Annual Report
 CURRIER MUSEUM of ART FY 2012
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In its commitment to highlighting the most accomplished artists of New England, the Currier presented a show featuring the ceramics of Karen Karnes, a seminal figure in the studio pottery movement; and Cristi Rinklin’s evocative installation *Diluvial*, which filled the Putnam Gallery with mural-sized paintings, wallpaper and translucent images enhanced by sunlight coming through the window wall. We also held the first major museum exhibition of paintings by Vermont artist Eric Aho, reflecting his increasingly gestural and abstract interpretations of the New England landscape.

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Special exhibitions often inspire engaging education and studio programs. Both Karen Karnes and Eric Aho conducted fully-subscribed master classes which offered insight into their work and techniques to adult students. Cristi Rinklin worked with youth at the Art Center school vacation camp. Her installation *Diluvial* provided inspiration for a new musical composition created by her colleague at the College of the Holy Cross, Shirish Korde, and performed in the Putnam Gallery.

The Public Programs Department focused this year on making the Museum and its Collections more accessible to those with special needs. Leah Fox, Director of Public Programs, assembled an Access Advisory Committee, who advised on a range of issues, including the development of a multimedia tour that engages both sighted and blind visitors, the latter in association with the New Hampshire Association for the Blind. Staff and docents participated in disability-awareness training, and the Public Programs Department organized a workshop for educators on inclusive art-making strategies.

Educator Jane Seney introduced Visual Thinking Strategies into the tour program. Many docents now offer visitors an inquiry-based approach to looking at art which promotes dialogue rather than a lecture-style tour. Teachers, in particular, have found this method very successful in engaging students in conversation about the collections.

As reflected in the complete list of new acquisitions published in this report, a few highlights include the gift of our first painting by Grandma Moses and a stunning watercolor by John Marin; the purchase of the first major painting by a Canadian, Lawren Harris; and the purchase of a group of photographs by Paul Caponigro reflecting his long distinguished career and a video entitled *Chocorua*, 2011, by Lyn Nofziger who was inspired by the Currier’s holdings of 19th-century White Mountain paintings.

The staff was very involved in preparing for a site visit for reaccreditation by the American Alliance of Museums (AAM, formerly known as the American Association of Museums). This preparation included submission of plans and policies ranging from emergency preparedness and investment policies to the management of the collection and the interpretive plan. We are happy to report that the Currier was reaccredited in December 2012.
As part of our efforts to reduce long-term operating costs, the Currier conducted an energy audit with the support of Public Service of New Hampshire. Over the coming months, the museum will re-commission its HVAC system and begin experimenting with LED lights, among other cost saving measures.

The departure in October 2011 of Susan Leidy, who was the Currier’s Deputy Director and a staff member for 22 years, precipitated a reorganization of the senior management team. This brought key staff positions like the Director of the Art Center (Bruce McColl) and the Director of Public Programs (Leah Fox) onto the executive team joining colleagues in Curatorial, Finance and Development. At the same time, Karen Graham was promoted to Director of Operations and Human Resources. With added responsibilities for operations, food service and the Guild of Volunteers, she too joined the executive team. Sherry Collins, who has ably managed the Finance Department for almost 17 years, was promoted to Chief Financial Officer.

We were also delighted to welcome Christine Louis as the new Director of Development. Under her leadership, the Currier had its most successful Annual Fund in its history and launched the Henry Melville Fuller Society, recognizing those who have included the Currier in their estate plans.
Attendance grew in FY12 by about 13%, rising to more than 66,000 visitors. We are grateful to all who have enhanced the experience of our visitors, especially the Guild of Volunteers, who committed more than 9,000 hours in departments ranging from the Museum Shop and Library to the Development and Membership offices. Docents provided tours of the museum to almost 6,800 visitors and almost 4,500 visitors to the Zimmerman House.

Finally, with a goal of making the Currier New Hampshire’s art museum, the Advisory Council offered enriching programs in Keene, Nashua, Concord, Manchester and Portsmouth for more than 435 individuals. During the last half-dozen years, the Council has done tremendous work raising the visibility of the Currier, its collections and programs, to thousands of people.

To our dedicated volunteers, generous supporters, creative and devoted staff and energetic Advisory Council and Board, we thank you for the many ways you contribute to the Currier and to the cultural life of New Hampshire.

Warm regards,

David A. Jensen
President, Board of Trustees

Susan Strickler
Director and CEO
LOANS TO OTHER MUSEUMS

Smithsonian American Art Museum, Washington, DC
The Great American Hall of Wonders
Lilly Martin Spencer, American, 1822-1902
Listening to Father’s Watch, 1857
Oil on academy board, 1974.34

Racine Art Museum, Racine, WI and Crocker Art Museum, Sacramento, CA
A Chosen Path: The Ceramic Art of Karen Karnes
Karen Karnes, American, b. 1925
Vase, 1969
Salt-glazed stoneware, 2006.23

Fenimore Art Museum, New York State Historical Association, Cooperstown, NY
Artist and Visionary: William Matthew Prior Revealed
William W. Kennedy, American, c. 1817-1871
John A. Thomas, 1845
Oil on academy board, 1973.39

Colby-Sawyer College, New London, NH
Donald Campbell retrospective
Donald Campbell, American, b. 1928
Bottle, 1987
Stoneware, 1988.11

Jar with Lid, c. 1988
Stoneware, 2009.2a,b

Museum of Art, University of New Hampshire, Durham
Dahlov Ipcar
William Zorach, American, 1887-1966
Plowing the Fields, 1917
Oil on canvas, 1987.4

Lilly Martin Spencer, Listening to Father’s Watch, 1857, oil on academy board.

William Zorach, Plowing the Fields, 1917, oil on canvas.
Gift of Paul Caponigro, photographer
Paul Caponigro, American, b. 1932
Two Pears, Cushing, ME, 1999, gelatin silver print
Yosemite Valley, California, 1975, gelatin silver print
2011.26.2 and 9

Gift of Eleanor Briggs
Lois Conner, American, b. 1951
Yuanming Yuan, Beijing, 2004, photograph, digital print, pigmented inks on Hahnemühle paper
2011.27

Willard Van Dyke, American, 1906-1986
Ansel Adams at 683 Brockhurst, c. 1933, gelatin silver print
2011.29

Gift of Richard and Ann Thorner
Edwin and Mary Scheier, American, 1910-2008 and 1908-2007
Teapot, c. 1940s, redware
2011.30a,b

Gift of Mr. and Mrs. Stuart P. Feld
Nancy Douglas Brush, American (b. Paris), 1890-1979
Italian Mountain Girl, 1907, graphite on paper
2011.34

Gift of Dr. Leslie S. Greenbaum
Ellen Robbins, American, 1828-1905
View from the Richter Cottage, Isles of Shoals, NH, 1888, watercolor
2011.36

Gift of Anne and Harry Wollman
Tim Rowan, American, b.1967
Untitled, 2008, stoneware
2011.37

Gift of Robert Flynn Johnson in memory of Robert Andrew Johnson and Minna Flynn Johnson
Stewart Bale Ltd., English, active c. 1911-c. 1980
Queen Mary, c.1950, gelatin silver print

Josef Bartuska, Czech, 1898-1963
From the series, Shadow Play, 1934, (printed 2006), gelatin silver print

Robert Capa, American, 1913-1954
German Soldiers captured by American Forces near Wesel, Germany, March 24, 1945, (printed later), gelatin silver print
US Troops nearing Troina, Sicily, Aug. 4-5, 1943, (printed later), gelatin silver print

American Troops going from the Chiunzi Pass to Naples September, 1943, (printed later), gelatin silver print

The First American Soldiers enter the Town, Troina, August, 1943, (printed later), gelatin silver print

George Rodger, British, 1908-1996
Turkey, c. 1960, gelatin silver print

Petra, Jordan, c. 1960, gelatin silver print

Lord Snowdon (aka Anthony Armstrong Jones), British, b. 1930
The Death of Satan, Royal Court Theater, 1956, gelatin silver print

Josef Sudek, Czech, 1896-1976
From the Cycle Walks-A Walk through Mionsi, 1968 (printed 1977), gelatin silver print
2011.38-47

Gift of Richard and Ann Thorner
Sigmund Ables, American, b. 1934
Lotte Jacobi, 1982, pencil on paper
2011.48
Bequest of Terese Lane
Jasper Johns, American, b. 1930
0 Through 9, 1960, lithograph
2012.14

In loving memory of Frank and Peggy Taplin
John Martin, American, 1870-1953
Hondo Valley, New Mexico, 1929, watercolor
2012.17

Gift of Richard and Ann Thorner in memory of Anne Stack
Ulric Bourgeois, American, 1874-1963
The Hermit of Mosquito Pond (Charles Lambert), c. 1900-1914, gelatin silver print
2012.19

Gift of Mr. and Mrs. Richard Winneg
Mel Lindquist, American, 1911-2000
Vase, 1983, red maple burl
2012.20

Gift of Helen Burroughs Stern
Anne Truitt, American, 1921-2004
Untitled, 1971, acrylic on paper
2012.24 and 25

Gift of the Artist
Don McCullin, English, b. 1935
American Soldiers near Checkpoint Charlie West Berlin, West Germany, 1961 (printed later), gelatin silver print
2012.30

PARTIAL GIFT AND PURCHASE

Gift of John Raimondi and Museum Purchase: The Henry Melville Fuller Acquisition Fund
Karl Zerbe, American (b. Germany), 1903-1972
Landscape with Letters, 1953, acrylic polymer and ground pigment on canvas mounted on masonite
2011.32

Museum Purchase: The Henry Melville Fuller Acquisition Fund and Gift of Joseph L. Desjardins, by exchange
Frederick MacMonnies, American, 1863-1937
Pan of Rohallion, 1890, bronze
2012.9
PARTIAL GIFT AND PURCHASE

Museum Purchase: The Henry Melville Fuller Acquisition Fund and Gift from the Estate of Ruth Jacobi
Ruth Jacobi, American (b. Germany), 1899-1995

Promenade, 1928, gelatin silver print
The Painter Joseph Scharl, c. 1950, gelatin silver print
Eggs, c. 1935, gelatin silver print
Harbor, 1928, gelatin silver print

Museum Purchase: The Henry Melville Fuller Acquisition Fund and Gift from the Estate of Ruth Jacobi
Ruth Jacobi, American (b. Germany), 1899-1995

The Painter Hans Hofmann, c. 1958, gelatin silver print
Tenement Buildings, Lower East Side, 1928, gelatin silver print
Soap Seller, Lower East Side, 1928, gelatin silver print
Union Square, 1928, gelatin silver print
Fensterputzer, 1928, gelatin silver print
Little People (Marbles), c. 1930, gelatin silver print

Artist Unknown, but possibly Ruth Jacobi, Lotte Jacobi or by the “Atelier”
Ruth Jacobi, c. 1925, gelatin silver print
2012.15.1-11

Museum Purchase: The Henry Melville Fuller Fund and Gift of Jerald and Mary Melberg
Romare Bearden, American, 1911-1988
Train Whistle Blues, 1979, watercolor, pen, pencil, and collage on paper
2012.16

PURCHASES

The Print Fund
Allan D’Arcangelo, American, 1930-1998
Holy Family, 1980, silkscreen on paper
2011.31

The Ed and Mary Scheier Acquisition Fund
Al Jaeger, American, b. 1941
Soft Ledge, 2005, stoneware, porcelain, coffee grounds, gravel and wood ash
2012.11

Wendell Castle, American, b. 1932
Distant Thunder, 2011, Peruvian walnut with oil finish
2012.18

Frank Lloyd Wright, American, 1867-1959, (executed by John W. Ayers Co. for the Francis W. Little House, Peoria, IL)
Reclining Armchair, 1902-1903, oak and fabric
2012.29
Liz Nofziger, American, b. 1974
*Chocorua*, 2011, single-channel HD video, 18:48 minutes
2011.22

Robert Neuman, American, b. 1926
*The Pile*, 1976, mixed media on paper
*Journal of the Artist*, 1967, lithograph
*Ship to Paradise – Paradise Found*, 1983, etching with watercolor
2011.23-25

Paul Caponigro, American, b. 1932
*Peeling Paint, Backbay, Boston*, 1956, gelatin silver print
*Autumn Dew Drops, Cushing, ME*, 2003, gelatin silver print
*San Sebastian, New Mexico*, 1980, gelatin silver print
*Backlit Sunflower Winthrop, MA*, 1965 (printed 2000), gelatin silver print
*Cloud over San Sebastian, Sante Fe, NM*, 1980, gelatin silver print
*Scots Thistle, Rochester, New York*, 1958 (printed 1995), gelatin silver print
*Morning Mist, Redding Woods, CT*, 1969 (printed later), gelatin silver print

*Detail Stonehenge, England*, 1970, gelatin silver print
*Untitled (Stonehenge)*, 1970, gelatin silver print
2011.26.1–6, 8, 10, 11

*Boston and Sandwich Glass Company, American, active 1825–1888*
*Blue Poinsettia on Jasper Ground Paperweight*, c. 1860, glass
2011.28

Eleanor Briggs, American, b. 1939
*Life’s Market, Oaxaca, Mexico*, 2010 (diptych) (printed 2011), archival pigment inkjet print
*Prayer Flags, Yunnan, China*, 2005 (printed 2011), archival pigment inkjet print

Paul Caponigro, *Cloud over San Sebastian, Sante Fe, NM*, 1980, gelatin silver print.
Eleanor Briggs, American, b. 1939  
*Moose Brook Autumn, New Hampshire*, 2009  
(printed 2011), archival pigment inkjet print

Kallyawallya Shaman, Gutapampa, Bolivia, 2006,  
archival pigment inkjet print

*Forest Floor I, Tropiang Pring, Cambodia*, 2011,  
archival pigment inkjet print

*Laguna Verde, Bolivia*, 2009 (printed 2011), archival  
pigment inkjet print  
2011.33.1-6

**Boston and Sandwich Glass Company**  
(attributed to), American, active 1825-1888  
*Clear Heart and Strawberry Diamond Bowl*, before  
1830, pressed glass  
2011.35

Bruce McColl, American, b. 1966  
*Artist Bluff III*, 2011, watercolor on paper  
*Artist Bluff*, 2012, watercolor and pastel on paper  
2012.1 and 12

Larry Burrows, English, 1926-1971  
*“Farley shouts…” Yankee Papa 13, March 31*,  
1965, (printed later). gelatin silver print  
*Ammunition Airlift, Operation Pegasus, April 1968*,  
(printed later), dye-transfer print  
*Hill 484, Operation Prairie, October 1966*,  
(printed c.1985), dye-transfer print  
*First Aid Station, near DMZ, 1966*,  
(printed c. 1985), dye-transfer print  
2012.2-5

Andre Kertesz, American (b. Hungary) 1894-1985  
*Rooftops, Sept. 11*, 1970, gelatin silver print  
2012.6

Ray K. Metzker, American, b. 1931  
*Philadelphia (65 HE-4)*, 1965, gelatin silver print  
2012.7

Frank Gohlke, American, b. 1942  
*Grain Elevators-Minneapolis-Series I, #21*, 1973, gelatin  
silver print  
2012.8

*In Honor of John Morison, Trustee Emeritus*  
Jacob Hurd, American, 1702-1758  
*The Deacon Hopestill Clap Tankard*, c. 1748, silver  
2012.10

Catherine Opie, American, b. 1961  
*Untitled #1 (Jan. 20th, 2009)*, chromogenic print  
2012.13

Laylah Ali, American, b. 1968  
*Untitled*, (Greenheads), 1998, gouache  
*Untitled*, 2005, ink and pencil on paper  
*Untitled*, 2005, ink and pencil on paper  
2012.21-23
Ambreen Butt, Pakistani American (b. Pakistan), 1969
*Daughter of the East*, 2008, suite of five intaglio prints
2012.26.1-5

*In Honor of Raymond G. Cote, Trustee*

Edward Burtynsky, Canadian, b. 1955
*Oil Refineries #2, Oakville, Ontario, Canada*, 1999, chromogenic print on Fuji Crystal Archive paper
2012.27

Romare Bearden, American, 1911-1988
*Battle with Cicones*, 1977, collage of various papers with graphite on fiberboard
2012.28

Don McCullin, English, b. 1935
*Dead North Vietnamese Soldier, Hue, Vietnam*, 1968, gelatin silver print

*Shell-Shocked Marine, Hue, Vietnam*, February 1968 (printed later), gelatin silver print

*Soldiers with Helicopter, Hue, Vietnam*, 1968, gelatin silver print

*Grenade Thrower, Hue, Vietnam*, February, 1968 (printed later), gelatin silver print

2012.31-35

Dinh Q. Lê, Vietnamese American (b. Vietnam), 1968
*Persistence of Memory #12*, 2000-2001, chromogenic print and linen tape
2012.36
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Backstage Pass: Rock & Roll Photography
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Laura Lee Simmons, and Joyce Tong Wiatroski

HENRY MELVILLE FULLER LEGACY SOCIETY
This year the Currier Museum formally announced the establishment of its bequest society. The Henry Melville Fuller Legacy Society of the Currier Museum of Art recognizes individuals who have remembered the Museum in their estate plans. While the Museum has been the recipient of many bequests, until now, it has not had a formal avenue through which to commemorate these legacy gifts. Below are those individuals who have provided for the Museum in their estate plans. We are deeply grateful for their intention and honored to carry out their wishes in perpetuity.

Raymond G. and Olga Cote
Pamela Diamantis
Patrick Duffy and Jaye Gibson
M. Christine Dwyer and Michael Huxtable
Tom and Peg Gaillard
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William W. Upton
Helen and Sumner Winebaum
Harry and Anne Wollman
Kimon and Anne Zachos
Spotlight New England, Shifting Terrain: Landscape Video  
July 2, 2011 - September 18, 2011  
Supported by the HBB Foundation and MFI Productions.

A Chosen Path: The Ceramic Art of Karen Karnes  
August 27, 2011 - December 3, 2011  
Organized by the Arizona State University Art Museum Ceramics Research Center, Tempe, AZ  
Funded by the Windgate Foundation, the Ceres Trust, the Center for Craft, Creativity, and Design, and the Friends of Contemporary Ceramics.

Backstage Pass: Rock and Roll Photography  
October 8, 2011 - January 15, 2012  
Organized by the Portland Museum of Art, Portland Maine  
Supported by TD Charitable Foundation, Riverstone Resources, LLC, E & R Laundry and Dry Cleaners, and the Botnick Family Foundation, with media sponsorship from Rock 101 and the Morning Buzz.
A New Vision: Modernist Photography  
February 4, 2012 - May 13, 2012  
Sponsored by Hitchiner Manufacturing Company, Inc. and by Barbara and Thomas Putnam, with additional support from the Mac Doty Educational Fund.

Contemporary Connections,  
Cristi Rinklin: Diluvial  
June 2, 2012 - September 2, 2012  
Sponsored by Bank of New Hampshire and supported by the Gloria Wilcher Exhibition Fund and a research and publication grant from the College of the Holy Cross. Additional support provided by the McFarland Center for Religion, Ethics and Culture at the College of the Holy Cross, ICL imaging and Project Supporters at United States Artists Projects.

Transcending Nature: Paintings by Eric Aho  
June 2, 2012 - September 9, 2012  
Supported by TransCanada Corporation, the Fleisher Family Fund of the NH Charitable Foundation, and the Jack and Dorothy Byrne Foundation
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IMAGE:
 Educator Michelle Pennington reads a story to a rapt audience during Storytime in the Galleries.
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Jennifer Shea
Monique Staples

IMAGE:
Director of Development, Christine Louis, poses at the Member’s Preview of Transcending Nature: Paintings by Eric Aho.
FINANCIAL STATEMENT

Condensed Statement of Financial Position

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments</td>
<td>$80,403,167</td>
<td>$83,872,923</td>
</tr>
<tr>
<td>Pledges receivable</td>
<td>147,291</td>
<td>268,425</td>
</tr>
<tr>
<td>Other current assets</td>
<td>710,922</td>
<td>825,587</td>
</tr>
<tr>
<td>Property, plant and equipment, net of depreciation</td>
<td>19,504,633</td>
<td>20,347,513</td>
</tr>
</tbody>
</table>

**TOTAL ASSETS $100,766,013 $105,314,448**

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current liabilities</td>
<td>$307,244</td>
<td>$362,986</td>
</tr>
<tr>
<td>Long term debt</td>
<td>8,730,921</td>
<td>8,973,332</td>
</tr>
</tbody>
</table>

Net assets:

| Unrestricted | 1,522,441 | 1,893,237 |
| Temporarily restricted | 39,713,399 | 43,593,270 |
| Permanently restricted for operations and acquisitions | 50,492,008 | 50,491,623 |

**TOTAL LIABILITIES AND NET ASSETS $100,766,013 $105,314,448**

**Supplemental Schedule of Pro Forma Operating Activities**

**June 30, 2009 and 2008**

<table>
<thead>
<tr>
<th>SUPPORT AND REVENUE FOR OPERATIONS</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment income used for current year’s operations</td>
<td>$2,135,029</td>
<td>$2,220,856</td>
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<tr>
<td>Transfers from named funds</td>
<td>423,652</td>
<td>204,165</td>
</tr>
<tr>
<td>Museum</td>
<td>960,842</td>
<td>896,413</td>
</tr>
<tr>
<td>Art Center</td>
<td>282,279</td>
<td>300,759</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>102,300</td>
<td>193,585</td>
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<tr>
<td>Zimmerman House</td>
<td>59,534</td>
<td>59,069</td>
</tr>
</tbody>
</table>

**TOTAL SUPPORT AND REVENUE FOR OPERATIONS $3,963,636 $3,874,847**

<table>
<thead>
<tr>
<th>OPERATING EXPENSES</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum</td>
<td>3,195,927</td>
<td>3,204,607</td>
</tr>
<tr>
<td>Art Center</td>
<td>360,649</td>
<td>353,801</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>157,072</td>
<td>96,464</td>
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<tr>
<td>Zimmerman House</td>
<td>109,735</td>
<td>111,492</td>
</tr>
<tr>
<td>General and administrative</td>
<td>130,518</td>
<td>99,018</td>
</tr>
</tbody>
</table>

**TOTAL OPERATING EXPENSES $3,953,901 $3,865,382**

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

<table>
<thead>
<tr>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$9,735</td>
<td>$9,465</td>
</tr>
</tbody>
</table>

**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, investment and interest expense; and certain non-operating 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 quarters to fund the Museum’s operations, moving toward a 20 quarter average. The fund’s average fair value was determined over the fund’s immediate preceding fourteen quarters for 2012 and twelve quarters for 2011. For the years ended June 30, 2012 and 2011, 6.1% and 6.0% respectively, of the average valuation of the fair value of endowment funds was allotted to Museum 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.