

**Museum
of Art**



ANNUAL REPORT

AY 2021



#UNHTOGETHER



WHO WE ARE

FROM THE DIRECTOR

Dear Friends,

Unprecedented, historic, and life-altering are just a few of the words that come to mind to describe the past year. It truly has been a period of transformation, inspiring reflection and inventive thinking as we adapted and met with resolve the challenges before us.



Faced with uncertainty in planning for the fall of 2020, the Museum staff acquired new technology and utilized existing digital tools to create virtual programming to reach students, faculty and members of the community unable to visit campus. Our virtual exhibitions replicated the experience of visiting the gallery in-person, while online live programming offered lectures and gallery talks, allowing for in-depth conversations with exhibiting artists and scholars and discussions on social justice issues, and we continued to provide experiential educational programs including guided-looking workshops and an eight-week virtual sketchbook clinic for hands-on and personalized encounters with art.

Seizing the University's strategic priority to embrace New Hampshire, the Museum staff looked closer to home highlighting the talents of alumni and artists working in the Granite State throughout our exhibition programming. Each of our exhibitions featured artists rooted in New Hampshire garnering attention for the creative excellence of the region and attracting new visitors from New Hampshire and beyond.

Our Board of Advisors, recognizing the financial challenges caused by the pandemic, organized an area challenge for The (603) Challenge! to inspire and encourage philanthropy. Because of their work and of others who value the visual arts, YOU helped meet our goal, ensuring access to creative initiatives connecting people with art and enriching the campus community and public at large.

This report shines a spotlight on the achievements of a dynamic and resourceful staff, committed Board of Advisors, and our many supporters who contribute to our successes.

Thank you for engaging with us, “see” you in the fall!

A handwritten signature in black ink, appearing to read 'Kristina L. Durocher', written in a cursive style.

Kristina L. Durocher, Director

OUR MISSION

The Museum of Art of the University of New Hampshire collects, preserves, and interprets works of art, serving as a visual arts resource and an educational catalyst for the University and Seacoast communities. The Museum of Art inspires life-long learning by offering experiences to engage with art through exhibitions, hands-on study, educational programs, and the creative process.

OUR BOARD

Christa Balderacchi

John Bryer '71

Linda Chestney '94G, President

Dr. Arthur Greenberg

David Hall '83

Rebecca Harrison

Marilyn Hoffman

Wendy Lull '79G

Jay Stewart '84

BOARD HIGHLIGHT



We offer a rousing send off to Prof. Jennifer Moses, Chair of the Department of Art and Art History, (2013–2016 and 2018–2021) a long-time collaborator and champion of the Museum of Art who is retiring. In addition to her many teaching and administrative duties since joining the faculty in 1989, Jennifer found time to serve on the Museum’s Board of Advisors lending her expertise to the collection committee and curating special exhibitions, most recently, the multi-disciplinary *Odyssey Project*. Jennifer’s lasting contributions can be found across campus. She has been instrumental in the development and installation of public art, including steering the design and production of sculptural bicycle racks, placing former Chair Michael McConnell’s sculptures in the Paul College courtyard, commissioning a bench by Gary Haven Smith '73 (1948 - 2017), overseeing the creation of a student designed mural in Dimond Library and assisting in the selection of campus’ newest work of art, a soaring mural *Hope is a Discipline*, by Michael Menchaca to be installed June 2021. We wish her many productive studio days ahead and all the best in her retirement.



Jennifer Moses, *Across the Sea of Years*, 2019, paper collage (detail)



A MESSAGE FROM THE BOARD PRESIDENT

The year 2020 will be forever etched in our minds as a year of unfathomable, unexpected change in every area of our lives. And yet some of the changes were good and to be embraced. And what is the value of life if we don't take the circumstances we cannot change and learn from them? Adapting is a fine art. We've mastered it.

We've certainly had our challenges during the "Covid Era," but we've worked around them and been undoubtedly victorious. Look at the honor that the museum was selected to receive a Gold award in the UNH inaugural Sustainability Awards program—due to a decade of work on social justice issues, climate change, inclusive campus climate, and interdisciplinary programs. Or the resoundingly successful (603) Challenge, a fundraising campaign where we were wonderfully successful—and able to record our most successful challenge to date!

Or that Kristina Durocher, director and curator of UNH's Museum of Art, has been elected to a three-year term as president of the Association of Academic Museums and Galleries (AAMG), the leading professional organization for academic museums, galleries and collections in the United States. These are a handful of our many successful moments despite challenges. Congratulations to all involved!

On behalf of the UNH Museum of Art Board of Advisors, please understand we're immensely grateful for all who've supported the museum in so many ways—financially, as attendees to our outstanding exhibitions, and as volunteers in numerous capacities. The Board of Advisors and staff continue to execute the strategic plan for the museum, and to put forth the museum as a resource in support of students and faculty interdisciplinary education, connected with local, regional, and state constituents to further support the University's long-range plan, and move forward to pursue strategies for finding new resources and donors dedicated to supporting the mission of the Museum.

The staff works diligently and creatively to accomplish goals while juggling being shorthanded with support staff. And yet they make it happen. They've showcased exhibits of much note, and carried on, deserving of much applause. Kudos to the director, staff, Board, volunteers, and Friends.

Despite the extenuating circumstances the Covid-19 virus has imposed into our lives, we are grateful for the commitment you've all shown to the arts over the decades.

Blessings to all.

Linda Chestney, '94G, M.A.
President of UNH Museum Board of Advisors

BUILDING FINANCIAL STRENGTH

“I would like to see the art gallery thrive as it did when I was a UNH student. The gallery has a vast collection of art in its collection that inspired me as a student. The display of our professors work and other traveling exhibitions were enlightening and informed my artistic growth. I loved my docent work when we used to invite school groups in to view the artworks; many children had never visited an art gallery before.”

DARLENE L. OUELLETT '96, LIBERAL ARTS

MUSEUM OF ART ENDOWED FUNDS

Through the foresight of Friends of the Museum of Art, the museum has several endowments to help pay for specific areas of need such as special exhibitions, the care of the collection, and acquisitions.

The Edmund G. Miller Art Collection Fund supports the acquisition of works on paper, including drawings, prints, and photographs, as well as direct care for preservation or conservation expenses. Each year, this funds produces income that the collection committee directs for the purchase of art to enhance and diversify our holdings, support faculty teaching, and acquire art of the highest quality that illuminates the

past to help explain the present. This year’s exciting purchases listed on page 20 include extraordinary examples of multi-plate aquatint etchings, published by Peter Petengill, founder of Wingate Studio, Hinsdale, New Hampshire.

Would you like to set up an endowed fund to benefit future generations of students and faculty? To create a legacy gift to support the Museum of Art contact John Anderson, Director of Planned Giving, (603) 862-2606.



Ambreen Butt, *Daughters of the East* (set of 5), 2008, six-plate aquatint etching with chine collé, dry point and spit bite, 13 x 18

BOARD OF ADVISOR'S DEVELOPMENT COMMITTEE

With encouragement and support from UNH Advancement staff Mike Randall Director of Development, College of Liberal Arts (COLA), Jim Doyle, Associate Director, and Lorianne Saniuk, Annual Giving Officer, the Board of Advisors' Development Committee is strengthening philanthropy for the Museum from the University's national alumni network and personal industry contacts.



Thanks to the hard work and generosity of the Board of Advisors the Museum had its most successful (603) Challenge! The Board of Advisors and an anonymous donor initially pledged \$10,000 if the Museum received 50 donors. That challenge was easily met and a second pledge of \$3,000 inspired donors to give.

The \$13,000 pledge raised the profile of the Museum as a recipient for funds allowing the Museum of Art to appear for the first time on The (603) Challenge Leaderboard. In the end the Museum ranked 10th of academic programs in amount raised and 22nd in number of total donors. Thank you to all who helped us.





CELEBRATING THE 2021 UNH SUSTAINABILITY INSTITUTE AWARDS

GOLD RECIPIENT

During the past ten years, the team at the Museum of Art has emboldened students to advance their critical-thinking and visual literacy skills through personal interactions with the power of visual art with an emphasis on cultural sustainability. The Museum has created a schema for students to analyze and elicit meaning from works of art through dynamic exhibitions, original programming, and ethical collecting practices. This schema extends to ongoing collaborations with both on-campus and off-campus constituents utilizing inquiry-based learning to explore thematic issues that are closely aligned with the United Nation's 17 *Sustainable Development Goals* (SDGs). Our vision is to create a place where people can experience the unexpected, safely confront their own values and assumptions, where the community and the campus come together in lively conversation and discovery, where the human impulse to create is nurtured and validated and our cultural heritage is preserved and celebrated.

Accompanying the award, the Museum of Art received \$2,000 for an awareness campaign on campus. This funding was made possible thanks to the generous support of the *Responsible Governance and Sustainable Citizenship Program*. UNH is a national leader in sustainability and is recognizing, celebrating and raising the visibility of individuals and teams who are champions of, and addressing sustainability issues through important research, teaching and curriculum development, campus initiatives and culture, and external engagement work across and beyond the university.





GRANTS RECEIVED

THE CORONAVIRUS AID, RELIEF, AND ECONOMIC SECURITY (CARES) ACT (2020)

The Coronavirus Aid, Relief and Economic Security (CARES) Act is federal legislation that provides financial support to individuals and organizations affected by the COVID-19 pandemic, including the Higher Education Emergency Relief Fund (HEERF).

NEW HAMPSHIRE CHARITABLE FOUNDATION

NHCF provides financial support for the winners of the Piscataqua Region Artist Advancement Grant and their exhibitions at the Museum of Art.

GRANTS SUBMITTED

INSTITUTE OF LIBRARY AND MUSEUM SERVICES: INSPIRE! GRANTS FOR SMALL MUSEUMS

Inspire! Grants for Small Museums is a special initiative of the Museums for America program. It is designed to help small museums implement projects that address priorities identified in their strategic plans.

NATIONAL ENDOWMENT FOR THE HUMANITIES PRESERVATION ASSISTANCE GRANT

Preservation Assistance Grants help small and mid-sized institutions—such as libraries, museums, colleges and universities—improve their ability to preserve and care for their significant humanities collections.

ALUMNI HIGHLIGHTS

The Museum of Art enjoys special relationships with exceptionally creative alumni who support our work and who enrich campus life and their communities through their artistic endeavors.

TOD PAPAGEORGE '62

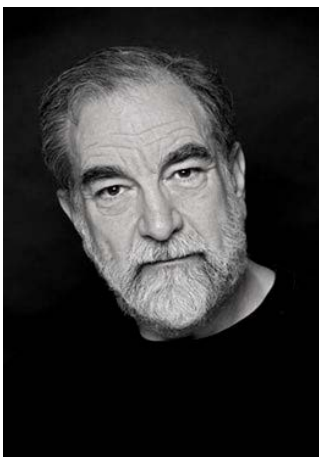


Credit: Pete Boyd, Papageorge at the Photographers' Gallery (London), 2014

"I'll always remember February 5, 1962 at UNH, because that was the day I started an Introductory Photography class in the Paul Creative Arts Center, taught by Richard Merritt. A class that would give me the whole shape and meaning of my life. So, for better or worse (for you), the pictures of mine you see on the walls in this exhibition would never have existed without the experience I had attending a class in the same building 59 years ago!"

Papageorge donated two of his photographs from the series *Passing through Eden* to the Museum's collection in 1984. They were exhibited in the exhibition *Nobody/Somebody*, February 1–April 2, 2021.

DOUG PETERS '71



To read more about Doug Peters and his wife, Christine Consales '71, see *UNH Impact: Reasons for Believing*, Spring 2021

"This is about showing a feeling of gratitude for a professor and friend ... someone who truly helped shape many lives."

This year the MOA worked with Peters to celebrate the work of Daniel Loomis Valenza. Valenza taught woodworking at the University of New Hampshire from 1959–1999 inspiring countless students with his imaginative assignments and an open-shop policy.

John Douglas Peters holds a Bachelor of Arts in Sociology from UNH. During his last year at the University, he was designated an Undergraduate Fellow of the Arts, the sole Fellow designee at the University in 1971. His mentors were Dan Valenza (sculpture) and John Hatch (painting).

In addition to Peters' law career, he has maintained a serious artistic practice and regularly exhibits colorful paintings in New York City.

DANA JENNINGS '80

Dana Jennings, born and raised in Kingston, NH, received a Bachelor's of Arts in English and began his newspaper career as a reporter for *The Exeter News-Letter* and *The Union Leader*. He spent eight years at *The Wall Street Journal* as an editor and writer and moved to *The New York Times* in 1993 where he currently is a senior staff editor. The Museum worked with Jennings to produce its first online exhibition, *Toxic Youth* featuring Volumes 2, 3, and 4 of Jennings's sketchbooks that recall his experiences and memories of his youth, working with his father at Kingston Steel Drum factory.



Jennings fondly recalled working in the museum during his time as a gallery attendant.

JOCELYN TOFFIC '07

Jocelyn Toffic is a figurative narrative artist working mainly in oil, although she dabbles in mixed media assemblages, video, and live/dead animal installations. She is a 2007 graduate of the Art and Art History Department where she received a fellowship in her final year of study. Jocelyn is also co-founder and co-curator of the ARTpm Challenge at BUOY Gallery, a late Winter event open to the public designed to further develop a community of creativity in the seacoast of New Hampshire and Maine, where the artist lives. She is also the founder of Avalon North, a women's club and art collective in Dover, NH.



JESSICA MOZDIERZ '16

"The museum helped me build my interest in gallery work in broader terms. I learned from the museum how to display artwork in its best context. I enjoyed writing about artwork and transforming a space. I am looking forward to working on more exhibitions in the future knowing that they will be entirely different every time."

Jessica Mozdierz is currently the Project Assistant for Portsmouth Historical Society working on an upcoming exhibition of children's book illustrations and the Collection Manager at Paradise Valley Stamp Company, Concord, NH.





FRIENDS OF THE MUSEUM OF ART

2020-2021

BENEFACTOR

David* and Elaine* Batchelder
 John* and Diane Bryer
 Linda Chestney*
 Janice Marchut Conrad* and Peter L. Conrad*
 Christine Consales* and Doug Peters*
 David Hall*
 Rebecca Harrison and Michael Harrison
 Marcia D. Henderson*
 Marilyn and Alan Hoffman
 Randall Raymond* and Karen B. Smith*
 Jay W. Stewart*

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Christa Balderacci and Brian Wagoner

SPONSOR

Kristina Durocher and Gregory Lamers
 Dr. Elizabeth* and Marc Keroak***
 Ken Fuld** and Amanda Merrill*
 Dr. Arthur** and Susan Greenberg
 Christine* and Kenneth Huey
 Sam Reid*
 Rick Shaefer
 Anne* and Bruce* Smith
 Susan Walsh** and Douglas Lanier**
 John F.* and Patricia Weeks, Jr.
 Katie and Doug Wheeler
 Thomas M. Wood and Ann Ramenofsky Wood

*Alumnus **Faculty ***Both

DONOR

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 Terence Monmaney*
 Dr. Allan Prince**
 Walter and The Honorable Emma Rous
 Judith Simpson*
 Elizabeth** and Dr. William** Stine
 Drs. David and Ann Thomas Wilkins
 Suzanne and Byon Yeatts

CONTRIBUTOR

Timothy B. Allison*
 Susan M. Bailey*
 Kristine M. Bowden*
 Diane Jackson Cole*
 Judy Doughty*
 Nancy D. Johnson
 MaryAnn Pappanikou*
 Carole S. Rollins*



REMEMBRANCES

With a heavy heart, we remember and hold space for our good Friends of the Museum of Art who died this past year. Dr. Eugene S. Mills (1924 - 2020) former President of UNH, and his beloved wife Dotty (1924 - 2020), were long-time philanthropists and supporters of the University, the arts and of the Museum; from funding the renovation of the eponymous Mills courtyard to serving on the Museum's board of advisors to helping to secure private grant funding, their contributions endure. Gene and Dotty never failed to engage students in lively conversations, asking about their interests and inquiring about their UNH experience, they believed deeply in the University's mission.

Valerie C. (Wilcox) England '54 (1932 - 2021) and I met at the Museum and connected over our shared passion for art. Her stories of ceramicists Ed and Mary Scheier brought their work to life, making their work personal and meaningful. From her own experiences studying art as an occupational therapy student, she understood its impact across disciplines and with her husband Frederick graciously funded the renovation of gallery space for the first-hand study of art from the collection which benefits generations of students. We gratefully acknowledge gifts made in Val's memory by Daniel F. Ford '54, Patricia F. Leighton '54, and Roger I. Saunders '54.



Dr. Eugene S. Mills



Dorothy "Dotty" Mills



Valerie "Val" Wilcox England



WHAT WE DO

"I have brought students to the museum to engage with exhibitions many times as a way to enhance their learning in my classes. For example, for international students, museum exhibitions can be great entryways into social and cultural issues while also providing authentic and meaningful material for students' language development. "

Denise S. Desrosiers, ESL/English Senior Lecturer

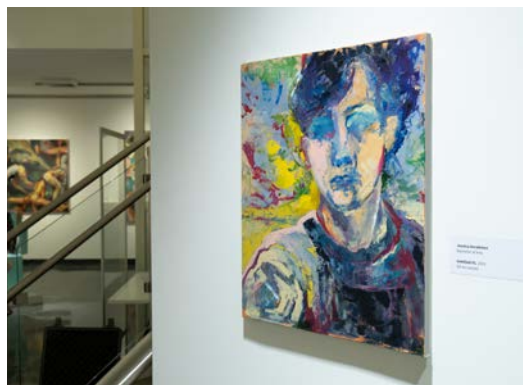


ENHANCING STUDENT SUCCESS AND WELL-BEING

SENIOR BA AND BFA THESIS EXHIBITION

April 19-May 20, 2021

The *Senior Bachelor of Arts and Bachelor of Fine Arts* exhibition celebrates emerging artists from the UNH Department of Art and Art History. This annual exhibition features work from six BFA candidates who draw upon their own experiences and interests from their areas of concentration including a variety of work in ceramics, drawing, painting, sculpture, and photography. The artists include: Shannon Cahalane, Burlington, CT, Audrey Cannon, Dover, NH, Alizah Coraccio, Barrington, NH, Emma Stine, Durham, NH, EJ Theriault, Hampstead, NH, Megan Wilson, North Hampton, NH. Twelve BA students also presented work representing concentrations in drawing, ceramics, illustration, design, painting, photography, and sculpture to include Sarah Carbonara, Alycia Cresta, Meghan Feeney, Joseph Furlone, Jessica Gerakines, Angela Hurr, Catrina Marr, Morgan McCabe, Emily Miller, Allyson Poulin, Sophie Rancourt, Dana Vong, Sydney Whittum, and Matthew Williams.



2020-2021 EXHIBITIONS



ENRICO RILEY: THE BLUES IN ME WITNESSING LOVE
AUGUST 30-OCTOBER 31, 2020

The Blues in Me: Witnessing Love, challenged viewers to decipher and contextualize his work's fractured narratives. The paintings are part of an unfolding and evolving cycle that investigates themes of historical and contemporary violence, martyrdom, grief, and the middle passage within a spatial domain. From this epicenter of misfortune and violence, Riley uses painting as a method for remembering and reflecting upon grief, but also as a means to investigate the linkages between the old world and new, to not just recycle the old stories but also to seek paths for forging new narratives.



**IMPACT: PISCATAQUA REGION ARTIST
ADVANCEMENT GRANT**
AUGUST 30-NOVEMBER 20, 2020

Impact presented works of art by Victoria Elbroch, the 2019 award recipient, and Shaina Gates and Mary O'Malley, finalists of the prestigious Piscataqua Region Artist Advancement Grant from the New Hampshire Charitable Foundation. The exhibition, scheduled for the spring of 2020, was postponed in response to the coronavirus pandemic.

Victoria Elbroch is recognized for her masterful printmaking and mixed-media drawings of landscapes and gnarled ancient trees.



TOXIC YOUTH: DANA JENNINGS '80
DECEMBER 14-APRIL 2, 2021

Toxic Youth, first online exhibition by the Museum of Art, features Jennings's sketchbooks that recall his experiences and memories working with his father at Kingston Steel Drum factory. Jennings scoured industrial 55-gallon steel drums used to hold paint and motor oil, pesticides, and other chemicals. The factory, shut down by the EPA in the early 1980s, became a Superfund hazardous waste site that is still monitored today.

Jennings's sketchbooks grew out of his impatience for words, "My sketchbooks are a place where I can bushwhack through my memory." Jennings says, "Visions of Kingston Steel Drum are seared into my memory."

NOBODY/SOMEBODY
FEBRUARY 1-APRIL 2, 2021

Nobody/Somebody presented photographs of people, some anonymous, others famous, selected from the collection. The subjects in the exhibit included powerful portraits, ordinary moments, and extraordinary events representing a range of emotions with an emphasis on empathy and vulnerability. The photographs were organized thematically around four social justice topics: race and ethnicity, gender and identity, migration and immigration, and ability. The fluid groupings allowed visitors to make associations and connections from the images and experiences depicted to the present day. To learn more about *Nobody/Somebody* visit <https://youtu.be/OMMXoRdZlZy>.



DANIEL LOOMIS VALENZA:
DESIGNER, CRAFTSMAN, ARTIST
FEBRUARY 1-APRIL 2, 2021

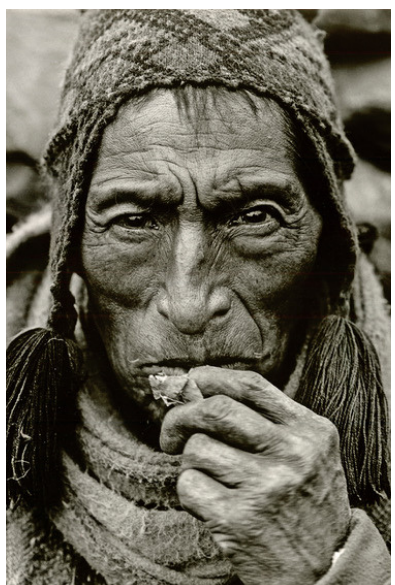
This exhibition brought together wood furniture, paintings, small sculpted wood objects and assemblages crafted by Daniel Loomis Valenza who taught woodworking at the University of New Hampshire from 1959–1999. The furniture and sculptural objects demonstrate Valenza’s individualistic approach to form and function evolving over forty years. His work began seriously as design problems to solve, but as his practice matured, it lost its pretense, becoming less functional and more sculptural and experimental by incorporating industrial materials and commercial references. Exhibition catalogues are available. To learn more about Daniel Loomis Valenza and his work visit our YouTube channel at MOA UNH <https://youtu.be/c-NyGqUMjLY>.



IMPACT: PISCATAQUA REGION ARTIST
ADVANCEMENT GRANT
APRIL 19 -MAY 21, 2021

Impact presented works of art by Carl Austin Hyatt, the 2020 award recipient, and Shaina Gates and Jocelyn Toffic '07, finalists of the prestigious Piscataqua Region Artist Advancement Grant from the New Hampshire Charitable Foundation.

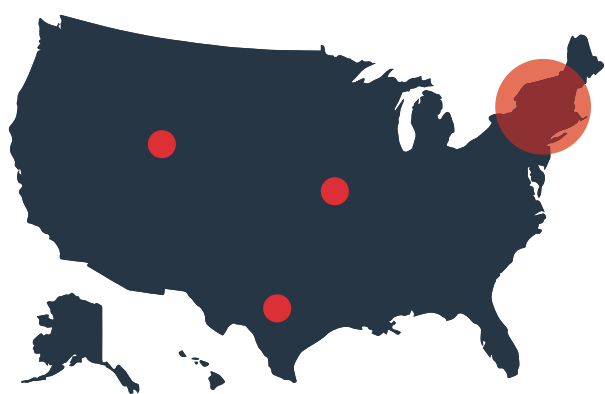
Portsmouth photographer Carl Austin Hyatt is known for his large-format gelatin silver and platinum prints of landscapes and portraits. Hyatt’s extensive travel to Peru and South Africa taught him about the sacred quality of stone while studying with indigenous cultures, in particular shamans who tap the healing and spiritual qualities of the natural world.



EMBRACING NEW HAMPSHIRE

The Museum celebrated a year of exhibitions by exclusively featuring New Hampshire artists. Works of art by Enrico Riley, Dana Jennings '80, six New Hampshire Charitable Fund grant recipients, and Daniel Loomis Valenza all demonstrated our commitment to supporting Granite State artists.

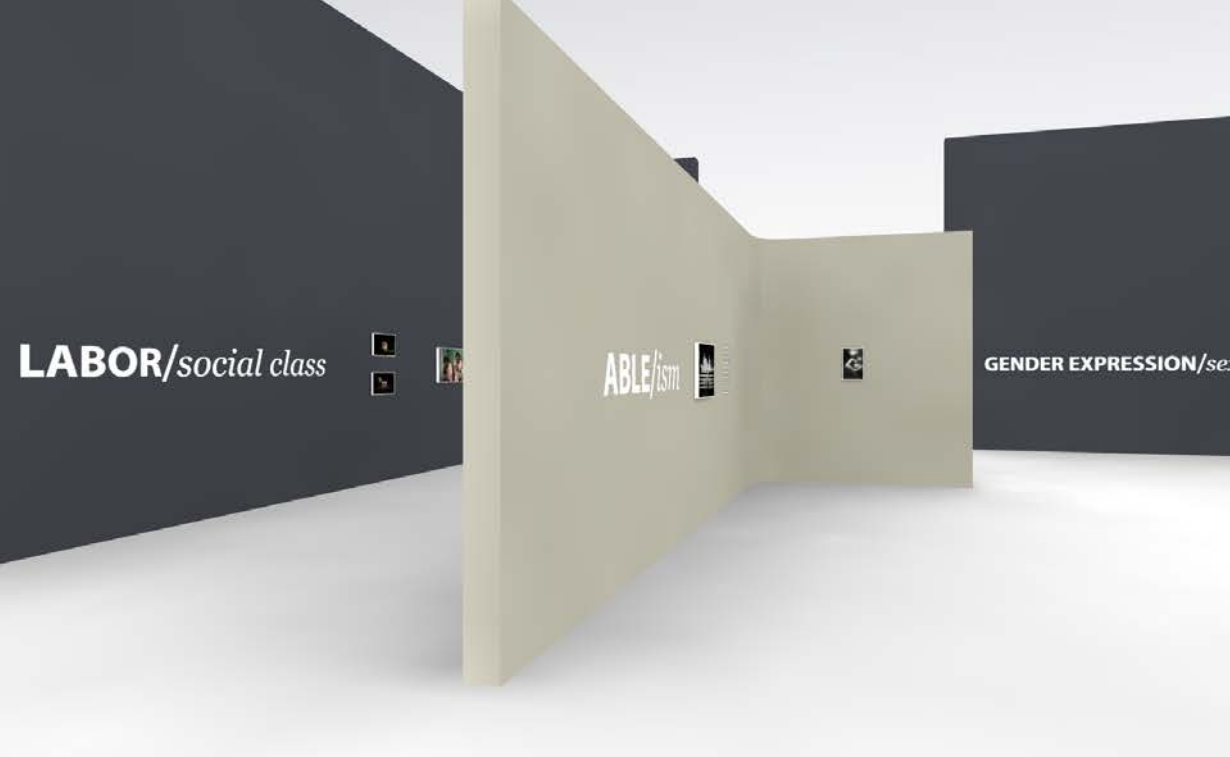
The Museum utilized several new digital platforms to promote audience accessibility with great success. Data shows the reach of our exhibitions and programs spanning across the globe.



The Museum scanned sketchbooks containing over 300 pages by Dana Jennings '80 for *Toxic Youth* which caught the attention of the United States Environmental Protection Agency office. Jennings sketches are now archived and publicly available on the EPA's **Ottati & Goss/Kingston Steel Drum** site.

Our exhibitions reached audiences from countries such as the United Kingdom, Australia, Austria, Germany, Spain, Finland, Italy Hungary Denmark, El Salvador, and South Korea.





NEW DIGITAL PLATFORMS

Our exhibition design has recently incorporated virtual exhibition spaces and made digital content available on our website to increase accessibility and visitor engagement. The success of these new platforms has allowed us to broaden the scope of engagement. An example of this expanded audience engagement is demonstrated in the exhibition *Toxic Youth: Dana Jennings '80*. It should be noted that the Museum ran on average 2-3 exhibitions concurrently.

Dana Jennings allowed the Museum to scan his sketchbooks and make the material available to the public online. In the fifteen weeks that this online exhibition was on view, the Museum has welcomed 1,020 total visitors from New England, Texas, New York, Wyoming, Washington, Iowa, California, and Virginia. Countries include: Canada, United Kingdom, Australia, Germany, Finland, Italy, El Salvador and Austria.

Another program success was the Museum's Sketchbook Clinic also based on *Toxic Youth*. Participants harnessed the power of black and white to explore memory, dreams, historical or biographical events, and the formal elements of art. Weekly sessions included introduction to artist's work from the Museum's collection, thematic prompts, and guest artist such as Jennifer Moses and Amy Stacey Curtis.

Look inside the artists' sketchbooks <https://tinyurl.com/33xrra3n>

Online Exhibitions

7

Online Visitors

2,203

Online Lectures

17

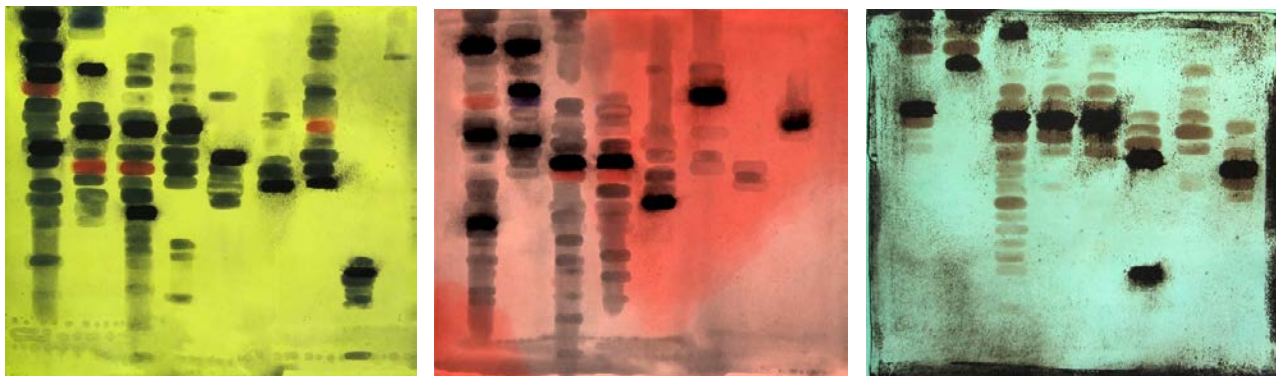
Online Program Attendees

443

Online Digital Publications

12

EXPANDING ACADEMIC EXCELLENCE



Dennis Ashbaugh, *Genetic Portraits* (set of 6), 1992, three-plate aquatint etchings with carborundum and spit bite, 18 x 20"

University Departments Served

Civil Discourse Lab
Department of Art and Art History
UNH Connect Alumni Office
UNH Communication and Public Affairs
Department of Education Faculty
and Graduate Students
Center for the Humanities
Department of Anthropology
Department of English
Department of Education
Department of Psychology
Department of International Affairs
Department of Chemistry
Justice Studies Program
Department of History

Individual Class Engagements

Introduction to Creative Nonfiction; First Year Writing; Psychology Pro Seminar; Art Education (Secondary); Psychology, Sensation and Perception: Research Methods in Psychology; International Law and Human Rights; Introduction to Darkroom Photography; Introduction to Digital Photography; Introductory Woodworking; Creative Nonfiction; Globalization and Global Population Health; Ceramics Workshop, Introduction to Ceramics, Photography Workshop; Arts Education; Arts Senior Seminar Thesis; Introduction to Drawing; Intermediate Drawing

Engaging and Collaborating with Academic and Collecting Institutions

Nelson-Atkins Museum of Art
Ipswich Museum
Hampton School District
Harvard University
Sullivan Museum & History Center
Harvard Museum of Science & Culture
Fleming Museum of Art
Milton Art Museum
McIninch Art Gallery
Smith College Museum of Art
Chapel Art Center
ConVal School District
Southern New Hampshire University

Ohio Wesleyan University
Oyster River High School
Great Bay Discovery Center
NH Society of Photographic Artists
University of Southern Maine
Wheaton College
South Carolina State University
Darrow School
Duquesne University
Hood Museum of Art
Currier Museum of Art
University of New England Art Galleries



Screenshot of Jenna Gluck's interpretive dance piece inspired by *Toxic Youth*.

ANTHROPOLOGY 695: GLOBALIZATION AND GLOBAL POPULATION HEALTH

Through online, guided virtual classroom visits, of Jennings' exhibition, students in the *Anthropology 695: Globalization and Global Population Health* class were able to dive deeper into humanistic methods, orientations, and practices, like art or poetry, which can reshape our understandings of and relationships to health issues from a global perspective.

Students majoring in sustainability studies and anthropology used Jennings' exhibition as the touchpoint for their final project. Projects included photojournalism projects of superfunds, others created short films and researched newly built neighborhoods and communities near closely monitored superfund sites; one student created an interpretive dance from Jennings' sketchbooks.

"Dana Jennings' story hit close to home for me (quite literally), as the superfund site that he previously worked at was in the town next to my hometown. His artwork is also very beautiful and unique, and it was a great experience to be able to learn Dana's story and see his expressiveness through his sketches. I consider myself an artistic person as well, however, my main creative outlet is through dance rather than sketches. For my project, I choreographed my dance interpretation of Toxic Youth stemming from some common themes seen in the sketches."

**JENNA GLUCK, '23, ENVIRONMENTAL
CONSERVATION AND SUSTAINABILITY**

IMMERSING STUDENTS IN EXPERIENTIAL LEARNING AND RESEARCH

MUSEUM OF ART AND THE CIVIL DISCOURSE LAB

The Museum of Art provides an integral civic space for exploring diverse perspectives on contemporary social issues. While exhibitions can catalyze new ways of seeing, the combination of facilitated discussion provides students and community members with openings to extend their understandings together. Ongoing collaboration between the Museum of Art and the Civil Discourse Lab (CDL) provides students opportunities for extracurricular participation in facilitated discussions connected with current exhibitions and social justice-themes (e.g., postcolonial legacies, racial identities). The Museum's program Community Conversations both extends students' classroom learning while providing them with opportunities to talk about contentious and complex issues through art.

This year the Museum held year held two online events utilizing exhibitions. *Enrico Riley: The Blues in Me: Witnessing Love* and *Nobody/Somebody*. Student facilitators from the CDL framed the conversation around the questions themes surrounding the exhibitions, such as breaking generational cycles of injustice, gender and identity, migration, immigration, and ability.

3, 2, 1 SLOWER LOOKING

This program offered virtually was a 6-week, thirty-minute lunchtime program. The program encouraged closer looking through observation using a selection of works of art from the exhibitions, *Nobody/Somebody*, and *Daniel Loomis Valenza*. Attendees were introduced to several different methods and practices of slower, closer looking each week, leading them to a deeper meaning and connections. Visual Thinking Strategies (VTS), a method that improves critical thinking skills through facilitated discussions using visual images was one method. Others, such as compare and contrast and the perceived method, guided and gave prompts to approach works that seem intimidating or were out of one's comfort zone.



Enrico Riley, *Untitled Blue Skies at Sea Toward the Future*, 2019, oil on canvas





EXERCISES FOR THE QUIET EYE (EQE) WITH DR. ANNIE STORR

The Museum continued experimental learning by offering six virtual Exercises for the Quiet Eye workshops with scholar, museum educator, and art historian, Dr. Annie Storr. Dr. Storr used imagery from each of the current exhibitions on view. Exercises for the Quiet Eye (EQE), developed by Storr to encourage patient reflection, appreciation, and an attempt to avoid the rush to understand. Through a series of adapted exercises specifically formatted for virtual participation, the focus was on finding new ways of experiencing art. EQE workshops provided attendees with tools for integrating senses, emotions, and intellect and embrace a tolerance of ambiguity to the artworks or objects on view. Workshops were open to all members of the community and museum professionals. Our virtual program reached visitors as far as California, Oklahoma, and Virginia. This year we were pleased to offer programs for beginners and intermediate level attendees and one workshop which focused on forming critical responses, distinguishing subjective and objective responses.

"Thank you for your time each week helping me learn to look more slowly and fully at art and making a pleasant half hour break from the business of the day."

**KATHLEEN GRACE-BISHOP, DIRECTOR OF EDUCATION AND
PROMOTION, UNH HEALTH & WELLNESS**

COLLECTION STEWARDSHIP

NEW ACQUISITIONS

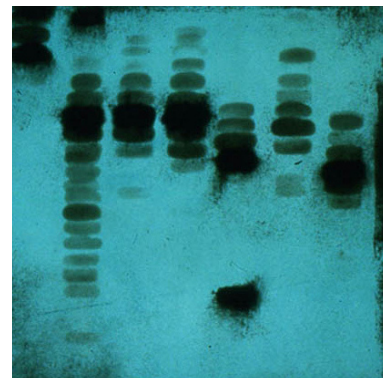
The Collection Committee provides guidance and assistance in the development and care of the Museum of Art's permanent collection, including acquisition, deaccessioning and dispersal, and physical environment. The collection contains 2,200+ objects which are stored on-site in the Paul Creative Arts Center. The committee is guided by its Collection Management and the Code of Ethics Policy.

PURCHASES

- 1 **Ahmed Alseudani**, *Untitled*, 2008, five-plate aquatint etching with dry point, hard ground, roulette and spit bite, 24 x 22 inches, ed. of 30, published and printed by Wingate Studio, Hinsdale, NH. Edmund G. Miller Art Collection Fund.
- 2 **Dennis Ashbaugh**, *Genetic Portraits* (set of 6), 1992, *Agrippa* portfolio, three-plate aquatint etchings with carborundum and spit bite, 18 x 20 inches, ed. of 50, printed by Wingate Studio, Hinsdale, NH. Edmund G. Miller Art Collection Fund.
See page 18.
- 3 **Eric Avery**, *Watson and the Shark*, 1990, six-color lithograph, 34.25 x 24.75 inches, ed. of 30, collaborating printer: Cole Rogers, Tamarind Institute, Albuquerque, NM. Friends of the Museum of Art.
- 4 **Ambreen Butt**, *Daughters of the East* (set of 5), 2008, six-plate aquatint etching with chine collé, dry point and spit bite, 13 x 18 inches, ed. of 30, printed and published by Wingate Studio, Hinsdale, NH. Edmund G. Miller Art Collection Fund. See cover and page 04.



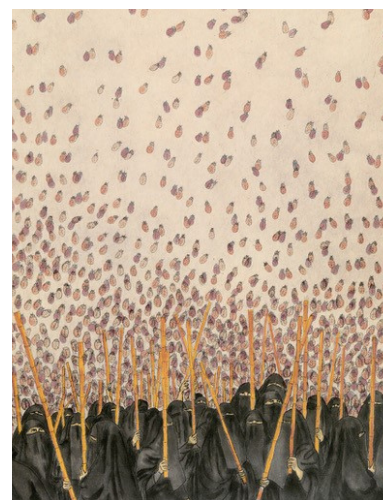
1



2



3



4

COLLECTION STEWARDSHIP

NEW ACQUISITIONS

5 **Shona McAndrew**, *Jazzmyne*, 2020, six-plate aquatint etching with burnishing, soft ground, spit bite, sugar lift, and hand coloring by the artist, 24 x 18 inches, ed. of 30, printed by Wingate Studio, Hinsdale, NH and published by CHART Gallery, NY. Edmund G. Miller Art Collection Fund.



5

6 **Enrico Riley**, *Untitled: Tragic Ecstatic*, 2020, water soluble wax pastel on paper, 20 x 26 inches, purchased from Jenkins Johnson Gallery, New York and San Francisco. Edmund G. Miller Art Collection Fund.



6

7 **Dan Mills**, *Eastern States (with the number of major geographic features named after indigenous people & words marked with colors)*, 2018, acrylic and ink on map laid down on paper, 10.5 x 8 inches. Edmund G. Miller Art Collection Fund.



8

GIFTS

8 **Cheyenne Julien**, *Kitty*, 2019-20, oil on canvas, 10 x 8 inches. The American Academy of Arts and Letters, NY, NY

9 **Cheyenne Julien**, *Van Cortland Walk*, 2019-20, oil on canvas, 14 x 11 inches. The American Academy of Arts and Letters, NY, NY

10 **Dan Mills**, *Contest—Africa (with nationalist colors)*, 2019, acrylic on collage laid down on paper, 30 x 22.5 inches. Donated by the artist.



10

DIRECTOR ENGAGEMENTS

In June 2020, Museum of Art director, Kristina Durocher, was elected president of the Association of Academic Museums and Galleries. From this position, she brings distinction and recognition to the Museum of Art and University. Her service includes invitations to speak before national audiences on issues significant to the museum field:

Presenter, *Civic Mission of Museums: How to Rebuild Democracy*, American Alliance of Museums annual conference, June 7, 2021. Co-presenters: Anthony Pennay, Chief Learning Officer, Ronald Reagan Presidential Foundation and Institute, Nicole Moore, Director of Education, National Center for Civil and Human Rights, Shawn Lani, Director, Studio for Public Spaces, Global Collaborations, Exploratorium.

Moderator, *Deaccessioning After 2020, Museums with Parent Organizations: Vulnerabilities and Strategies*, Syracuse University, March 19, 2021. Panelists: Peter Dean, former Trustee, Randolph College, Andria Derstine, John G. Cowles Director, Allen Memorial Art Museum, Oberlin College, William Underwood Eiland, Director, Georgia Museum of Art, University of Georgia, Jamaal B. Sheats, Director, Fisk University Galleries.

Moderator, *Focusing on Wellness and Equity with Caroline Randall Williams*. December 16, 2020. Williams is a poet, cookbook author and since 2019 on the faculty of Vanderbilt University as Writer-In-Residence of Medicine, Health and Society.

Moderator, *Emergent Paradigms in Higher Education in Times of Disruption*, November 19, 2020. Presenters: Audrey Williams June, news-data manager, [The Chronicle](#), Dr. Steven Mintz, Professor of History, University of Texas, Austin.

Presenter, [For Love or Money: Confronting the State of Museum Salaries](#), *Museums Today*, George Washington University Museums. October 21, 2020.

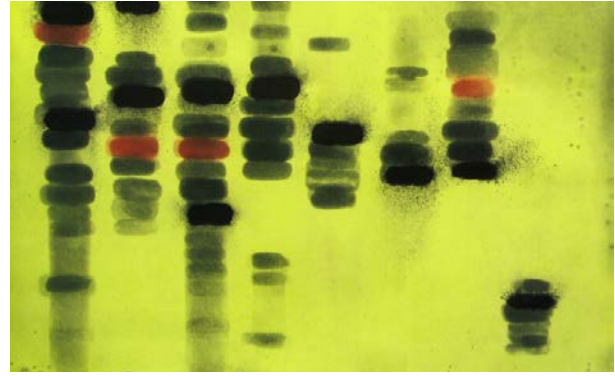
The Museum of Art is also proud to be a member in good standing with the following national and regional organizations:



UPCOMING EXHIBITIONS



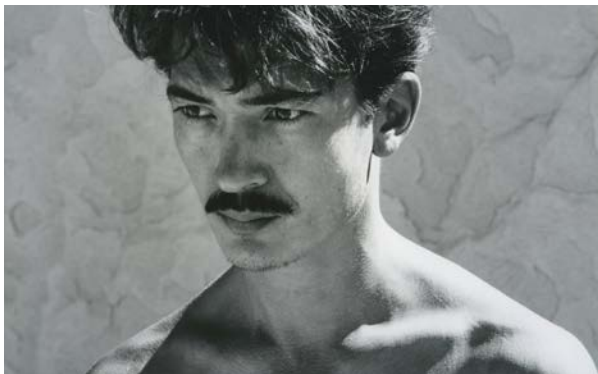
WENDY KLEMPERER:
ARTIST AT SEA
AUGUST 30 - DECEMBER 10, 2021



ASYMMETRY OF EXISTENCE:
LOCATING THE SELF
AUGUST 30 - OCTOBER 15, 2021



THE ARTISTS REVEALED: 2021 STUDIO ART FACULTY REVIEW
AUGUST 30 - DECEMBER 10, 2021



MINOR WHITE:
SEQUENCE 17
OCTOBER 25 - DECEMBER 10, 2021



MICHAEL MENCHACA:
HOPE IS A DISCIPLINE
OUTDOOR INSTALLATION



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GIFTS OF ART

Pledge or donate artwork to the Museum's collection: Kristina Durocher (603) 862-1996 kristina.durocher@unh.edu



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John Anderson (603) 862-2606



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