Nearly 13,000 

visitors were welcomed.

More than 234 art objects digitized.

85 Utah State University courses/groups (2,407 students) used NEHMA as a learning resource through exhibition-related tours, class meetings, research projects, curatorial opportunities and programming.

7 faculty collaborations curated exhibitions, led programming or developed research projects for students.

More than 3,000 K-12 students received directed, customized educational outreach and programming, including 32 elementary, middle and high school classes and 9 K-12 arts access/special needs students that typically included 1-2 class visits in addition to visiting the museum.

2,254 attendees participated in 39 NEHMA public programs/events including the Museum + Music Series, Family Art Days, After Hours @ NEHMA, Film Screenings in partnership with Utah Film Center, lectures, gallery tours, symposia and opening receptions.

26 community groups (196 individuals) participated in tours/programs, ranging from the Boy Scouts, senior citizen groups to the Red Hat Society in addition to other civic and church organizations.

30 K-12 teachers attended the NEHMA-led Statewide Teacher Professional Development Workshop that included an evening of educational programming/lesson plans to utilize in their classrooms.

66 acquisitions of artwork through 14 purchases and 52 gifts.

30 K-12 teachers attended the NEHMA-led Statewide Teacher Professional Development Workshop that included an evening of educational programming/lesson plans to utilize in their classrooms.

More than 234 art objects digitized.

1 new mobile art truck literally “delivered” educational programming working in collaboration with faculty and students to Cache County schools and community events as well as to select USU regional campuses and extension programs.

EXHIBITIONS & EVENTS

EXHIBITIONS

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.

Works for the exhibition were loaned from four significant collections: John and Barbara Wilkerson, New York, NY (John is an alumnus of USU); Dennis and Debra Scholl, Miami, FL; Julie Harvey, Sun Valley, ID; and Stephen Luczo, San Francisco, CA. The exhibition was guest curated by Margo Smith, Ph.D., director and curator of Kluge-Ruhe Aboriginal Art Collection at the University of Virginia and was supported in part by the Tanner Trust of Utah State University.

Transcendence: Abstraction and Symbolism in the American West
September 1, 2015 – December 10, 2016

Showcasing NEHMA’s important collection of art from the American West after World War I through the present day, Transcendence: Abstraction and Symbolism in the American West showcased more than 60 works by artists spanning painting, photography, sculpture, works on paper, pottery and mixed media. The exhibition surveyed both American Indian and non-native artists who employ abstraction and symbolism to convey their experiences and interpretations of the American West. The exhibition explored how these artists utilize these conceptual processes to convey responses to place, spirituality and cultural identity.

Many works in this exhibition have been acquired for the museum through the generous support of the Marie Eccles Caine Foundation, Kathryn C. Wanlass Foundation, Nora Eccles Treadwell Foundation and David and Terry Peak.
**Vision and Persistence: 30 Years of Ceramic Excellence at Utah State University**

*February 2 – March 2, 2016*

*Vision and Persistence* surveyed works created by more than 50 artists connected to the ceramics program in the Department of Art + Design at Utah State University during the last 30 years. The ceramics program at USU is internationally recognized for a commitment to excellence rather than a particular look or style, and its alumni have established careers at locales across the nation and around the world. The exhibition examined a cross section of the USU ceramics alumni community and furthered the legacy of its program.

Co-organized by Rebecca A. Dunham, NEHMA Curator of Collections and Exhibitions and Todd Hayes, Ceramics Studio Coordinator for the USU Department of Art + Design. NEHMA was the first venue for the exhibition; it then traveled and was displayed at the 50th anniversary conference of the National Council on Education for the Ceramic Arts (NCECA) in Kansas City, MO, from March 16-19, 2016.

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**A Matter of Taste: Art, Kitsch and Culture**

*January 23 – May 7, 2016*

*A Matter of Taste* explored the complex relationship between art, kitsch and culture. While a gift shop may seem the more likely place to find kitsch in a museum, *A Matter of Taste* turned this expectation upside down. SHOWCASING A WIDE RANGE OF kitsch, kitsch-like or kitsch-inspired objects dating from the 20th and 21st centuries, the exhibition revealed the permeable and porous boundaries between fine art, kitsch and popular culture.

The exhibition was curated by Rebecca A. Dunham, NEHMA Curator of Collections and Exhibitions; Katie Lee Koven, NEHMA Executive Director and Chief Curator; and David Wall, Assistant Professor of Art History in the USU Department of Art + Design.

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*Karl Smith, Harmony of the Spheres*, 2015, earthenware and red clay, 8" x 13" x 4" (orig. Purchase with Nora Eccles Treadwell Foundation Funds.
Growing West: Exploring Art & Agriculture
March 15 – May 7, 2016

Growing West was organized by students from the USU Spring 2016 Honors Think Tank course and visually recounted the historical narrative that drove Americans and European immigrants to settle the American West as homesteaders and farmers. The exhibition included a range of artworks from NEHMA’s collection and incorporated both historical and current perspectives on themes such as food production, gender roles, labor issues, irrigation systems and the mechanization of farming practices.

A cohort of USU Honors students, led by USU English Professor Joyce Kinkead, worked alongside NEHMA’s curatorial staff to create the exhibit. Support was provided by USU Honors and its director, Kristine Miller, as well as by local businesses Anderson Seed and Garden and Caffè Ibis.

Recent Additions to the NEHMA Collection
June 1 – December 10, 2016

Recent Additions features a select group of artworks NEHMA acquired for its collection throughout 2015 and 2016. Since the museum’s founding in 1982, it has added annually between 50 and 250 artworks to its collection either through donation or purchase. Today, the collection includes more than 5,000 objects that illustrate the development of modern and contemporary art in the Western U.S. from 1920 through present day. Recent Additions represents this collecting philosophy and also illustrates the wide range of art media and materials in the collection with examples of watercolor, ceramics, collage, assemblage and paintings in oil and acrylic.

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 hip hop artists. The program is supported by the Caine College of the Arts Visiting Artists and Scholars Series, underwritten by the Marie Eccles Caine Foundation – Russell Family, the Tanner Charitable Trust and the differential tuition provided by the students of the college.

Alaska Before “US”: The Music of the Russian Orthodox Church and John Luther Adams
October 2015

The USU Chamber singers joined an ensemble of professional percussionists for an unforgettable evening of music. Exploring the layers of settlement characterizing the history and culture of Alaska before it became a part of the United States the concert juxtaposed the music of the Russian Orthodox Churches that still dot the frozen landscape. Featured during the concert were works by John Luther Adams, whose music is inspired by the terrain and indigenous peoples of the region. The concert took place in the Caine Gallery surrounded by the exhibition Transcendence: Abstraction & Symbolism in the American West.

Songs and Traditions of the Great Basin with Arnold Thomas
November 2015

Arnold Thomas presented a program of songs drawn from the indigenous cultures of the Great Basin. Thomas is a member of the Shoshone-Paiute Tribal Nations of the Great Basin region and is recognized as a “holy one” among his people and beyond.

A Spiritual Avant-Garde: The Music of West Coast Composers of the 1960s & 70s
December 2015

This concert featured students from the USU Music Department who performed Terry Riley’s seminal “In C”, the concert explored the rich tapestry of mystical influences that existed in California during the 1960s, particularly those influences from the Far East, such as Buddhism.

The Sun Dance Opera of Zitkala-Sa and William Hansen
February 2016

Excerpts of The Sun Dance Opera were performed by faculty and students from Utah State University’s Music Department. The work was premiered in Vernal, Utah in 1913 and was the result of a collaboration between William Hansen and Gertrude Bonnin, better known today as Zitkala-Sa.
**A Matter of Taste: Art, Kitsch & Culture Symposium**

**April 2016**

Complementing the A Matter of Taste exhibition, the symposium brought together national and international scholars, curators and performers to discuss the complex nature and definition of kitsch across visual culture, music and material culture.

**Speakers:**
- Rika Asai, Visiting Professor of Music, Utah State University
- Philip Dickinson, Lecturer in English, Bowling Green State University
- Barry Ferst, Professor of Philosophy, Carroll College
- Laura Hurtado, Global Art Acquisitions Curator, Church of Jesus Christ of Latter-Day Saints Church History Museum
- John Marks, Associate Professor in Francophone Studies, University of Nottingham
- Aaron Moulton, Curator, Gagosian Gallery, Los Angeles, CA
- Tracey Potts, Assistant Professor in Cultural Studies, University of Nottingham
- Alexa Sand, Associate Professor of Art History, Utah State University
- Jeffrey Vallance, Artist
- Thomas Kinkade family members
- Frank McEntire, Artist

The symposium was co-organized with David Wall, USU Assistant Professor of Art History and supported by USU Caine College of the Arts Differential Tuition.

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**Karaoke Kitsch!**

**April 2016**

Organized in conjunction with the Kitsch Symposium the event featured a live karaoke band with the ability to play more than 1,000 different accompaniments on request.

**Transnational Hip-Hop: Supaman**

**April 2016**

Musician and dancer Christian Parrish Takes the Gun, better known as Supaman presented an evening of spoken word and hip hop. A member of the Apsaalooke Nation, Supaman’s music draws on experiences from his life on the Crow Reservation in Montana, as well as contemporary American urban hip-hop culture.

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**SYMPOSIA**

**Then & Now: Australian Aboriginal Painting of the Western Desert**

**November 2015**

The museum hosted a symposium titled “Then and Now: Australian Aboriginal Painting of the Western Desert (1971–Present)” in conjunction with the exhibition, Abstraction and the Dreaming: Aboriginal Paintings from Australia’s Western Desert.

Leading national and international scholars participated alongside attendees who were encouraged to bring and ask questions for the Q&A sessions.

**Speakers:**
- John Carty, Anthropology Research Fellow, Australian National University
- Howard Morphy, Professor of Anthropology in the School of Archaeology and Anthropology, Australian National University
- Fred Myers, Silver Professor of Anthropology, New York University
- Dennis Scholl, art collector and advocate
- Margo Smith, Director and Curator, Kluge-Ruhe Aboriginal Art Collection, University of Virginia
- John & Barbara Wilkerson, art collectors and advocates

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Student Elvis impersonator sings at Museum + Music’s Karaoke Kitsch.
AFTER HOURS @ NEHMA
5-10 p.m. | First Thursday of Each Month
NEHMA stays open until 10 p.m. during the academic semester and features music, art activities, film screenings, gallery talks and more. Something new is offered every month. Free & open to all ages and abilities.

October 2015
Social mixer & student-led tours
November 2015
Open mic & film screening
December 2015
Holiday crafts & film screening
February 2016
Kitsch exchange & film screening
March 2016
Aggie Radio live streaming & Puppet opera unveiled w/ flash mob
April 2016
Film screening of “Big Eyes” in conjunction with “A Matter of Taste: Art, Kitsch & Culture Symposium”
May 2016
End of year celebration, film screening and special guest speakers

FILM SCREENINGS
Presented in partnership with the Utah Film Center. All films were screened in the NEHMA Study Center.

October 2015
Smoke Signals
November 2015
Samson & Delilah
December 2015
Jingle Bell Rocks
February 2016
Beautiful Losers
March 2016
Unbranded
April 2016
Big Eyes
May 2016
How To Change The World

FAMILY ART DAYS
The third Saturday of each month NEHMA hosts hands-on art activities from 11 a.m.-2 p.m. for all ages along with guided tours. Different activities related to exhibitions and art on view are offered every month. Free & open to all ages and abilities.

October 2015
Social mixer & student-led tours
November 2015
Open mic & film screening
December 2015
Holiday crafts & film screening
February 2016
Kitsch exchange & film screening
March 2016
Aggie Radio live streaming & Puppet opera unveiled w/ flash mob
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RE-IMAGINE FAMILY ART DAY
July 18, 2015
HONEY ANT DREAMING MURAL PAINTING
August 15, 2015
Patrons helped to create the museum’s version of a Honey Ant Dreaming Mural while learning about the exhibit Abstraction and the Dreaming: Aboriginal Paintings from Australia’s Western Desert (1971-present).

LECTURE
Gallery Talk with John Neely, USU Professor of Ceramics
February 5, 2016

SCAVENGER HUNT
September 19, 2015
HOW DO SYMBOLS TELL A STORY
October 17, 2015
Families were invited to help the museum “decode” the stories and narratives told by artists from the Australian Western Desert and the American West. By studying the symbols in other artist’s works, Education Curator Nadra Haffar helped patrons create their own story using unique symbols.

ABORIGINAL MUSIC
November 21, 2015
Ewa Wilczynski, music specialist, guided activities in the gallery with music, singing and movement inspired by art from the exhibition: Abstraction and the Dreaming: Aboriginal Paintings from Australia’s Western Desert (1971-Present).
WINTER SOLSTICE  
December 19, 2015

KITSCH OBJECT EXCHANGE  
& SUPERHERO FIGURINE TRANSFORMATION  
January 16, 2016

The Kitsch Object Exchange was an interactive component of the exhibition A Matter of Taste: Art, Kitsch & Culture. Kitsch objects can be souvenirs or collectibles from movies, famous places or pop culture. For the Superhero Figurine Transformation the patron was the artist. Guests were asked to bring a figurine and transform it into something new while working alongside artist Mikey Ketinger, a USU Art MFA Student.

DIG IN! EXPLORING CERAMICS  
February 20, 2016

In conjunction with the exhibition Vision and Persistence: 30 Years of Ceramic Excellence at Utah State University, USU Ceramics Students demonstrated and talked about a variety of ceramic techniques in the galleries and in the adjacent Ceramics Studio in the Department of Art + Design.

ART IS A UNIVERSAL LANGUAGE  
March 19, 2016

EXPLORING MUSIC THROUGH ART!  
April 16, 2016

MOBILE ART TRUCK TAKES FAMILY ART DAYS TO THE GARDENERS’ MARKET

Art Connects to Be Idle Free  
May 21, 2016

Logan High School Logan Environmental Action Force (LEAF) Club highlights and builds awareness of air quality issues in Cache Valley. Visitors were asked to join the LEAF club to make posters and hang plaques to promote the message “Be Idle Free” that each action makes a BIG difference. Winning LHS poster designs were displayed in NEHMA’s new MOBILE ART TRUCK GALLERY space. Hanging car tags for rearview mirror designs and art supplies were provided.

Art Connects to Music  
June 18, 2016
TEACHING WITH ART

HIGHLIGHTS OF ACADEMIC USE:

Select USU Research Assignments / From the Vault Friday Posts
Professor Sandra Charlson – ARTH 3340 – Native North American Art
Professor Marissa Vigneault – ARTH 4900/4900 – Curating as Art History

USU Customized Tours/ Course Content
Professors Dustin Crawford & Susan Anderson – ENG 2630: Study of American Culture
Professor Steve Shively – ENG 3385: World Literary History Pre-1900
Asst. Professors Tim Chenette & Kevin Olson – Music Theory 3
Asst. Professor Wendi Hassan – CCA 3060: Quantitative Methods for the Arts
Professors John Ferguson & Shannon Peterson – MGT 1050: Proscholium – Foundations of Business
Professor JoAnn Wilson – 1330 ARTS
Asst. Professor Molly Cannon – Museum Studies
Professor Mark Emile – 3330 ARTS

Study Center Object Displays
Professor Susan Anderson – ENG 2630: Study of American Culture
Professor Steve Shively – ENG 3385: World Literary History Pre-1900
Asst. Professor Wendi Hassan – CCA 3060: Quantitative Methods for the Arts
Asst. Professor David Cahoun – Drawing I – Pencil and Charcoal
Professor Judson Finley – ANTH 3110 North American Indian Cultures

Exhibition Academic Collaborations
DR. JOYCE KINKEAD – Professor, English and Honors Honors 3200 course guest curated “Growing West: Exploring Art & Agriculture” planned exhibition, student-led docent tour and Study Center object display.
DR. DAVID WALL – Assoc. Professor, Visual and Media Studies, Art History Co-curated A Matter of Taste: Art, Kitsch and Culture
DR. CHRISTOPHER SCHEER – Assoc. Professor, Musicology Guest curator of Museum + Music Series

CLASS VISITS

85 USU courses/groups (2,407 students) have used NEHMA as a learning resource through exhibition-related tours, class meetings, research projects, curatorial opportunities and programming.

K-12 & COMMUNITY INVOLVEMENT

More than 3,000 K-12 students received directed, customized educational outreach and programming including 32 elementary, middle and high school classes and 9 K-12 Arts Access/special needs students, that typically included 1-2 class visits in addition to visiting the museum.
The NEHMA’s permanent collection includes more than 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.

2015–16 ACQUISITIONS

**Total Number of Gifts:** 52  
**Total Number of Purchases:** 14

### GIFTS

(alphabetical by artist)

#### Barry Anderson, 4 works

- **Four Trees, Arizona,** 2001, printed 2016  
  inkjet print, ed. 10/25  
  12.25" x 14.75"

- **Salt Flat Pool, Camargue, Aries, France,** 2013, printed 2016  
  inkjet print, ed. 14/25  
  17.062" x 22"

- **Pink Salt Flat, Camargue, Aries, France,** 2013, printed 2016

#### Darryl Curran, 5 works

- **Dreams of Yesterday,** 1974  
  cyanotype and gum bichromate print  
  14.75" x 22.125"

- **Ghosts,** 1976  
  van dyke print  
  21.875" x 14.875"

- **Five Squash Blossoms,** 1996  
  scanogram  
  20.125" x 14"

- **Savoy Cabbage, Baby’s Breath, Blade,** 1995  
  scanogram  
  20.125" x 14.125"

- **Weight Room,** 1963  
  gelatin silverprint  
  dimensions: 24" x 18" (no frame)  
  Gift of the Kathryn C. Wanlass Foundation

#### Adelie Landis Bischoff

- **Untitled,** 1953-1954  
  oil on canvas  
  35.75" x 46"  
  Gift of the Artist

#### Gifts of the Artist and The Museum Project

- **Plowed Earth and Sky, Italy,** 2005, printed 2016  
  inkjet print, ed. 22/25  
  17.125" x 22"

- **Weight Room,** 1963  
  gelatin silverprint  
  dimensions: 24" x 18" (no frame)  
  Gift of the Kathryn C. Wanlass Foundation
Suda House, 2 works

Leda, 1984, printed 2016
Fuji flex print
21” x 17”

Juno Lucia, 1985, printed 2016
Fuji flex print
21” x 17”
Gifts of the Artist and The Museum Project

Matsumi “Mike” Kanemitsu

Pacific Series Winter #17, 1989
acrylic on canvas
dimensions: 22” x 24.25” x 1.625” (no frame)
Kathryn C. Wanlass Foundation

Stanton Macdonald-Wright

Haiga Portfolio, 1966-1967
series of 20, separate, color, woodblock prints
on mulberry paper, ed. 15/50
21.5” x 18” each print
Gift of the Stanton and Jean Macdonald-Wright Estate

Seo Eo

Index, 2014
talc and nails on canvas
12” x 12”
Gift of the Artist in Honor of John Neely and the USU Ceramics Program

Kelly Fearing

Fishes Below, 1947
oil on board
dimensions: 11.75” x 12.5” x 1.125” (framed)
Gift of the Kathryn C. Wanlass Foundation

Jesus Bautista Moroles

Musical Steel, 1998
granite and steel
dimensions: 20.25” x 24” x 8” (deep)
Gift of the Kathryn C. Wanlass Foundation

John O’Neill

Let’s Make a Sandwich, 1978/2015
3-channel digital video edited from 16mm film
dimensions: various
Gift of the Kathryn C. Wanlass Foundation

Kenda North, 2 works

Bliss, 2012, printed 2016
ultrachrome pigment print
17” x 22”

ultrachrome pigment print
17” x 22”
Gifts of the Artist and The Museum Project

John Outterbridge

Two Faces, ca. 1970
wood, metal, and plastic assemblage
dimensions: 11.5” x 18.125” x 4.5” (framed)
Gift of the Kathryn C. Wanlass Foundation

Sheila Pinkel, 12 works

inkjet print of xeroradiograph, ed. 29/50
19” x 14”

inkjet print of xeroradiograph, ed. 23/50
19” x 14”

Stanton Macdonald-Wright, Haiga Portfolio

John Outterbridge, Two Faces.

Warren Mackenzie

Untitled, ca. 2012
stoneware
6” x 5” x 15.5” (cir.)
Gift of Peter and Jodie Gerdes
inkjet print
22” x 22”
inkjet print
22” x 22”
inkjet print
21.875” x 22”
inkjet print
21.875” x 22.125”
LS 5: Leica Summilux-M 75mm Lens, 2011-2015
inkjet print
22” x 22.125”
inkjet print
22” x 22”
inkjet print
21.875” x 22”
LS 8: Canon CN-E 200 Zoom Lens, 2011-2015
inkjet print
21.875” x 22.125”
LS 9: Canon 85mm EF Lens, 2011-2015
inkjet print
22” x 22”
inkjet print
22” x 22”
Gifts of the Artist and The Museum Project

Jim Pomeroy

George Hale Meets Ray Man
High Above Andromeda, 1975
collage of 36 gelatin silverprints on panel
40.25” x 47.875”
Gift of Jim Melchert

Don Potts

Rown Over, 1965
wood, metal and fiberglass assemblage
44” x 66” x 40”
Gift of the Museum of Contemporary Art
San Diego

Bonnie Schiffman, 2 works

digital pigment print, AP #3
22” x 17”
Ed Ruscha, 1985, printed 2016
digital pigment print, AP #2
22” x 17”
Gifts of the Artist and The Museum Project

Michael Stone, 4 works

New Regime, 2008
archival digital print, ed. 2/25
12.062” x 16”
Nice Day at the Beach, 2008
archival digital print, ed. 3/25
12” x 16.062”
57 x 4, 2013
archival digital print, ed. 12/25
16” x 11.875”
My Secret Door, 2013
archival digital print, ed. 3/25
16” x 12”
Gifts of the Artist and The Museum Project

Sibylle Szaggars Redford

Rain 13, 2015
watercolor and rain on paper
18.75” x 19.75” x .75”
Gift of David and Terry Peak

Adrian Van Suchtelen

Europa, 1979-1982
chine colle, ed. 44/50
13.5” x 18.812”
Gift of the Artist
Robert Von Sternberg, 5 works

Window, Malibu, California, 2011, printed 2016
inkjet print
11” x 16.5”
Los Osos, California, 2012, printed 2016
archival inkjet print
11” x 16.5”
Rockview Trailer Park, Morro Bay, California, 2013, printed 2016
inkjet print
11” x 16.562”
Great Barrier Reef, Queensland, Australia, 1994, printed 2016
archival inkjet print
9.125” x 12.062”

inkjet print
8” x 12.062”
Gifts of the Artist and The Museum Project

Chester Toney

Submerged Memory of a Melody, 1951
oil and thread on Masonite
dimensions: 15.25” x 27.5” (framed)
Gift of the Kathryn C. Wanlass Foundation

Joyce Treiman

A Book of Drawings, 1977
ink and ink wash on notebook pages
dimensions: 12” x 8.125” (no frame)
Gift of the Kathryn C. Wanlass Foundation

Melanie Walker, 5 works

Mis Allegiance, 1991, printed 2016
archival pigment print
17.875” x 11.875”
Misology/Mis Illuminate, 1990, printed 2016
archival pigment print
19” x 13”
Zebra, 1993, printed 2016
archival pigment print of a distressed negative
19.062” x 13”
Mis Tree/Mystery, 1991, printed 2016
archival digital print of a gelatin silverprint from a distressed negative
19” x 13”
Stage, 2015
archival pigment print
12.062” x 17.875”
Gifts of the Artist and The Museum Project

Todd Walker, 3 works

Cochise Rocks II, 1980
photolithograph, ed. 37/90
17.25” x 11.5”
Creosote II, 1981
photolithograph, ed. 29/100
17.5” x 11.5”
Yucca, 1984
photolithograph, ed. 34/48
17.5” x 11.5”
Gifts of the Artist and The Museum Project

June Wayne

The Elements, 1951
oil and wax on canvas
dimensions: 30.25” x 93” x 2.5” (framed)
Gift of the Kathryn C. Wanlass Foundation

Lawrence Weiner

What is Set Upon the Table Sits Upon the Table, 2011
silkscreen notebook
11.75” x 8.562”
Gift of Megumi Sasaki
### PURCHASES

(alphabetical by artist)

**Dan Brown**

*Jar*, 2014-2015
white stoneware with clear glaze over marbled color slips & collaged decals
24” x 11” x 34” (cir.)
Purchase with Nora Eccles Treadwell Foundation Funds

**James Castle**

*Small Landscape with Totems*, 1976
Soot on paper
16.625” x 19.375”
Purchase with the Charter Member Endowment

**Russell Chatham**

*The Missouri Headwaters: May*, 1985
Lithograph
34” x 44.875”
*The Missouri Headwaters: June*, 1985
Lithograph
34” x 44.875”
Purchase with the Charter Member Endowment

**Ed Garman**

*Variation of a Structure – No. 63 – A*, 1967
Acrylic polymer on panel
49.25” x 58.125”
Purchase with the Charter Member Endowment

**Hope Kroll**

*Men of Industry*, 2015
paper collage
31” x 32.5” (framed)
Purchase with the Dorothy Wanlass Endowment Funds

**Shasta Krueger**

*Haloed Jar*, 2015
stoneware, iron-rich and wood-fired
16.75” x 15.75” x 42” (cir.)
Purchase with Nora Eccles Treadwell Foundation Funds

**Kari Smith**

*Harmony of the Spheres*, 2015
earthenware and red clay
8” x 13” x 41” (cir.)
Purchase with Nora Eccles Treadwell Foundation Funds

**Sibylle Szaggars Redford**

*Rain 1*, 2015
watercolor and rain on paper
18.75” x 19.75” x .75”
(framed)
Purchase with the Charter Member Endowment

Total Value of 43 Gifts: $213,721.90
Total value of 10 purchases: $23,043.00

### LOANS

- **Museum of Contemporary Art San Diego/San Diego, California**
  *Lisp*, 1968 by Ed Ruscha (oil on canvas)

- **Laguna Art Museum/Laguna, California**
  *The Mirror (Enigma)*, 1934 by Helen Lundeberg (oil on panel)

- **Hauser Wirth & Schimmel Gallery/ Los Angeles, California**
  *Untitled (S.304)*, 1967 by Ruth Asawa (copper and brass wire)

- **Brigham Young University Art Museum/Provo, Utah**
  *Lower Yosemite Fall*, 1959 by Ansel Adams (gelatin silverprint)
  *Half Dome, Thunder Cloud*, 1959 by Ansel Adams (gelatin silverprint) and
Yosemite Valley, 1920 by William Zorach  
(graphite on paper)  
Loaned for the exhibition, Capturing the Canyons: Artists in the National Parks  
displayed from April 29 to August 20, 2016.

USU Caine College of the Arts/Logan, Utah

Selection of 24 photos and paintings  
by Harry Reuben Reynolds  
Loaned for the exhibition, Harry Reuben Reynolds: Responsive Observer  
displayed in the USU Merrill-Cazier Library from November 23, 2015 to January 22, 2016.

DEACCESSIONS

October 2015

Items Deaccessioned:
3 quilts by Utah craftswomen  
Reason: Quilts were determined no longer relevant to the museum’s mission  
Result of Deaccessioning: 3 quilts were given as gifts to the Hyrum Museum in Hyrum, Utah

May 2016

Items Deaccessioned:
5 pieces of Viennese ironware from the 19th century  
Reason: Ironware was determined no longer relevant to the museum’s mission  
Result of Deaccessioning: 5 Viennese ironware pieces were given as gifts to the American West Heritage Center in Wellsville, Utah

Items Deaccessioned:
136 artifacts from non-western and non-U.S. countries including Ethiopia, Mali, Liberia, New Guinea, Indonesia and Sierra Leone (artifacts such as ceramic bowls, lip plugs, fertility masks and wooden fish traps)  
Reason: These selected artifacts were determined no longer relevant to the museum’s mission  
Result of Deaccessioning: All 136 artifacts were given as gifts to the Utah State University’s Museum of Anthropology

CONSERVATION

Ruth Asawa

Untitled (S.304), 1967  
hand-woven brass and copper wire  
(dimensions 253” x 37” x 116.125”)  
Gift of the Kathryn C. Wanlass Foundation  
Work Performed: Reshaping of wire spheres

Forest Bess

Untitled (The Dicks), 1946  
oil on canvas  
(framed dimensions 15.5” x 17.5” x 2”)  
Gift of the Marie Eccles Caine Foundation  
Work Performed: Repair of paint loss

Hilaire Hiler

Parabolic Orange to Leaf Green, 1942  
oil on board  
(framed dimensions 23.5” x 27.625”)  
Gift of the Marie Eccles Caine Foundation  
Work Performed: Repair of paint loss

Roy DeForest

Construction, 1961  
wood, carpet and oil paint assemblage  
(dimensions 22” x 18” x 3”)  
Gift of the Marie Eccles Caine Foundation  
Work Performed: Repair of wooden component

PUBLICATIONS/RESEARCH

Lisp, 1968 by Ed Ruscha  
In the publication, Ed Ruscha Then & Now: Paintings from the 1960s and 2000s  
Published in January 2016 by the Museum of Contemporary Art San Diego

The Mirror (Enigma), 1934 by Helen Lundeberg  
In the publication, Helen Lundeberg: A Retrospective  
Published in February 2016 by the California State University – Fullerton Grand Central Press and the Laguna Art Museum

Untitled (S.304), 1967 by Ruth Asawa  
In the publication, Revolution in the Making: Abstract Sculpture by Women, 1947 – 2016  
Published in March 2016 by Skira Publishing Company

Untitled, 1955 by Cameron  
In the publication, Perspective, The Art History Journal of the National Institute of Art History; in the article The Art of California Counter-Culture in the 1950s  
Published in March 2016 by the National Institute of Art History

Flower Flag, ca. 1954 by Wally Hedrick  
In the publication, Wait Till I’m Dead, Allen Ginsberg Poems Uncollected  
Published in May 2016 by Penguin – Random House
DIGITIZATION & COLLECTION MANAGEMENT

New Collection Management System

NEHMA has transitioned to a new collection management software to manage information about its collection. Beginning summer 2016, the museum began migrating data from its current program into EmbARK. Created by Gallery Systems—the world’s leading authority on collection management software solutions—EmbARK is a robust and powerful program. In addition, NEHMA will also begin using Web Kiosk, an integrative web-based tool in EmbARK, to publish and share a wealth of information about NEHMA’s collection on the museum’s website.

Collecting on the Edge of Art History: Exhibition and Catalogue

Beginning August 2015, NEHMA began photographing 160 artworks for the exhibition catalogue that highlights the breadth and depth of the collection, including paintings, sculpture, photographs, prints, multimedia works and installations. Accompanying the artworks will be short texts written by more than 60 art historians and scholars to contextualize the artists and their works. In addition, the museum will mount an exhibition of these collection highlights upon its reopening spring 2018. The project is being managed and guest curated by Bolton Coburn and is supported by the Kathryn Caine Wanlass Foundation.

GRANTS

RAPZ

$6,000
For marketing outside of Cache County

Utah Division of Arts and Museums

$20,000
For general operating support

Windgate Charitable Foundation

$30,000
For the Mobile Art Truck and related programming
NEHMA is housed in a 23,000-sq.-ft. purpose-built facility with approximately 11,000-sq.-ft. of exhibition space. Constructed in 1982, the museum was designed by renowned architect Edward Larabee Barnes.

Beginning in March 2017 the museum will undergo a renovation and expansion, designed by Sparano + Mooney Architecture, adding approximately 7,700-additional-square-feet including a new lobby, a video art/film/lecture space, expanded visible storage, study center and expanded collection storage.
STAFF

Current Staff:

Katie Lee-Koven
Executive Director & Chief Curator

Andrea DeHaan
Administrative & Events Coordinator

Rebecca Dunham
Curator of Collections & Exhibitions

Casey Allen
Registrar

Christopher Scheer, PhD
Adjunct Curator, Museum + Music Series

Nadra Haffar
Education Curator

Zaira Arredondo
Collection Information Coordinator & Digital Content Manager

Adam Rounds
Business Manager, Office of The Provost

New Hires

Rebecca Dunham as Curator of Collections and Exhibitions

Student Employees

13 part-time USU undergraduate and graduate students

Professional Development

Casey Allen began serving on the Utah Museum Association programming committee, 2016

Andrea DeHaan was a panelist for Utah Division of Arts & Museums Sustainability I Grant, March 2016

Rebecca A. Dunham and Casey T. Allen attended the Utah Division of Arts & Museums workshop, “Collections Policy and Planning,” June 2016

Katie Lee-Koven continues to serve on the Association for Academic Museums and Galleries national board as its Western Region Representative

Katie Lee-Koven attended the Western Museum Association conference in San Jose, CA

INTERNS

Two USU Eastern-Blanding Students
May for 1.5 weeks

One Windgate Museum Intern
3 month, paid, graduate student

Two USU Museum Studies Students
1-2 months, for credit

Two Aggies Elevated Students
One for full academic year, one for a month

ADVISORY BOARD

Ned Weinshenker
Alexandra Hess
Janis Boettinger
Sydney Peterson
Suzanne Pierce Moore
John Neely
Marissa Vigneault

VOLUNTEERS

The Caine College of the Arts Ambassadors serve as volunteers at museum events on a regular basis.
Exhibition examines complex relationship between art, kitsch, and culture

LOGAN, UT.- A Matter of Taste, an exhibition exploring the complex relationship between art, kitsch, and popular culture opens at the Nora Eccles Harrison Museum of Art at Utah State University, January 23 - May 7, 2016. The exhibition showcases a wide range of kitsch, kitsch-like, or kitsch-inspired objects from NEHMA’s collection as well as public and private collections dating from the 20th and 21st centuries to reveal the porous boundaries between fine art, kitsch, and culture. Selections include figurines, snow-globes, toy cars, and mass-produced lithographs as well as fine art objects that play upon the accessibility and dominance of kitsch across cultures.

“While a gift shop may seem the more likely place to find kitsch in a museum,” said Katie Lee Koven, NEHMA Director and Chief Curator,
NEHMA
went through a rebranding and has recently launched a new website.

Visitor stands in front of Robert Irwin, Untitled, 1969-70, acrylic on formed Plexiglass disc with mounts and lights, Marie Eccles Caine Foundation Gift. This piece is exhibited as part of the Transcendence exhibition.
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 5,000 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.