EXHIBITIONS & EVENTS

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EXHIBITIONS

Collecting on the Edge
September 15, 2018 – July 31, 2019
Part I – September 15, 2018 – December 15, 2018
Part II – January 17, 2019 – July 31, 2019
Modern and contemporary art created in the American West, manifesting an independent spirit and embodying unique ideas, has been largely written out of the mainstream narrative of art history or placed in unhelpful contexts. Collecting on the Edge featured work by 172 artists from the NEHMA collection, aiming to correct that situation.

Texts accompanying each artwork, by eighty-one critics, art historians, curators, gallerists, artists, and collectors, provided illuminating insights into the works and their creators. This extensive catalogue also included a substantial interview with visionary collector George Wanlass, who amassed these works over a thirty-year period, providing a rare glimpse of his philosophy and practice.

PUBLIC PROGRAMS

MUSEUM + MUSIC
All events are free & open to the public.

The Museum + Music series is guest curated by Associate Professor of Music Christopher Scheer with the intention of making connections between the visual and aural. Each concert is completely different, featuring everything from string quartets to folk-musicians. The program is supported by the Music Department of the Caine College of the Arts.

The People United Will Never be Defeated
October 2018
Alan Huckleberry, professor of piano at the University of Iowa, shared a multimedia presentation with 36 variations on Frederic Rzewski’s “El Pueblo Unido Jamás Será Vencido!” (“The People United Will Never Be Defeated”).

Avant Folk: Reimagining the West in Art and Music
November 2018
A performance by the Lone Prairie Band featuring USU’s own Corey Christiansen explored ideas of the West in art and music.

Late Style: Time and Experience
February 2019
In both music and visual art, the final creations of artists and composers are often generalized into the concept of “late style.” A performance of late musical works by the Fry Street Quartet juxtaposed with artworks drawn from Collecting on the Edge both explored and challenged that concept.

GALLERY TALKS

Opening of Collecting on the Edge
September 2018
Collector George Wanlass joined NEHMA curator Bolton Colburn in a conversation about the new exhibition.

Allegories & Metaphors: Lecture with conceptual artist Paul Kos
October 2018
Throughout his nearly 50-year career as an artist, Paul Kos has pushed the boundaries of conceptual art. Kos, a founder of the Bay Area Conceptual Art movement, shared his insights into allegory and metaphor in a lecture at NEHMA.

QIGONG & TAI CHI AT THE MUSEUM
Summer 2019
May 15 and 29, Every Wednesday in June and July
Improving wellness and connecting with the art at NEHMA, community members and summer citizens participated in classes with qigong practice leader Sherrie Mitchell.

Abstraction and the Dreaming: Aboriginal Paintings from Australia’s Western Desert (1971 – Present)
September 12 – December 12, 2015
Abstraction and the Dreaming included more than 50 artworks by 34 artists spanning the emergence of painting at the Aboriginal settlement of Papunya in the 1970s to the present day. The early “Papunya boards” are descendants of mark-making that date to over one hundred centuries ago and have a singular status within the history of Australian Aboriginal art. Because some of these designs were associated with sacred male-only ceremonies, women were not allowed to participate in art-making. Over time, Papunya artists moved away from the use of symbols toward greater abstraction and the scale of artworks on canvas grew. Also, women began painting, using a markedly more gestural and vibrant style than their male counterparts.

CLASS VISITS
2,460 students from 52 USU courses— including courses from Philosophy, Music, German, Art, English, Interior Design, Family and Consumer Sciences Education, Outdoor Product Development and Design and Honors—used NEHMA as a learning resource through exhibition-related tours, assignments, class meetings, research projects, curatorial opportunities, and programming.

HIGHLIGHTS OF ACADEMIC USE

EXAMPLES OF USU CLASS ASSIGNMENTS/PROJECTS AT NEHMA

Assistant Professor Richie Call
BFA Theater Students (42 students)
Theater students visited NEHMA and selected an artwork from the current exhibition (Collecting on the Edge, Part II) that inspired movement. These students then created and performed a movement project at the Black Box Theatre on the USU campus.

Lecturer Bonnie Moore
ENGL 2010 – Intermediate Writing: Research Writing in a Persuasive Mode (24 students)

Assistant Professor Ekaterina Arshavskaya
LING 6800 – Topics in Second Language Teaching (7 students)
Graduate students in this course visited NEHMA and participated in a slow looking exercise. The students were then asked to spend time in the museum galleries viewing the current exhibit (Collecting on the Edge, Part II). Each student then selected an artwork and described for their peers how they would use this artwork to teach art and culture in a language course. Students ultimately completed a written lesson plan assignment for the instructor as a result of the experience. One graduate student returned to NEHMA with her class and completed a learning activity (see below).

Students in multiple sections of this course visited NEHMA and spent time viewing George Stone’s Double Cross work. These students were asked to select words from the artwork that were unfamiliar, that they found intriguing or disturbing, or that had some personal significance for them. Each class group then met in the galleries at NEHMA and discussed their selected words and their reasons for selection, as well as various interpretations. The students had a follow-up writing assignment to complete.

Lecturer Lacee Boschetto
ENGL 2010 – FCSE 3080 – Dress and Humanity (98 students)
Students in the class complete a self-guided visit of NEHMA. Students were asked to complete an assignment relating art principles to design elements in clothing.

Assistant Professor Lacee Boschetto
ENGL 2010 – Intermediate Writing: Research Writing in a Persuasive Mode (24 students)
Students in this class spent time listening to music in the NEHMA media gallery to understand rhythm and meter. They were then asked to travel throughout the NEHMA galleries to study artworks and express through movement how they felt each artwork influenced feelings of rhythm and meter.

Professional Practice Professor
Donna Brown
Honors Book Lab – Slow Looking by Shari Tishman (5 students)
Honors students participated in a 4-week book lab discussion at NEHMA discussing the book Slow Looking by Shari Tishman and implementing some of the strategies using artwork in the NEHMA galleries.

Assistant Professor
Timothy Chenette
MUSC3170 – ST Music Theory: Rhythm and Meter (21 students)

Graduate Student Instructor
Elizabeth Simpson
Native American Student Mentorship Summer Program (NASMP) (24 students)
Native American students (primarily from Blanding Utah) visited NEHMA and participated in various activities at NEHMA, including studying pieces of Native American art in NEHMA’s collection, completing a slow looking exercise, art scavenger hunt and an art making activity.

Assistant Professor
Ekaterina Arshavskaya
IELI 2310 – Comprehending Authentic Discourse (Level 3, 5 students) and IELI 1230 (4 students) – Cross-Cultural Talk (Level 2)
The international students in these courses visited the museum and learned the process of slow looking. Each student then selected an artwork from the current exhibition (Collecting on the Edge, Part II) and studied it, completing a description of the work interpreting it from their cultural perspective. This resulted in the creation of an extra text label displayed with the selected artworks written by the international students. These labels were introduced at International Day at NEHMA, open to the public, where the students were available to discuss their interpretations and their culture with museum visitors. This reception (53 attendees) was sponsored by the USU Office of Global Engagement. This project has also resulted in several presentations at teaching conferences at USU and a publication in a Language Teaching journal.

Lecturer Amber Williams
FCSE 3040 – Patternmaking (24 students)
The students in the Patternmaking class visited NEHMA and were introduced to the concept of slow looking. Each student was then asked to find and study an artwork from the current exhibition (Collecting on the Edge, Part II) that inspired them. Each student then took that inspiration and designed and constructed a half-scale garment/outfit. These designs were then introduced with the inspirational artwork at a reception at NEHMA, open to the public. Students were available to discuss their designs and the inspiration with museum visitors at the reception (107 attendees). The designs remained on exhibit in the Object Study Center at NEHMA for the remainder of Spring semester 2019.

Assistant Professor
Marissa Vigneault
ARTH 4725 Contemporary Land, Earth and Eco-Art (10 students)
The faculty member curated a set of drawers in NEHMA’s Object Study Center featuring artwork related to the course. Students visited with the faculty member and viewed these objects and others from the current exhibition (Collecting on the Edge, Part II) that related to the course topic. Students were then asked to select an artwork from NEHMA’s collection and conduct further study and research on the object and artist. Students then created text labels for their selected artwork which were created into a class virtual exhibit.
Students in the class curated an exhibit of ceramics from NEHMA’s collection in cases in the Object Study Center of NEHMA.

Professor Steve Shively
ENGL 3395 – World Literature in Translation: Greek and Roman Mythology (30 Students)
The faculty member curated a set of drawers in NEHMA’s object study center with artwork that he could relate to the topic of Greek and Roman Mythology. Professor Shively’s class visited NEHMA and viewed objects selected by Professor Shively in NEHMA’s current exhibit (Collecting on the Edge, Part II) and were asked to draw inferences about how these pieces related to the course topic. These students also viewed the objects in the study drawers and completed the same exercise.

Visiting Assistant Professor Alvaro Ibarra
ART 4900 – SR Capstone Seminar Art History: Contemporary Mexican art and Culture; ART 6900 – Seminar: Issues in Contemporary Art (8 students)
The faculty member selected artwork from NEHMA’s collection to be brought from NEHMA’s vault to be shared with the students. The students also viewed the curated drawer containing objects from NEHMA’s collection related to the Chicano movement. This project resulted in Dr. Ibarra curating the current Latinx exhibit at NEHMA.

Professor John Neely
ART 6650 – Graduate Ceramics Studio (9 students)
Students in the class curated an exhibit of ceramics from NEHMA’s collection in cases in the Object Study Center of NEHMA.

Assistant Professor Marissa Vigneault and Associate Professor Jess Lucero
HONR 3020 and HONR 3030-ST – Think Tank (24 students)
Both Professors worked together to curate a set of study drawers with objects from NEHMA’s collection related to social movements including the Black Panther movement and the Chicano movement (including buttons and newspapers from both movements). Students from both classes visited the museum and studied the objects with the assistance of the Faculty members and museum staff. Students then completed a project in the museum where they created their own social movement art buttons, which they wore on campus and collected people’s responses to their art and their social statement.

Professor Steve Shively
ENGL 3395 – World Literature in Translation: Greek and Roman Mythology (30 Students)
The faculty member curated a set of drawers in NEHMA’s object study center with artwork that he could relate to the topic of Greek and Roman Mythology. Professor Shively’s class visited NEHMA and viewed objects selected by Professor Shively in NEHMA’s current exhibit (Collecting on the Edge, Part II) and were asked to draw inferences about how these pieces related to the course topic. These students also viewed the objects in the study drawers and completed the same exercise.

CUSTOMIZED DISCUSSIONS AND TOURS WITH NEHMA STAFF
Temporary Assistant Professor Holly Murdock
ID 4700 – Topics in Interior Design (16 students)
Completed a slow looking exercise at NEHMA and related the importance of the experience to the chosen discipline.

Various Instructors
USU Connections classes
Met with NEHMA Education Coordinator Alyson Decker.

Assistant Professor Timothy Chenette
HONR 1330 – Civilization: Creative Arts

Assistant Professor Ekaterina Arshavskaya
IELI 2310 – Comprehending Authentic Discourse

Assistant Professor Rachel Robison
PHIL 3530 – Environmental Ethics

Associate Professor Mark Lee-Koven
OPDD 3400 – Color Theory

Rosa Thornley
ENGL 2010 – Intermediate Writing: Research Writing in a Persuasive Mode

Assistant Professor Molly Cannon
ANTH 3310 – Introduction to Museum Studies

Lecturer Amber Williams
FCSE 3030 – Textile Science

GUEST LECTURES BY NEHMA HEAD OF ACADEMIC INITIATIVES DONNA BROWN
FCSE 3030 – Textile Science (Fall 2018 and Spring 2019)
ID 1700 – Interior Design Professional Seminar (Spring 2019)
ANTH 3310 – Introduction to Museum Studies

OTHER USU STUDENT CONTACTS AND EVENTS
USU Student Orientation Fairs (151 students)
Welcome to USU Fair (96 students)
Live More USU Grad Student Expo (39 students)
CLEAN AIR POSTER CONTEST

February 2019
In conjunction with a Community Art Day, NEHMA hosted the awards presentation for the 2019 Utah High School Clean Air Poster Contest and displayed the winning entries. Created and organized by professors Ed Stafford from the USU Jon M. Huntsman School of Business and Rosyln Brain McCann from USU Extension Sustainability, the contest teaches high-school students around Utah about local air pollution as well as marketing and communication techniques, and then encourages them to create educational outreach posters in support of clean air.

SCIENCE UNWRAPPED

NEHMA participated in Science Unwrapped, a monthly lecture and activity series geared toward middle school students, using works from the collection to make connections with different scientific topics. (234 attendees)

Y OF STEM

NEHMA and the Mobile Art Truck partnered with the USU Science Department and USU Extension Service to deliver programming designed to address specific interests and needs of underserved communities in rural Utah.

In the truck, NEHMA provided art-making opportunities and a selection of artwork that showcased relationships between the arts and STEM fields, as well as some science-related projects and experiences.

Over 150 students made water-powered flashlights, created clay art, produced a community mural with dry- and wet-pigment paint, and experienced a three-dimensional experiential dome.

OTHER GROUPS WHO HAVE VISITED THE MUSEUM:

Center for Persons with Disabilities
Scouts
Cache Employment Training Center

K-12

163 preschoolers and 1,020 elementary, middle, and high-school students from over 34 classes visited NEHMA. Visiting classes came from public, private, and charter schools, including the Utah School for the Deaf and Blind.

COMMUNITY ENGAGEMENT

COMMUNITY ART DAY

Every second Saturday of each month, NEHMA hosts a family-friendly event that includes different educational and art activities that are fun and appropriate for all ages and abilities.

We served hundreds of patrons through Community Art Days—on site at the Museum and, during the summer months, at the Logan Gardeners’ Market. Topics ranged from architecture to clean air and weather, and participants made art using materials like paper sculpture, watercolor, and collage.

OTHER GROUPS

WHO HAVE VISITED THE MUSEUM:

Center for Persons with Disabilities
Scouts
Cache Employment Training Center

MOBILE ART TRUCK VISITS OF SPECIAL INTEREST:

Kaysville Farmers Market
Logan Gardeners’ Market
Logan Family Center
Scout-O-Rama

Caine Colle of the Arts Ambassadors (9 students)
USU Day on the Quad (60 students)
Research and Graduate Studies Student Social (71 students)
USU Campus Tours (16 students)
Art Department Lecture (20 students)
Fiction Workshop (21 students)
NEHMA’s permanent collection includes over 5,000 artworks from the twentieth and twenty-first centuries, with an emphasis on artists living or working in the western half of the United States. Works in all media are represented, ranging from paintings, sculpture, photography, ceramics, drawing, printmaking, installation and video, providing an extensive overview of creative endeavors over the last century. Selections from NEHMA’s permanent collection are always on view and rotate on a regular basis.

In addition to works on view in exhibitions, 833 artworks from NEHMA’s collection are also searchable in our online database.

2018–19 ACQUISITIONS

Total Number of Gifts: 30
Total Number of Purchases: 2
GIFTS

Avard Fairbanks
*The Victorious American Doughboy,* 1919
Bronze
26 x 11 in.
Gift of the Avard T. Fairbanks Foundation

Joan Pearson Watkins
*Large Bowl with Lid (Brown and Black),* ca. 1950
Earthenware
Gift of The Joan Pearson Watkins Revocable Trust

Kimberly Anderson, *Salt Ramp and Pile, Great Salt Lake, Utah,* 2011

Joan Pearson Watkins
*Plate with Purple Center (Italian Majolica),* ca. 1950
Earthenware
Gift of The Joan Pearson Watkins Revocable Trust

Joan Pearson Watkins
*Large Bowl (Dark Glaze),* ca. 1950
Earthenware
Gift of The Joan Pearson Watkins Revocable Trust

Chris Duncan
*Yellow Skylight (Winter–Summer 2014),* 2015
Direct sunlight and acrylic on fabric
70 x 54 in. (177.8 x 137.16 cm)

Museum Purchase with Funds Provided by the Mark & Hilarie More Family Trust in Memory of Margaret Fallon.

**Various Artists**
*DE|MARCA-TION: A Survey of Contemporary Photography in Utah 2018,* Portfolio box, letterpress essays and content, photographic prints
17 x 22 in. (43.18 x 55.88 cm)
Museum Purchase with the Charter Member Endowment Fund

Jack Tworkov
*SS No. 1,* 1973
Screenprint
28.5 x 21.2 in. (72.39 x 53.848 cm)
Gift of the Estate of Jack Tworkov in celebration of the museum’s 2018 expansion

Jack Tworkov
*SS No. 2,* 1973
Screenprint
28.5 x 21.5 in. (72.39 x 54.61 cm)
Gift of the Estate of Jack Tworkov in celebration of the museum’s 2018 expansion

Jack Tworkov
*SS No. 3,* 1973
Screenprint
28.5 x 21.2 in. (72.39 x 53.848 cm)
Gift of the Estate of Jack Tworkov in celebration of the museum’s 2018 expansion

Jack Tworkov
*SS No. 4,* 1973
Screenprint
28.5 x 21.2 in. (72.39 x 53.848 cm)
Gift of the Estate of Jack Tworkov in celebration of the museum’s 2018 expansion

Jack Tworkov
*T. L. No. V,* 1977
Lithograph on Rivers BFK
12 x 17.9 in. (30.48 x 45.466 cm)
Gift of Jason Andrew + Norman Jabaut in celebration of the museum’s 2018 expansion

Jack Tworkov
*T. L. No. VI,* 1978
Lithograph on white arches
16.5 x 22.25 in. (41.91 x 56.515 cm)
Gift of Jason Andrew + Norman Jabaut in celebration of the museum’s 2018 expansion

Jack Tworkov
*T. L. No. VII,* 1978
Lithograph on white arches
10.25 x 22.3 in. (26.035 x 56.642 cm)
Gift of Jason Andrew + Norman Jabaut in celebration of the museum’s 2018 expansion

Jack Tworkov
*T. L. No. VIII,* 1978
Lithograph on white arches
16.5 x 22.25 in. (41.91 x 56.515 cm)
Gift of Jason Andrew + Norman Jabaut in celebration of the museum’s 2018 expansion

Nellie Nampeyo
*Jar,* ca. 1960–70s
Hand-built, native clay with slip decoration
Ceramic
2.125 x 3 in.
Gift of Noel and Patricia Holmgren

Eunice Navasie Fawn
*Bowl with Bird Design,* ca. 1960–70s
Hand-built, polished native clay with slip decoration
Ceramic
7.25 x 12.25 in.
Gift of Noel and Patricia Holmgren
Fannie Nampeyo
*Jar with Migration and Bird Design*,
ca. 1960–70s
Hand-built, burnished native clay with slip decoration
Ceramic
7.5 x 11.365 in.
Gift of Noel and Patricia Holmgren

Maria Martinez
*Jar with Cloud and Feather Decoration*,
Date unknown
Hand coiled clay; blackware feather
Ceramic
9 x 10.25 in.
Gift of Noel and Patricia Holmgren

Examples of Cool and Lonely,
*Portfolio*, 1992
Dennis Cooper, *The Marquis de Sade's 120 Days of Sodom (Summary)*, 1992
Leslie Dick, *Such Pleasures*, 1991
Screenprints on Stonehenge paper
Print
30.125 x 22.375 in.
Gift of Richard Telles, Los Angeles

Pamela Boden
*The Magicians Castle*, ca. 1950
Glued wood and modeling paste
Sculpture
39.5 x 52.25 x 34.25 in
Gift of the Kathryn C. Wanlass Foundation

Jim Starrett
*Untitled, 1984*
Graphite on paper
Drawing
20.875 x 17.875 x 1 in.
(53.023 x 45.403 x 2.54 cm)
Gift of Melissa Peden

Jim Starrett
*Untitled, Plate #3, 1980*
Graphite on yellow ledger paper
Drawing
26.25 x 22.25 x 1.25 in.
(66.75 x 56.515 x 3.175 cm)
Gift from Mitchell Kahan

Seymour Fogel
*Untitled, 1970*
Oil on canvas
Painting
30 x 40 in.
Gift of the Kathryn C. Wanlass Foundation

Bonnie MacLean
*Sam and Dave, James Cotton Blues Band*, 1969
Offset lithograph on paper
Print
21 x 14 in.
Gift of the Katherine C. Wanlass Foundation

Lee Conklin
*Country Joe and the Fish, Sea Train*, 1968
Offset lithograph on paper
Print
21 x 14 in.
Gift of the Katherine C. Wanlass Foundation

Joan Pearson Watkins,
*Large Bowl with Lid (Brown and Black)*, ca. 1950, Earthenware
Gift of The Joan Pearson Watkins Revocable Trust.

Stanley Mouse
*Allen Ginsberg/Timothy Leary Human Be-In 'A Gathering of the Tribes,'* 1967
Offset lithograph on paper
Print
21 x 14 in.
Gift of the Katherine C. Wanlass Foundation

Lee Conklin
*Sam and Dave, James Cotton Blues Band*, 1969
Offset lithograph on paper
Print
21 x 14 in.
Gift of the Katherine C. Wanlass Foundation

Bonnie MacLean
*Sam and Dave, James Cotton Blues Band*, 1969
Offset lithograph on paper
Print
21 x 14 in.
Gift of the Katherine C. Wanlass Foundation

Lee Conklin
*Country Joe and the Fish, Sea Train*, 1968
Offset lithograph on paper
Print
21 x 14 in.
Gift of the Katherine C. Wanlass Foundation

Dottie
*Iron Butterfly, Indian Head Band*, 1968
Offset lithograph on paper
Print
21 x 14 in.
Gift of the Katherine C. Wanlass Foundation
FINANCIAL REPORT

REVENUE

- Parent Organization: $585,671.00
- Individual & Private Foundation Gifts: $109,214.00
- Earned Income:
  - Art Acquisitions: $228,170.00
  - Grants (UDAM + RAPZ): $22,910.00

FY2018 REVENUE: $1,075,701.00

EXPENDITURES

- Salaries & Benefits: $561,413.00
- Exhibitions & Programs: $172,787.00
- Art Acquisitions: $228,170.00
- Operations Including Travel: $46,343.00
- Facilities Operations: $21,291.00
- Collections Management: $24,762.00
- Restricted Carryover & Reserves: $299,710.00
- Endowment Income: $51,098.00

FY2018 EXPENDITURES: $1,054,766.00

NEHMA was built in 1982, designed by renowned architect Edward Larrabee Barnes. After an expansion and renovation designed by Sparano + Mooney, NEHMA reopened in September 2018.

Growing from 23,000 to 31,000 sq. ft., NEHMA added a welcoming new lobby with a cafe and museum shop, an outdoor patio, a new gallery and additional collection storage.
CURRENT STAFF

Katie Lee-Koven,  
Executive Director & Chief Curator

Zaira Arredondo,  
Museum Registrar

Donna Brown,  
Scholar in Residence & Head of Academic Initiatives

Emily Byrd,  
Education & Outreach Coordinator

Bolton Colburn,  
Curator of Collections & Exhibitions

Alyson Decker,  
Education Coordinator

Teri Guy,  
Development & Events Coordinator

Levi Leckie,  
Business Assistant

Selina Ramsey,  
Collections & Exhibition Coordinator

Christopher Scheer, Ph.D.,  
Adjunct Curator, Museum + Music Series, Associate Professor, Musicology

Kat Taylor,  
PR/Marketing Coordinator & Assistant to the Director

ADVISORY BOARD

Janis Boettinger Ph.D.,  
Vice Provost and Director of Office of Global Engagement, Utah State University

Alexandra Hesse,  
Executive Director, The Leonardo

John Neely,  
Professor, Ceramics, Utah State University

Sydney Peterson,  
Chief of Staff, Utah State University

Suzanne Pierce-Moore,  
USU Alumni, Former Chair USU Board of Trustees

Sally F. Sears,  
Former Owner, Caffe Ibis

Marissa Vigneault, Ph.D.,  
Assistant Professor, Modern and Contemporary Art History, Utah State University

Ned Weinshenker, Ph.D.,  
President, Churchill Oaks Consulting

Ex-officio

Frank Galey,  
Executive Vice President and Provost

Matthew White,  
Vice President for Advancement
MEMBERS

Diane Behl and Tom Proffitt
Janis Boettinger and Eugene Schupp
Kerry and Boyd Bringhurst
Scott and K.C. Bushman
John and Noelle Cockett
Star Coulbrooke and Mitch Butterfield
Thomas Johnson and Angela Fonnesbeck
Richard and Alaine Grieser
Teri Guy and Rich Guy
Nadra HaJfar
Ken Heare and Jonathan Tonioli
Craig D. and RaNae Jessop
Kerry E. Jordan and Jon Brunn
Karin M. Ketenreing and Michael P. Taylor
Joyce Kinkead and David Lancy
Mark and Katie Lee-Koven
Sara and Von Krebs
Cory L. and Kimberly Anne Larson
Levi Leckie and Danielle Anderson
Jan Lisonbee
Liz Lord
Keith and Brenda Meikle
Kellee M and Joe Merritt
Jody Clarke Midura
Lois and Randy Olson
Scott and Elaine C. Olson
Suzanne Pierce-Moore
Kimberly and Jacob Rabe
Brian Reynard
Charles L. and Sarah Rule Salzberg
Sue Sanborn (Jerry Fuhriman)
Sally Sears (Steven Dehart)
Billie Sessions
AI and Kathy Snyder
Pamela Riley and Bryan Spykerman
Diane G. and Christopher T. Terry
Stephen G. VanGeem and Lynne McNeill
Marissa Vigneault
Matthew T. and Christina E. White
Karl Wernick and Dana Worley
The Nora Eccles Harrison Museum of Art is dedicated to collecting, preserving and exhibiting modern and contemporary visual art. We promote dialogue about ideas that are fundamentally important to contemporary society, and we provide crucial support for the educational mission of Utah State University.

The Nora Eccles Harrison Museum of Art was founded in 1982. Emphasizing 20th- and 21st-century American art with an emphasis on art in the American West, today the collection consists of more than 5,500 artworks. Support from the Marie Eccles Caine Foundation, Kathryn C. Wanlass Foundation, Nora Eccles Treadwell Foundation, Janet Quinney Lawson Foundation and Frederick Q. Lawson Foundation along with many individual donors have supported the museum’s collection development and growth since its founding in 1982. The museum organizes temporary exhibitions and numerous public events, all free of charge, to provide educational opportunities for USU undergraduate and graduate students as well as K-12 and community groups. These include class meetings, artist talks, curator talks, film screenings, educational activities and tours and are designed to interpret, present and foster learning about visual art. NEHMA also leads programs such as its Museum + Music Series and Family Art Days that are geared to bring together families, the community and university.

The museum also provides educational opportunities for USU undergraduate and graduate students pursuing professional careers in the museum field through on-the-job training, independent study and internships.