Hunterdon Art Museum
center for art, craft & design

ANNUAL REPORT
July 1, 2019 – June 30, 2020
Looking back on the fiscal year July 1, 2019 – June 30, 2020 feels like looking back into another world. At the beginning of the year, summer 2019, we were six months away from the first mentions of COVID-19 and nine months away from a temporary shutdown. What was coming was inconceivable. Now, in winter 2021, I have to remind myself that the first eight months of the 2020 fiscal year were normal. We had opening receptions, events, summer camps and classes in the building, our staff gathered together for meetings, and our board met in person. All of that seems very far away today.

On July 1, 2019, Hunterdon Art Museum was opening its third week of summer art camp. Seventy-seven children had already taken part in our first two weeks. Eighteen were about to begin learning about painting, sculpting, printmaking, and photography in our studios. That summer we would have 330 kids in our camp program and nearly 80 adults taking classes.

Fall and winter studio programs continued as always. The education department served 493 people in fall. Of those, 324 were enrolled in our studio program. The remaining took part in tours, birthday parties and scout programs. Winter followed with similar engagement. A total of 477 people were served with 262 in our studio programs.

July opened with four beautiful exhibitions. Two of them were solo shows and both artists focused on the environment. Shari Mendelson and Aurora Robson use the same material, the recycled plastic bottle, as the foundation of their work, but approach their practices in very different ways.

With bottles retrieved from rivers, Aurora Robson creates brightly colored abstract three-dimensional reliefs. Joyous sculptures result from the detritus that she finds. She is passionate about calling attention to the millions of plastic objects that end up in rivers that have an adverse effect on fish and the ecological system.

In the third floor River Gallery, Shari Mendelson’s sculptures, also made from recycled plastic bottles, resembled classical Greek and Roman works. Her elegant vessels address issues of history, culture and the relative value of objects. What at first glance looks like ancient glass objects on closer inspection reveal contemporary logos of products that the viewer has likely used and discarded.

Also in the summer Transformed: Paper in Dimension curated by Carol Eckert opened. Historically, paper has been used as a ground, but in these works, the physicality of paper itself becomes the means of transmitting content. The nine artists in the exhibition, all nationally recognized, came from as near as Passaic County and as far as Oregon. They transformed paper, a simple and available material, by cutting, weaving, folding,
shredding, tearing, twisting, gluing, and sewing to create multifaceted structures and intricate physical drawings.

A faculty show gave our audience the opportunity to see the work of our talented art teachers. Hunterdon Art Museum has a faculty of approximately 35 artists who teach adult and children’s classes in our studio program. Fifteen of our teaching artists were represented in this exhibition. Their work focused on many mediums including photography, painting, printmaking, ceramics, quilts, and drawing. The range of work shown provided a glimpse of the many different types of classes that the Museum offers.

The work of Cliff Lee, a master potter, who for more than forty years has created work that reinterprets traditional Chinese porcelain, was exhibited in the first floor gallery throughout the fall. One of his chief contributions has been to revive monochromatic colors first produced during the Song Dynasty (960-1279). His beautifully carved and glazed vessels show an extraordinary mastery. Dragons, lotus flowers, cabbages, and peaches adorn his vessels recalling ancient work.

Simultaneously, the beautiful jewelry of Holly Lee was exhibited in the River Gallery. Using precious metals, stones and beads that come from Central America and Africa, the artist creates one of a kind pieces that often reflect the natural world.

Cliff and Holly Lee’s exhibitions were curated by Jeannine Falino who also contributed essays to the catalog that accompanied these shows, which were funded in part by The Lenore Tawney Foundation, Rago Auctions, Marjorie Peddy McGraw, Ingrid Renard, and Laurie Sherman.

Mia Brownell and Martin Kruck shared the Main Gallery during the autumn. With uncanny perfection, Brownell captures the fruit and flowers that are the familiar subjects of traditional 17th century Dutch still life paintings, but places them in a world that often has no up or down, no horizon and no gravity. Kruck’s photogravure intaglio prints incongruously combine images – a forest and an ornate chandelier, a tree occupying a chair, tree limbs and rocks in a hotel corridor. Creating a multi-layered, unified image that often merges inside and outside, Kruck leaves the viewer with the task of teasing apart where real and unreal meet. Both artists adroitly mine historic traditions to arrive at work that reflects the 21st century’s skepticism and relentless questioning of life today.

The annual Members Exhibition also took place. Thirty-three artists were selected from 92 submissions. The juror, Pedro Barbeito, who is an Assistant Professor of Art and the Director of the Experimental Printmaking Institute at Lafayette College, chose the winner of the Member Highlight solo exhibition, Terri Fraser.

Winter exhibitions included Explorations in Felt, a collaboration between Fiber Art Network/Fiber Art Now and Hunterdon Art Museum. HAM’s Exhibitions Committee reviewed hundreds of entries to the Magazine’s annual showcase of contemporary felt (summer 2019 issue) for inclusion in the exhibition and selected 28 works by 25 artists from around the world.
The exhibition focused on non-wearable art.

At the same time in the first floor gallery, *Gloria Ortiz Hernandez & Lorraine Kisly: Art & Design* showcased the pencil and charcoal drawings of Hernandez, the ceramics of Kisly and the furniture that results from their collaboration.

The colorful polymer clay vessels of Emily Squires Levine were on display in the River Gallery, followed by the Member Highlight exhibition, which had been awarded to Yael Eisner. Her work was chosen by the juror of the 2018 Members Exhibition, Michael Bzdak, Global Director of Employee Engagement in the office of Global Community Impact at Johnson & Johnson.

As for events, in September we had our first Latin Dance event on the Toshiko Takaezu Terrace. We expected this to be the first and were planning for a series to begin in the spring. We had two pop up dinners, one in September to honor Cliff and Holly Lee the night before their shows opened. In January, we held the second one. On February 9, HAM It Up!, sponsored once again by Flavorganics with additional support from Unity Bank and Citispot Tea and Coffee, took place. Families crowded the Museum. Interactive art activities took place on all floors and children left carrying precious artworks made that afternoon. Staff made plans for ArtParty, which was scheduled for the end of April and Art on Tap, which was scheduled for the first weekend in June.

The Museum’s Diversity, Equity, Accessibility, and Inclusion Committee met throughout the year to discuss and implement the Museum’s role in creating a more inclusive and equitable organization and community. The committee continues in that role and has drafted a vision statement that is a guide for staff and board. As a working document it continues to be amplified.

Partnering with approximately 30 schools, we opened Young Artists Showcase in January. Every two weeks the exhibitions changed and we held a reception for the children and their families. Supported by Hunterdon County Cultural & Heritage Commission and a gift in memory of former board member and art educator Berda Rittenhouse, YAS drew hundreds of families to the Museum. Participating children were offered partial scholarships to special workshops.

Then in mid-March, the world changed. By Executive Order, New Jersey’s non-essential businesses closed because of the pandemic. The Museum closed its doors and its galleries would remain closed throughout the rest of the fiscal year. Staff began working remotely.

Zoom, a website that most of us had never heard of before became a household word. It became the meeting place for staff and board. Everyone worked ceaselessly and together we brainstormed, researched and solved how to move our classes from on site to online. Keeping our audience engaged was a priority. Virtual exhibition tours were created and posted on our website. If our audience could not see the shows in person, we would provide a way for them to see them from home.
We learned that offering programs online also had an upside. Students could come from anywhere, not just within driving distance. We offered essential workers and their families free online classes and more than 80 joined us.

Our staff met the challenge of keeping the Museum an active organization even when we could not be in the beautiful historic building that is the Museum’s home. I have never been prouder of our team. Thank you to the FY20 staff: Michael Citarelli, Erin Delgado, Joan Gavornik, Neris Goris, David Harding, Brian Kearney, Ellen Maher, Mary Ellen O’Neal, Jon Prokopowitz, Ellen Rannells, Caitlin Vitalo, and our faculty.

Our board also pivoted to working online. Thank you to President Steve Sitrin, Vice President Cathy Ahart, Treasurer Jim McDevitt, Corporate Secretary Dana Lane, Recording Secretary Pamela Becker, Jorge Blanco, Tim Fraser, Bill Miller, Kathy Schulz, and Jason Vartikar.

Sadly, Life Trustee June Kapp passed away during this year. June had been involved with the Museum for decades and had worked in just about every capacity for the Museum. It was the June and Ira Kapp Foundation that provided the Noriko Sakuyama and Tom Otterness sculptures that are installed on the Museum’s terrace. The sculptures, which are accessible 24/7, are an extraordinary gift to all who come to Clinton.

Our gratitude goes to the Museum’s funders. Special thanks go to the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts, which has provided generous unanticipated support during this challenging year. We are grateful to The Geraldine R. Dodge Foundation for its general operating support as well as for the extraordinary learning opportunities it provides its grantees. A complete list of our funders is printed in this report. Many thanks to all.

As I am composing this report well into the next fiscal year, I can write that we are weathering the COVID-19 storm. There are still many unknowns, but we are excited about the next months and our plans for moving forward. There will be interesting exhibitions that will bring diverse points of view to our galleries, new education programs, and events online and, hopefully, in person that will entertain and inform.

We look forward to bringing great programs to you.

Wishing you good health,

Marjorie Frankel Nathanson
Executive Director
March 23, 2021
July 1, 2019 – June 30, 2020

Board Members

Steven Sitrin, President
Cathy Ahart, Vice President
Jim McDevitt, Treasurer
Dana Lane, Corporate Secretary
Pamela Becker, Recording Secretary
Jorge Blanco
Tim Fraser
Bill Miller
Kathleen Schulz
Jason Vartikar

Life Trustees

June Kapp (passed away in January 2020)

Staff

Marjorie Frankel Nathanson, Executive Director
Michael Citarelli, Bookkeeper
Erin Delgado, Corporate & Foundation Development Officer
Joan Gavornik, Director of Education
Neris Goris, Weekend Administrator
Brian Kearney, Communications Manager
Ellen Maher, Assistant to the Executive Director and Exhibitions Coordinator
Mary Ellen O’Neal, Visitor Services Coordinator
Caitlin Vitalo, Education Coordinator

Former Staff

Dave Harding, Communications Coordinator
Exhibitions
July 1, 2019 – June 30, 2020

Aurora Robson: Re:fuse
May 12 – September 1, 2019
Marjorie Frankel Nathanson and Ellen Siegel, Curators

Aurora Robson's multimedia art uses quotidian waste such as discarded plastic bottles and junk mail to create intricate sculptures and collages. The message of the devastating impact our collective consumption reaps on the environment is in all her work. In addition, Robson is the founding artist of Project Vortex, an international collective of artists, designers and architects also working with plastic debris. Through her work she explores the intersection of art, science and education while helping restrict the flow of plastic debris to our oceans.

Shari Mendelson: Amphorae and Apparitions
May 12 – September 1, 2019
Exhibitions Committee, Curators

The beautiful vessels made by Shari Mendelson recall the ancient artifacts that one sees in the galleries of the world’s major art museums and in books about treasures found at archeological sites. The classical vessels and figures have surfaces that resemble glass, but Mendelson creates her ancient-appearing vessels and figures using salvaged plastic: juice, soda and water bottles.

Transformed: Paper in Dimension
May 12 – September 1, 2019
Carol Eckert, Curator

The porous and dissolving boundaries between drawing, textiles, painting, architecture, and sculpture are evident in this exhibition. Blurring the lines between traditional disciplines, these artists create works that are often mutable in the ways they interact with particular spaces, energizing and influencing the environments in which they are installed. Combining the materiality of paper with the language of drawing to create three-dimensional drawings in space; incorporating painterly surfaces and organic forms to produce dynamic spatial compositions; or integrating light, reflection, and shadow with the exploration of color, these artists transform a simple material, infusing it with meaning and substance.

Nancy Baker
Joell Baxter
Stephanie Beck

Jaynie Crimmins
Adam Fowler
Margaret Griffith

Wendy Letven
Nnenna Okore
Laura Vandenburgh

HAM Faculty Exhibition
June 9 – September 1, 2019
Exhibitions Committee, Curators

Maureen Chatfield
Margaret Fanning
Andrea Gianchiglia
Anita Genovese-Mahoney
Wendy Hallstrom

Barbara Kaiser
Steve McKenzie
Bascha Mon
Nancy Ori
Oscar Peterson

Emma Rimi
Judith Shevell
Lena Shiffman
Patrick Smith
Ann Tsubota
Cliff Lee: Porcelain Master
September 22, 2019 – January 5, 2020
Jeannine Falino, Guest Curator

For more than forty years, contemporary ceramist Cliff Lee has reinterpreted the mysteries of Chinese porcelain for modern audiences. One of his chief contributions has been to revive rich monochromatic colors first produced during the Song Dynasty (960-1279). With a combination of dogged determination and keen intellect carried out with painstaking research, examination, and experimentation, Lee reformulated the alluring glazes of this era and made them his own.

Lee’s approach to the porcelain body has been no less rigorous. Through trial and error, he devised a clay formula for working with this notoriously challenging material. His globular shapes look deceptively easy, but they are the product of a master potter, capable of throwing sizeable vessels of impressive scale and shape. Together, these technical achievements have served his ultimate aims of creating a sublime marriage of color and form.

Holly Lee: A Jeweler’s Journey
September 22, 2019 – January 5, 2020
Jeannine Falino, Guest Curator

Ever since she began sculpting as a young woman with found objects, Holly Lee has been working and thinking as a jeweler. She loved the shape and volume of the materials that came her way, and in the process, found true her métier as a jeweler working in the diminutive scale of body sculpture. She studied jewelry at James Madison University in Harrisonburg, Virginia, and spent her early career creating jewelry commissions for clients.

Mia Brownell and Martin Kruck: Skeptical Realism
September 22, 2019 – January 5, 2020
Exhibitions Committee, Curators

Mia Brownell captures with uncanny perfection the fruit and flowers that are the familiar subjects of traditional 17th century Dutch still life paintings. Grapes and pears are full, ripe, and unspotted. Tulips are crisp, not yet completely open, with petals stiff and unmarred. Yet these flawless images exist in a world that often has no up or down, no horizon and no gravity. Although shadows suggest light sources, Brownell’s environments do not follow the rules of physics. In Brownell’s world, flowers and fruit exist in an illusory space.

Martin Kruck’s photogravure intaglio prints combine images of manmade habitats, in particular, inauthentic environments built with the intention of making the occupant feel at home. These include zoos, natural history museums, hotels, and urban parks. Influenced by Romantic landscape painting, Kruck layers one photograph over another, incongruously combining images – a forest and an ornate chandelier, a tree occupying a chair, tree limbs and rocks in a hotel corridor. Creating a multi-layered, unified image that often merges inside and outside, Kruck leaves the viewer with the task of teasing apart where real and unreal meet.
2019 Members Exhibition
September 22, 2019 – January 5, 2020
Pedro Barbeito, Juror

This annual exhibition showcases the diverse talents of Hunterdon Art Museum members.

Richard Begbie
Nichola Bloomfield-Hood
Zenna Broomer
Tina Cantelmi
Patricia Cudd
James DePietro
Carol Esch
Karen Fadool
James Fiorentino
Jeremy Foldesy
Terri Fraser
Rob Graf
Mary Hamil
James Irvine
Shellie Jacobson
Julia Justo
Shirley Kern
Joy Kreves
Fernand Lecomte
Taylor Mathues
Longia Miller
MaryAnn Miller
Maria Mineo
Florence Moonan
Doug Munch
Patricia Murrell
Anne Spence
Elena Stokes
Robert Sussna
Laura Trisiano
Kazaan Viveiros
Pamela Zave

Gloria Ortiz Hernández & Lorraine Kisly: Art+Design
January 12 – September 6, 2020
Marjorie Nathanson & Ingrid Renard, Curators

Art + Design explores the drawings of Gloria Ortiz-Hernández, the ceramics of Lorraine Kisly, and the furniture designs that emerge from their collaborative vision. Ortiz-Hernández works with a variety of materials including pencil, colored pencil and charcoal. Her drawings on paper and her steel sculptures all have clear references in the design work. Kisly works in high-fire stoneware, using both the wheel and hand-building techniques. Her work explores themes of openness, receptivity, containment and compression. The two artists began collaborating on furniture design when they lived in Bogota, Colombia. Creating the first piece ignited both artists' creativity, and other works quickly followed.

Emily Squires Levine: Embracing Color/Polymer Clay
January 12 – September 6, 2020
Exhibitions Committee, Curators

The lively polymer clay sculptures of Emily Squires Levine confirm her constant delight in color and pattern. While the artist has long been aware of these personal interests, it was her discovery and experimentation with polymer clay that led her to explore her creative capabilities. Levine describes her art as an ongoing evolution. Working with her hands from childhood on, then pursuing an unrelated career, gave way to workshops in polymer clay and the support and encouragement of artists as she found her path.

-Hildreth York

Explorations In Felt
January 12 – September 6, 2020
Exhibitions Committee, Curators

This exhibition is a collaboration between Fiber Art Network/Fiber Art Now and Hunterdon Art Museum. Hundreds of entries to the magazine’s annual showcase of contemporary felt (summer 2019 issue) were reviewed by HAM’s jurors for inclusion in this exhibition.

HAM’s jurors selected 28 works by 25 artists from around the world. We shaped the exhibition with the decision to focus on non-wearable art, with the exception of Sugandha Gupta’s Sensory Textiles, a piece that moves beyond the typical confines of neckwear.
Yael Eisner: Member Highlight
January 12 – September 6, 2020
Exhibitions Committee, Curators

Each year HAM awards one artist from the Members Exhibition the prize of a solo show. In 2018 the juror of the Members Exhibition, Michael Bzdak, Global Director of Employee Engagement in the office of Global Community Impact at Johnson & Johnson, chose photographer Yael Eisner.

Eisner, who sailed from Spain to Italy in 2013 as a one-person crew, has lived on a sailboat about six months of each year since 2014. The adjustment from earth to sea and back is a profound transition that inspires her work. Pondering different states of being (home and away, water and land, fluidity and solidity, silence and noise, spaciousness, and the lack thereof), Eisner captures the transitions in her photographs.
Education Program Summary
July 1, 2019 – June 30, 2020

Studio School – We offer hundreds of hands-on art making classes, workshops, and interactive programs throughout the year over four semesters along with a series of camps throughout the summer. Classes, workshops, performances, and artists’ talks often relate to the Museum’s exhibitions and communicate the Museum’s overall focus as a museum of contemporary art, craft, and design. This year, in light of the Covid pandemic, we shifted to an online format for all courses for kids and adults in the spring of 2020.

Children’s Summer Camp and Adult Summer Program – The summer program, which runs from June through August, typically includes family programs, weekend workshops and evening classes for adults, as well as over 50 art camps for children ages 4 to 15. Children’s camps run a half-day or full day, Monday through Friday, and include topics in the fine arts such as painting, drawing and sculpting, as well as cartooning, fiber arts, Claymation animation, theater arts and photography.

Guest Artist Talks and Workshops – Between July 2019 and June 2020, Visiting Artists Workshops were offered in conjunction with our exhibitions, including those led by artists Wendy Letven, Martin Kruck, Emily Squires Levine, and Eva Camacho Sanchez. These programs spanned mediums, offering learning opportunities in topics including paper cut-outs, photogravure printmaking, and textural felting.

Artist Wendy Letven, whose work was featured in Transformed: Paper in Dimension instructed a workshop for adults on the art of cutting paper. Through demonstrations and exercises, participants learned how to develop compositions and then interpret them as graphic paper cut-outs.

In the fall, in connection with Mia Brownell and Martin Kruck: Skeptical Realism, Martin Kruck led a photo-etching and relief printmaking workshop where participants experimented with a variety of approaches to image-making through printmaking techniques, including using photocopies and polymer sheets to produce and print relief plates and creating etchings through flexography, a process that involves drawing onto clear film or photographic or digital negatives.

Emily Squires Levine, whose colorful polymer clay sculptures were the focus of a solo winter exhibition, guided a sold-out workshop in which students learned how to cane polymer to create beautiful and intricate designs and work with armatures to create small bowls and vessels.

In March, Explorations in Felt artist Eva Camacho Sanchez led a two day intensive program in which participants with prior felting experience were introduced to techniques including Shibori felting and felting around resists, folds, cracks, and more.

Young Artists Showcase – Between January and June, exhibitions celebrating artwork made by students from elementary, middle, and high schools in Hunterdon County and surrounding areas were presented by HAM. Due to Covid closures, 16 schools' works were shown in the Museum’s
galleries as compared with over 30 typically, with an additional two exhibitions presented virtually. Approximately 640 students participated in this exhibition. In correlation with the exhibition, five workshops were offered online for kids between the ages of five to fourteen on topics including drawing, painting, cartooning, and printmaking. Hunterdon County Cultural and Heritage Commission generously supported this program, allowing the Museum to provide scholarships for students who participated in Young Artists Showcase.

**ArtZone** – This is an interactive art space open during gallery hours that offers a rotating selection of free form, planned, exhibition-related, and seasonal projects available free with admission to children with an adult visitor and free to all Museum members, students, and their families. This space includes a “Featured Artist Wall,” with information on a different contemporary artist each month, as well as the “Community Art Wall” on which visitors can display artwork inspired by the current exhibitions.

**Artline / The North Hunterdon Enrichment Consortium** – Artline is a half day cross-curricular visual arts enrichment program in which 6th grade students selected from five local schools in Hunterdon County, meet and collaborate with their peers in hands-on group art projects and tours. Despite interest and much thoughtful planning, Artline was unable to take place this year due to the Covid closure.

**Partnerships and Enrichment** – Through partnerships with a number of organizations in our community we are able to expand and diversify our art programming options. This includes our long-standing partnership with Raritan Valley Community College, The Takaezu Studio, the Hunterdon Land Trust, and the Church of the Holy Spirit.

**Scouting Programs** – Twelve programs serving groups of Girl and Boy Scouts were held in various mediums, including clay, painting, collage, and drawing. A total of 189 scouts participated in these programs to earn various art and activity badges.

**Special Needs Programs** – Since 1990 the Hunterdon Art Museum has offered Artistic Expressions, a class for adults and teens with developmental disabilities. Through the generosity of Janssen Pharmaceuticals, Investors Foundation, and donations from other generous individuals, a total of nineteen full scholarships were awarded to students enrolled in Artistic Expressions throughout the year.

**Birthday Parties** – We hosted 6 art themed birthday parties for children between June 30, 2019 – July 1, 2020. The parties were attended by 82 guests.

**HAM It Up!** – This is a free event for the community offered by the Museum featuring art making activities on all four floors of the Museum. This year the Museum took inspiration for projects from exhibitions, including Emily Squires Levine’s *Embracing Color/Polymer Clay*, and *Explorations in Felt*. The lead sponsor for HAM It Up! was Flavorganics with additional support from Basil Bandwagon, Unity Bank and Citispot Tea and Coffee.

**Museum Tours** – We offered 16 tours to a total of 106 people. Of these tours, 5 participants were elementary school
students and 101 were adults. We began offering free tours for schools in 2013 and continue to do so. Tours occurred in the fall and winter seasons, and participants were able to learn about contemporary artists and techniques.

These tours would not be possible without the assistance of our talented and knowledgeable volunteer docent, Bette Perlman, whose willingness to assist is invaluable to the Education Department.

The following groups participated in tours at the Museum: International Friends, Montclair Art Museum, Matheny School, Grateful Bites, Somerset BNC/Brandeis, the Chatham Coral Bells, and Salvation Army.

**Yoga** – The Museum continued to offer yoga classes of various levels in the Museum galleries and outdoors in the Summer of 2020. Over the summer we continued to offer free outdoor classes on our beautiful Toshiko Takaezu Terrace, as well as free Heartfulness Meditation twice a week. A combined total of 2,835 students attended yoga and meditation throughout the year.

**Artists For Art’s Sake: Professional Development for Art Educators** – Two Professional Development Days for Art Educators at the Museum brought together a total of 21 art educators from throughout Hunterdon, Somerset and Warren Counties to discuss visual arts curriculum, strategize, collaborate and share ideas. In December 2019, teachers considered the role of creativity in the arts in a conversation facilitated by Dr. Arti Joshi, Professor & Coordinator of Elementary Undergraduate and Graduate Programs at The College of New Jersey and experimented with bookmaking techniques. In March, participants discussed incorporating feminist art and pedagogy in the classroom and the Teaching for Artistic Behavior philosophy in sessions led by Zena Tredinnick-Kirby, a Ph.D. candidate at the Pennsylvania State University and Susan Coll-Guedes, from Moore College of Art & Design.
Hunterdon Art Museum Volunteers
July 1, 2019 – June 30, 2020

Cathy Ahart
Judy Aron-Sellaro
Sonja Baldacchini
Pamela Becker
Mikayla Berman
Susan Bleignier
Nichola Bloomfield-Hood
Melissa Bostjanic
Cindy Bouts
Stephanie Brody
Victoria Brooks
Cecilie Bulcha
Michael Citarelli
Lauren Corley
Avery Coyne
Daan De Jong
Mariejon De Jong-Buijs
Erin Delgado
Hiral Doshi
Kristin Ebersole
Eleanor Eick
Yael Eisner
Wendy Fairfield
Jamie Feorino
Daliana Filardo
Rachel Fleming
Jennifer Frasco
Terri Fraser
Samantha Fronio
Joan Gavornik
Diana González Gandolfi
Neris Goris
Melissa Grafer
Rose Grieco
Anne Hallstrom
Bernadette Harding
Dave Harding
Carol Harrison

Daryl Hastings
Lisa Heilman
Sue Herles
Judy Hnat
Alyssa Homeier
Nancy Issenman
Nisha Kakwani
Brian Keamey
Donald Koelmel
Patricia Koelmel
Gabrielle Laitem
Ryann Lambert
Julie Landgraf
Jolene Lichtenwalner
Chuck Lichtenwalner
Ashley Liu
Ellen Maher
Matt Maher
Stephen Mason
Nancy Matthews
Kathy Mathews
Anokhi Matta
Jane Matto
John McCormick
Elizabeth McDevitt
Mikaela Meier
Michel Mesnier
Sylvie Mesnier
Barry Miller
Anna Monks
Tom Moore
Alexandra Moore
Dennis O’Neal
Mary Ellen O’Neal
Denise Parkanyi
Rob Parkanyi
Bette Perlman
Jan Perrottey

Barbara Polhemus
Kir Prokopowitz
Ellen Rannells
Jack Rannells
Ingrid Renard
Audrey Riccitelli
Stephen Richmond
Geri Roache
Anna Roddy
Caroline Roi
Mary Jane Salvato
Christine Saul
Bowie Shreiber
Ellen Siegel
Vicki Smith
Jim Snow
Judy Snow
Frances Staples
Sela Stazzone
Elena Stokes
Jim Thompson
Evan Tomljanovich
Elizabeth Tracey
Dr. George Trogler, Jr.
Maria Valentino
Fran Varon
Jason Vartikar
Caitlin Vitalo
Kate Volk
Katrina Walchuk
Susan White
Kathleen Winstanley
Lily Worster
Joyce Yanow
Dr. Hildreth York
Hunterdon Art Museum
Contributors
July 1, 2019 – June 30, 2020

$25,000.00 to $99,000.00
Nancy Friedman Estate
Geraldine R. Dodge Foundation
Linda Lee Johnson Estate
NJ State Council on the Arts

$10,000.00 to $24,999.00
Nancy R. Baron
Jocelyn Kapp Manship
Ellen Siegel & Robert Haines

$5,000.00 to $9,999.00
Pamela & Robert Becker
Flavorganics, LLC
Hunterdon County Cultural & Heritage Commission
Hyde & Watson Foundation
Lenore G. Tawney Foundation
Drs. Steven & Edie Sitrin

$2,500.00 to $4,999.00
Cathy & Edward Ahart
Jorge & Julie Blanco
Bank of America Employee Giving Campaign
Timothy & Terri Fraser
Large Foundation
William & Longia Miller
Dr. Donald & Kathleen Schulz

$1,000.00 to $2,499.00
Basil Bandwagon Natural Market
Pamela & Bob Beatty
Jennifer & Joe Duke
Exxon Mobil Foundation
Diana González Gandolfi & Daniel Wolfson
Susan Haase
Holt Charitable Foundation
Richard & Carole Johnson
Johnson & Johnson

June & Ira Kapp Foundation
Dana Lane
Frank Painter
Ingrid Renard
Belinda & Ferrill Roll
Unity Bank

$500.00 to $999.00
Bristol Myers Squibb Foundation
Michael & Meredith Bzdak
Carol & Don Esch
Patricia Feeney-Murrell
Bryan Fisher
Todd & Mary Jane Honeycutt
Robert Hrebek
Dr. Allen & Salena Kern
Leopold & Gabrielle Laitem
Main Street Marathon
James & Laura McDevitt
William & Rebecca McMyne
Marjorie Frankel Nathanson
Peapack Gladstone Bank
Robert & Elizabeth Schmid
Dr. Beate Stych
Salomon & Jane Suwalsky
The 1772 Foundation
J. Tocqueville Asset Management
David & Louise M Trubek
Unity Bank
Susan Wagner
David B. Wiant
Dr. Hildreth J. York

$250.00 to $499.00
Benevity Community Impact Fund
American Endowment Foundation
Aries Computer Systems
Christine & Jeff Berg
Maria Chandoha Valentino
Robert Chrzanowski
Chubb Group of Insurance Companies
David Compton
Carol Crawford-Jones
Ellyn & Saul Dennison
Laura Jean Henault
Gifts of Art
July 1, 2019 – June 30, 2020

All artwork gift of Kathleen O’Grady:

Anthony, Carol, Moon Light Pumpkin, 7 x 6 in., Work on Paper
Bertil Vallien/Kosta Boda, 1 ½ x 7 x 1 ¾ in., Glass
Bertil Vallien/Kosta Boda, 3 x 1 ½ x 1 ¼ in., Glass
Bl, 2003, 6 ½ x 7 x 7, Glass
Bovasso, Nina, Untitled, 1997, 16 x 20 ½ in., Work on Paper
Callahan, Kenneth, Shore Series II, 1953, 17 x 21 in., Work on Paper
Corey, Claire #12/25 2G4J (Revealed), 2003-04, 17 x 24 in., Work on Paper
D. Tosa, Jemez, Vessel, 3 ½ x 4 ½ x 4 ½ in., Ceramic
de Jong, Gail, Bannockburn, 12 ½ x 10 ¾ in., Work on Paper
de Jong, Gail, Yesterday’s World, 9 ¼ x 6 ¼ in., Work on Paper
Estrada, Yvonne, Untitled #360-07, Paper: 14 x 16 ¼ in., Work on Paper
Fish, Jan, Bowl, 3 ¼ x 4 ¼ in., Wood
Funnell, Jeff, 2011, 8 ½ x 10 ¾ in., Work on Paper
Hague, 1941, 8 ¼ x 10 ½ in., Work on Paper
Hambleton, Mary, Offering with Silver, 2004, 14 x 5 ½ x 1 ¾ in., Wood
Hebert, Todd, Ball and Snowman, 2007, 14 x 32 in., Work on Paper
Knott, Cynthia, Tempest Series: Ariel (Water Spirit), 1996, 10 ½ x 14 ¾ in., Work on Paper
Knott, Cynthia, Tempest Series: Caliban (Savage), 1996, 10 ½ x 14 ¾ in., Work on Paper
Kohn, T. Newman, 1984, 6 x 4 in., Work on Paper
Lichtenstein, Gary, Timeless, 2012, 11 x 8, Work on Paper
Lullie, Jean, black hole, 2009, 8 ½ x 11 in., Work on Paper
Lullie, Jean, camel back, 2009, 8 ½ x 11 in., Work on Paper
Lullie, Jean, headdress, 2009, 8 ½ x 11 in., Work on Paper
Lullie, Jean, Hyderabad, 2009, 8 ½ x 11 in., Work on Paper
Lullie, Jean, lost object, 2009, 8 ½ x 11 in., Work on Paper
Lullie, Jean, ornament, 2009, 8 ½ x 11 in., Work on Paper
Lullie, Jean, steamship, 2009, 8 ½ x 11 in., Work on Paper
Lullie, Jean, unveiled, 2009, 8 ½ x 11 in., Work on Paper
Lullie, Jean, unwanted, 2009, 8 ½ x 11 in., Work on Paper
Machado, Thessia, Devolve 2, 2006, 19 x 23 ¼ in., Work on Paper
Matthews, Peter, 10 Hours in the Pacific Ocean, 2010, 12 ¾ x 40 in., Work on Paper
Matthews, Rob, Tree at Night, 2009, 12 x 10 in., Work on Paper
Max, Peter, Flower Series, 1999, 35 ¼ x 24 in., Work on Paper
MGM Poster, Woman of the Year, 39 ½ x 25 ½ in., Work on Paper
Morris, John, Flycast, 1998, 10 ¾ x 8 ½ in., Work on Paper
Rediske, Mark, Sonnet, 23 x 30 in., Work on Paper
Shaffer, Rick, Small Cloud Study (Charcoal), 2012, 8 ½ x 11 in., Work on Paper
Simmons, Jeffrey, Knowing the Ropes, 2000, 10 ½ x 8 ½ in., Work on Paper
Smith, William, Velocity of Light, 2005, 7 ¾ x 9 ¾ in., Work on Paper
Stitz, Michelle, Forest Series #104, 2006, 6 x ¼ x 1 ½, Three Dimensional Mixed Media
Stucke, Amber, 2006, 12 x 9 in., Work on Paper
Tanaka, Kiku III, 2010, 9 x 12 in., Work on Paper
Thomas, Shirley, Vase, 10 x 6 Wood
Ting, Mary, Feathers Fall Together, 2009, 9 x 11 ½ in., Work on Paper
Unknown, Bowl, 7 ¼ x 16 ½ x 13 in., Ceramic
Wilson, Robert, 1982, 3 ¾ x 10 ¼ in., Work on Paper
Yarrington, Jo Borealis Flow Series, 2010, 11 7/8 x 9 7/8 in., Work on Paper
Zwirner, Dion, Thicket, 2002, 28 ½ x 22 in., Work on Paper
Hunterdon Art Museum Statement of Activities for the Year Ended June 30, 2020

Revenue, Gains and Other Support:

Grants and Contributions:
- New Jersey State Council on the Arts: $65,514
- Other Grants: $99,020

Contributions:
- Annual Support: $56,060
- Major Donor Campaign: $15,000
- In-kind Contributions to Art Collection: $36,650
- Bequests: $97,100
- Membership Dues: $23,115
- Special Events, Net: $4,780

Total Revenue, Gains and Other Support: $397,239

Program Revenue:
- Tuition and Educational Fees: $147,168
- Exhibition Sales and Entry Fees: $19,684
- Yoga Classes: $18,122
- Rental Income: $7,200

Total Program Revenue: $192,174

Investment Income and Other:
- Investment Income and Other: $19,758

Total Investment Income and Other: $19,758

Total Revenue, Gains and Other Support: $609,171

Expenses:
- Program Service: $431,642
- Management and General: $183,535
- Fundraising: $30,482

Total Expenses: $645,659

Change in Net Assets: ($36,488)

Net Assets at Beginning of Year: $2,425,432

Net Assets at End of Year: $2,388,944
Programs are made possible in part by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts; The Geraldine R. Dodge Foundation; New Jersey Arts & Culture Recovery Fund of the Princeton Area Community Foundation; Hunterdon County Board of County Commissioners, through funds administered by the Cultural & Heritage Commission; Hyde and Watson Foundation; Investors Foundation; The Large Foundation, and additional support provided by the IFPDA Foundation along with other corporations, foundations and individuals. The Hunterdon Art Museum is a wheelchair accessible space. Publications are available in large print. Patrons who are deaf, hard of hearing or speech impaired may contact the Museum through the New Jersey Relay Service at (TTY) 1 (800) 852-7899.