January 29, 2011 – August, 2011

Jon Brooks: A Collaboration with Nature

March 19, 2011 – June 12, 2011

*Supported by the National Endowment for the Arts,
the Norwin S. and Elizabeth Bean Foundation,
and Friends of the Artist*



Visitors view work by Jon Brooks at his exhibition opening.

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C. Hill, in memory of
Henriette Bartelink
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FINANCIAL STATEMENT

Condensed Statement of Financial Position

ASSETS	2011	2010
Investments	\$83,872,923	\$73,794,877
Pledges receivable	268,425	487,927
Other current assets	825,587	650,735
Property plant and equipment, net of depreciation	20,347,513	21,488,380
TOTAL ASSETS	\$105,314,448	\$96,421,919
LIABILITIES and NET ASSETS		
Current liabilities	\$362,986	\$443,443
Long term debt	8,973,332	9,251,708
Net assets:		
Unrestricted	1,893,237	1,824,027
Temporarily restricted	43,593,270	34,411,218
Permanently restricted for operations & acquisitions	50,491,623	50,491,523
TOTAL LIABILITIES AND NET ASSETS	\$105,314,448	\$96,421,919

Supplemental Schedule of Pro Forma Operating Activities

June 30, 2009 and 2008

SUPPORT and REVENUE for OPERATIONS:	2011	2010
Investment income used for current year's operations	\$2,220,856	\$2,268,795
Transfers from named funds	204,165	174,921
Museum	896,413	1,023,319
Art Center	300,759	273,355
Exhibitions	193,585	148,300
Zimmerman House	59,069	56,876
TOTAL SUPPORT and REVENUE for OPERATIONS	\$3,874,847	\$3,945,566
OPERATING EXPENSES:		
Museum	\$3,204,607	\$3,262,408
Art Center	353,801	319,990
Exhibitions	96,464	93,859
Zimmerman House	111,492	117,316
General and administrative	99,018	108,961
TOTAL OPERATING EXPENSES	\$3,865,382	\$3,902,534

Support & revenues restricted to or designated for current year's operations in excess of expenses	\$9,465	\$43,032
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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.