

jan shrem and maria **manetti shrem museum** of art



20  
23-24 **IMPACT** **REPORT**





## 2023-24: A Year of Transformational Growth

*"Love your museum. The building is a masterpiece of architecture. Exhibits are well curated and supported. This museum is accessible in a way that few are. Diverse points of view are always visible along with the art foundations that have made UCD great from its beginning."*

*—Visitor Comment Card*



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2023-24: A year of transformational growth

01

Dear Friends,

Creativity is a practice, a skill that must be nourished in every field of inquiry. It's a skill that is essential in our rapidly changing world. At the Manetti Shrem Museum, we create opportunities for students and lifelong learners to explore their creativity. Through exhibitions, hands-on making, lively events and an array of talks, we provide many points of entry to the visual arts. This, our first annual Impact Report, provides an overview of our ongoing work to foster the creative connections that transform our community.

Our 2023-24 exhibitions featured UC Davis' distinctive legacy in all its diversity. The museum partnered with a record 70 different university departments and units. We worked with students, faculty, staff and community partners to develop learning across campus. Art is the heart of the museum, and broad and deep collaborative partnerships are our spirit.

The Manetti Shrem Museum is energized by our students, and this year they came out in force! With 71,000 visitors, the museum returned to pre-pandemic attendance. We hosted a record number of classroom visits as we also grew our public visitation; 33% of our annual attendance is visitors who travel to us from the Bay Area and beyond.

While quantity matters, it's the quality of the creative encounters that sustain our museum staff. As I explained on "Face to Face with Chancellor May," my favorite metric of success is to count partners strolling through the museum. I love watching our visitors experience something new together. I feel immense joy because I know that when we come together to connect through art and creativity, our community is stronger.

I look forward to seeing you soon at our museum!

Rachel Teagle, Ph.D.  
Founding Director





2023-24: The arts at UC Davis

02

Dear Friends,

On behalf of UC Davis, its students, faculty, staff and the Jan Shrem and Maria Manetti Shrem Museum of Art staff and Advisory Board, I am pleased to share this annual impact report with you.

The magnificent Manetti Shrem Museum is an extraordinary asset to our campus and our community for many reasons. Since 2016, it has welcomed thousands of guests to experience remarkable works by world-class artists. The museum is a place for our students to discover and learn, for our faculty to guide and inspire, and for our community to connect over shared experiences. We are fortunate to host exhibitions from phenomenal artists that contribute to the appreciation for and understanding of art.

While you will see data in this report, keep in mind that the true impact of the Manetti Shrem Museum is immeasurable, and ripples far beyond this campus and community. Every person whose life is touched by the museum's exhibitions, events and educational programs carries with them a profound experience that endures. That is because art is one of humanity's greatest assets. It provides us with a way to express our feelings and ideas in very compelling and captivating ways. The arts are also a fundamental part of education. Through the arts, we discover different perspectives and values that help us grow and become well-rounded human beings. Art connects us, teaches us, and moves us. It is the essence of life.

How fortunate we are to have a venue in which to teach, learn, and enjoy the arts and connect with one another. I am very grateful for the dedication and passion of our students, faculty and staff, and the opportunities to showcase their work at the Manetti Shrem Museum. None of this would be possible without the generosity and support of our magnanimous donors and alumni, and the entire UC Davis community. Thank you all for your partnership and commitment to the arts at UC Davis.

*Mary Croughan*

Mary Croughan  
Provost and Executive Vice Chancellor



*"Beautiful exhibits and the students who work here are fantastic. They answered all my questions."*

—Visitor Survey

03

## The Museum Mission

With the same passion for **experimentation** that first brought prominence to the arts at UC Davis, the Manetti Shrem Museum cultivates **transformational art experiences** to inspire new thinking and the open exchange of ideas. Serving both the public and our university community with a **dynamic artistic program**, the museum: presents exhibitions and events that advance **students' understanding** of their place in the world; connects to **faculty teaching and research**; and creates a lively forum for **community engagement** and creative practice.





Robert Colescott, *Buffalo*, 1982. Oil on canvas, 71 5/8 x 83 3/4 in.

### Highlights

Art is the heart of the museum. Thanks to our generous board members, donors and supporters, the museum acquired important works of art that have enriched the intellectual value of the collection for our university community and beyond. These gifts are truly transformative, enabling the museum to honor UC Davis' rich legacy of experimentation by celebrating our world renowned artists and the sphere of influence that surrounds them and emanates from them.

Robert Colescott's *Buffalo* was donated by board member John Wasson and his wife, Gina Wasson. The work was purchased from UC Davis alum Matthew Weseley, who has in turn gifted three more works: two by Colescott and one by Joan Brown.



Above: Wayne Thiebaud, *River Turns*, 1997. Oil on canvas, 30 x 40 in.

Right: Giorgio Morandi, *Natura morta*, 1957. Oil on canvas, 9 3/4 x 11 3/4 in.



The museum's holdings in our first-generation faculty were deepened by generous gifts including *River Turns*, a stunning Central Valley landscape by Wayne Thiebaud, donated by Polly W. Bredt.

The Wayne Thiebaud Foundation, led by board member Matt Bult, has given the museum an extraordinary gift of 12 works by 20th century art luminaries including Willem De Kooning, Richard Diebenkorn and Giorgio Morandi, one of Wayne Thiebaud's artistic heroes.



Left to right: Matt Bult, Maria Manetti Shrem and Maria Bult.





Longtime supporters Patricia and Frank Kolodny gifted Robert Arneson's *Throne (Funk John)*, which was featured in the museum's inaugural exhibition, *Out Our Way*.

Seen in 2023's *Mike Henderson: Before the Fire, 1965-1985* exhibition, Mike Henderson's *Opening* was donated by board member Lorna Meyer Calas and her husband, Dennis Calas.

Left: Robert Arneson, *Throne (Funk John)*, 1964. Glazed ceramic, 68 ½ x 26 ½ x 26 ¾ in.  
Above: Mike Henderson, *Opening*, 1982. Acrylic on canvas, 41 x 34 in.

## Works Accepted into the Manetti Shrem Museum Fine Arts Collection

### Fall 2023–Spring 2024

#### GIFTS

Robert Arneson, *Throne (Funk John)*, 1964. Gift of Patricia and Frank Kolodny in memory of Robert Arneson and Ted Bonin.

Jesus Barraza, *Zapata Esta Presente*, 2020. Gift of Claudia Zapata.

Julie Bozzi, *Dixon, CA*, 1975. Gift of Julie Bozzi.

Christopher Brown, *Untitled*, 2004. Gift of Katie and Amnon Rodan.

Joan Brown, *Monica with Snake #1*, 1977. Gift in honor of Lenore Weseley and in memory of Alvin and Jonathan Weseley.

Deborah Butterfield, *Untitled*, 1980. Gift of Oriana De Forest, Pascal De Forest, and Gloria Marchant.

Eduardo Carrillo, *H Street*, 1971. Gift of Allison Keeler Carrillo.

Enrique Chagoya, *The Ghost of Liberty*, 2004. Gift of Maureen Keefe.

Robert Colescott, *Midnight at the Mustang Ranch*, 1977. Gift in honor of Lenore Weseley and in memory of Alvin and Jonathan Weseley.

Robert Colescott, *Untitled (Woman Daydreaming)*, c. 1971. Gift in honor of Lenore Weseley and in memory of Alvin and Jonathan Weseley.

Mike Henderson, *Opening*, 1982. Gift of Lorna Meyer Calas and Dennis Calas.

Mike Henderson, *Voice*, 1992. Gift of Carol and Gerry Parker.

Won Ju Lim, *Kiss 3*, 2007. Gift of Anonymous.

John O'Connor, *The Stove*, 1961. Gift of John A. O'Connor.

John O'Connor, *Bathers*, 1966. Gift of John A. O'Connor.

Emmy Lou Packard, *Child Drawing*, date unknown. Gift of Eva Herschbach Martin.

Wayne Thiebaud, *River Turns*, 1997. Gift of Polly W. Bredt.

Peter Voulkos, *Plate*, 1989. Gift of Lorna Meyer Calas and Dennis Calas.

#### Gifts of Stephen Zaima, MFA '71

Robert Arneson, *Brick with Self-Portraits*, date unknown.

Robert Arneson, *Cup and Saucer with Rosebuds*, date unknown.

Manuel Neri, *Bees*, date unknown.

Stephen Zaima, *FEAR NOT*, 2000-2019.

#### Gifts of Rita Gibson

Mark Emerson, *Untitled (Wrapping Cloth)*, 2001, date unknown.

Suzanne Adan, *Untitled*, date unknown.

Suzanne Adan, *Noah's Ark*, date unknown.

#### Gifts of the Wayne Thiebaud Foundation

Frank Auerbach, *Ruth Bromberg Seated*, 1993.

Willem De Kooning, *Study for Attic*, 1948-49.

Paul Delvaux, *La Voyante*, 1974.

Mark Di Suvero, *Untitled*, c. 1960s.

Richard Diebenkorn, *Phyllis in a Director's Chair*, 1968.

Richard Diebenkorn, *Untitled*, 1955.

Arshile Gorky, *Composition*, c. 1946-1947.

Henri Matisse, *La Cite - Notre Dame, from Paris 1937*, 1937.

Giorgio Morandi, *Natura morta*, 1957.

Manuel Neri, *Untitled (Nude)*, date unknown.

Claes Oldenburg, *Untitled*, 1963.

Pablo Picasso, *Peintre et Modèle IV*, 1963.

## List of Acquisitions

#### MUSEUM PURCHASES

Shiva Ahmadi, *Flame Proofed*, 2023. Museum Purchase.

Jordan Benton, *Collector 21000.22.2* from the *COLLECTORS* Series, 2023. Keister & Allen Art Purchase Prize. Museum Purchase.

April Camlin, *It's Coming Back*, 2024. LeShelle & Gary May Art Purchase Prize. Museum Purchase.

Robert Colescott, *Buffalo*, 1982. Museum Purchase provided by John and Gina Wasson.

Alicia Eggert, *This Present Moment*, 2019-2022. Museum Purchase provided in part by Norman O. Jones and Lois J. Jones Endowment for the Fine Arts, Janet and Clint Reilly Art Acquisition Fund, and John and Gina Wasson Acquisition Fund.

Will Maxen, *Untitled (Bathers at Home)*, 2023. LeShelle & Gary May Art Purchase Prize. Museum Purchase.

Malaquias Montoya, *Cristobol Colon*, 1992. Museum Purchase provided by Norman O. Jones and Lois J. Jones Endowment for the Fine Arts.

Malaquias Montoya, *George Jackson Lives*, 1976. Museum Purchase provided by Norman O. Jones and Lois J. Jones Endowment for the Fine Arts.

Malaquias Montoya, *Viet Nam / Aztlan*, 1973. Museum Purchase provided by Norman O. Jones and Lois J. Jones Endowment for the Fine Arts.

Malaquias Montoya, *Yo Soy Chicano*, 2013. Museum Purchase provided by Norman O. Jones and Lois J. Jones Endowment for the Fine Arts.

Nitheen Ramalingam, *Venmani martyr's day, 2021 (The performance)*, 2024. Keister & Allen Art Purchase Prize. Museum Purchase.

William T. Wiley, *The Hearings*, 2007. Museum Purchase provided by The William T. Wiley Exhibition Fund.





**Deborah Butterfield:**  
***P.S. These are not horses***

*On view October 1, 2023–June 30, 2024*

Deborah Butterfield (B.A. '71, M.F.A. '73) sculpts like a poet. She begins with a promising piece of material and builds piece by piece. Each new coupling alters what came before, continuing until she feels something click into place—a fit that transforms mundane objects into repositories of deeper meaning. For more than 50 years, Butterfield has explored the stance, the attitude and the language of horses. And yet, this exhibition encourages viewers to understand her sculpture as more than representations of the equine world. Taken from the closing line of a poem by Butterfield's mentor, William T. Wiley, the title emphasizes the sculptor's commitment to abstraction and her profound investment in material experimentation. The artist's first solo museum exhibition in California since 1996, *P.S. These are not horses* spans Butterfield's career. Her most recent sculptures, sourced from wildfire, demonstrate a new intensity—and come full circle. Fifty years later, the student returns to her alma mater as an ongoing source of subject and purpose.

*Curated by Rachel Teagle, founding director*



Deborah Butterfield, *Isbelle*, 2001. Cast bronze with patina, 89 x 108 x 40 in. © 2023 Deborah Butterfield / Licensed by VAGA at Artists Rights Society (ARS), NY.





Artist Deborah Butterfield.

Re-Questrian  
Who has not loved horses?  
Who has not been terrified by horses?  
Who has not been drawn by horses?  
Who has not been...ridden...petted...been thrown...  
By horses?  
Never?  
Not even in dreams?  
Not ever way back...almost before you  
Remember...you never took a pencil...  
Or rode a stick and imagined?  
You never...being so small...were ever  
Swung up faster than an elevator leaves  
Your stomach...to find yourself sitting...  
On the living warm powerful fur skin  
Bones and mind...finally ready to go anywhere.  
You never ached or cried over...  
Black Beauty...The Finish Line...Manowar...  
Flicka?  
I don't believe it. You're lying.  
Look at Debbie's horses. You'll remember.  
August, 1981  
William T. Wiley  
P.S. These are not horses.

"I think it's a must see show, especially for artists. Especially for those thinking, 'Oh, I've seen her horses.' You haven't. There lies many a visual adventure in each individual piece. And what material wonders! Wiley's P.S. for the title is perfect."

—Facebook Comment

Installation view with Deborah Butterfield's *Untitled*, 1978 (left), *D.B. 10-78-V (Reclining Horse)*, 1978, and William T. Wiley, *The Hearings*, 2007.

#### Exhibitions

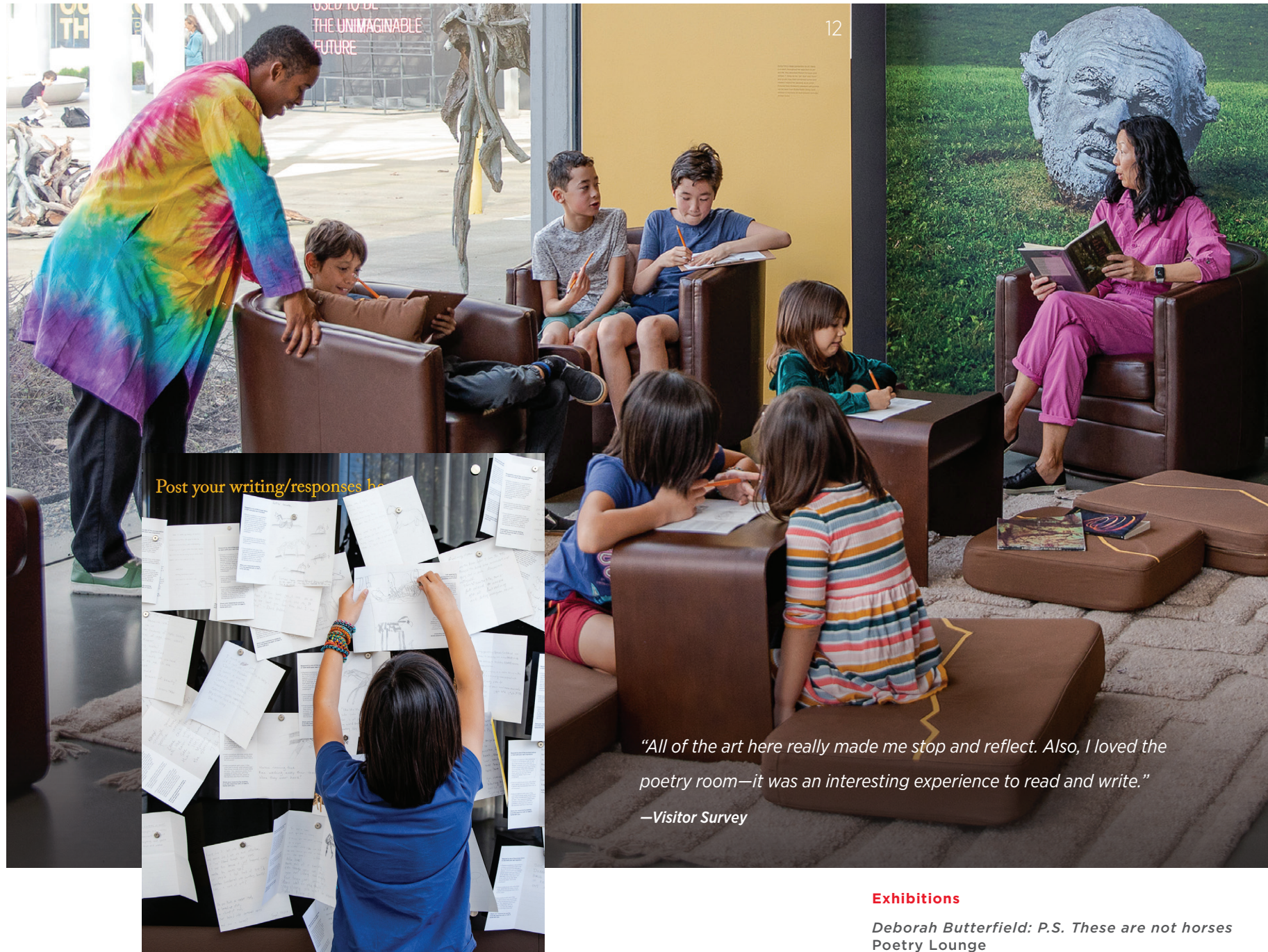
Deborah Butterfield: *P.S. These are not horses*



#### Exhibitions

Deborah Butterfield: *P.S. These are not horses*





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Post your writing/responses here

"All of the art here really made me stop and reflect. Also, I loved the poetry room—it was an interesting experience to read and write."

—Visitor Survey

#### Exhibitions

Deborah Butterfield: *P.S. These are not horses*  
Poetry Lounge

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#### Malaquias Montoya and the Legacies of a Printed Resistance

On view October 1, 2023–May 6, 2024

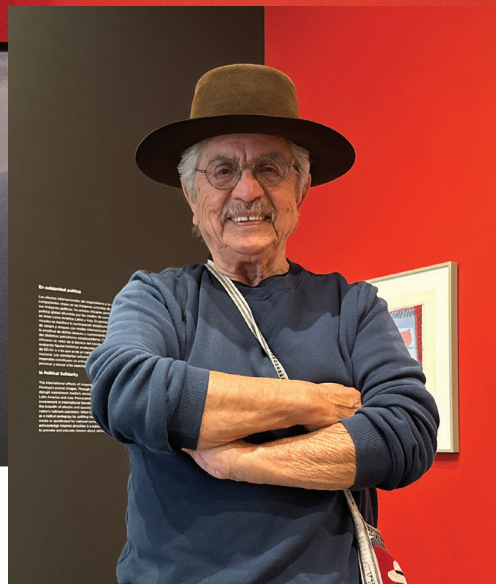
Activist artist and UC Davis Professor Emeritus Malaquias Montoya is an iconic figure in Chicana/o/x political graphics, with an influential career spanning over 50 years. As a key artist in the Bay Area social serigraphy movement of the mid-1960s, he solidified screen printing as a defining medium for political uprisings and social justice, most famously as part of the Chicano Movement, or El Movimiento. His career is also renowned for his comprehensive experience as a mentor and teacher, including his tenure as a professor in the Chicano Studies and Art Studio departments of UC Davis from 1989–2008. This exhibition explores the diversity of Montoya's extensive creative practices as well as his legacies as a print educator. Featured alongside his prints are works by collaborators and students Sandra Fernández, Juan Fuentes, Ester Hernandez, Juan de Dios Mora, Ramiro Rodriguez, Royal Chicano Air Force, Xabi Soto Beleche, Alicia María Siu Bernal and Elyse Doyle-Martinez.

Curated by Claudia Zapata, guest curator



Malaquias Montoya, *Yo Soy Chicano*, 2013. Screenprint on paper, 26 1/4 x 20 in. © Malaquias Montoya.





Artist Malaquias Montoya.

#### Exhibitions

*Malaquias Montoya and the  
Legacies of a Printed Resistance*



Professor Maceo Montoya with students and his father, Malaquias. Inset: Art Jam: Chicanx Print Party.

#### Exhibitions

*Malaquias Montoya and the  
Legacies of a Printed Resistance*



*"The art in this exhibit is beautiful and a punch in the gut. When I think about social justice, I think about how artists make a difference in our fight. Thanks for bringing this art to campus."*

—Visitor Journal Comment



### Exhibitions

*Malaquias Montoya and the  
Legacies of a Printed Resistance*

### *Undercover / Ayanah Moor*

*On view October 1, 2023–January 14, 2024*

Ayanah Moor uses abstraction as a mode of communication to center identity. By prioritizing the formal decisions of painting— composition, color, shape, line and texture, as well as the use of archival materials—Moor gives us objects that, similar to identity, appear dynamic, in-process, shifting and taking shape in real time. To protect her subjects, the viewer is not given direct access to them. This strategy aims to prevent easy consumption and exploitation, subverting the ways Black life is often presented. Instead, Moor's paintings invite us to sit with them for a while, to meditate upon the various elements that comprise the works, and, perhaps, to make room for the ways they reveal and conceal their identities.

*Curated by Sampada Aranke (Ph.D. '13), guest curator*



Ayanah Moor, *Double strand twists*, 2022. Acrylic, latex, and collage on wood panel, 12 x 12 in. Courtesy of the artist. © Ayanah Moor.





Artist Ayanah Moor.

**Exhibitions***Undercover / Ayanah Moor*

*"I have a greater  
appreciation for art  
because of the  
Ayanah Moor exhibit.  
It gave me lots to  
think about."  
—Visitor Survey*

**Exhibitions***Undercover / Ayanah Moor*





Shiva Ahmadi, *Unbound*, 2023. Watercolor and silkscreen print on paper, 40 x 60 in. Courtesy of the artist and Haines Gallery. © Shiva Ahmadi.

### **Shiva Ahmadi: *Strands of Resilience***

*On view January 28–May 6, 2024*

UC Davis Professor of Art Shiva Ahmadi uses painting as a form of storytelling, combining luminous colors and mystical beings with violent imagery to draw attention to global issues of migration, war and brutality against marginalized peoples. Focusing on the female figure, this exhibition of all new paintings—Ahmadi's first mid-career solo museum exhibition on the West Coast—continues her exploration of alternate worlds where women have agency beyond the binary of the beautiful victim or ugly villain. Through her experimentation with the medium of watercolor, Ahmadi probes what lies hidden beneath the surface of the stories we are told, from ancient myths and childhood memories to the current news cycle. The figures that populate these paintings bear scars and burns—physical manifestations of their burdens. Ahmadi describes them as guardians and caregivers who take on the weight of humanity. Her figures always appear to be in some state of transformation, holding a mirror to the world as it is and as it could become.

***Curated by Susie Kantor, exhibition department head  
and associate curator***



*"This art calls on us to break free, but we are stuck  
and without footing at the same time. So much to see  
and think about."*

***—Student Response***

### **Exhibitions**

***Shiva Ahmadi: Strands of Resilience***





### Exhibitions

*Shiva Ahmadi: Strands of Resilience*

### Exhibition-Related Programs



### Personal & Political: Artists in Conversation

Moderated by Abram Jackson, director of interpretation for the Fine Arts Museums of San Francisco, exhibiting artists Professor Emeritus Malaquias Montoya, Marcos Ramírez ERRE and Professor Shiva Ahmadi discuss their work and perspectives.





**Art Spark** The Carol and Gerry Parker Art Studio is the place for hands-on experimentation and creativity every weekend afternoon. Drop-in activities invite art lovers of all ages to investigate new materials, create art that connects to the museum's exhibitions and freely express their inner artist's soul—ART is for everyone!

*"I love the place where I got to paint. Good job. Also, the nice person who works here has a very cool lab coat!!!"*  
—Visitor Survey



**Exhibitions**  
*Exhibition-Related Programs*



**Pyro Futures** invites collective speculation on the transformative nature of fire. It explores the ways fire and fire stewardship can change California's landscapes, with the hope of enabling participants to perceive and imagine what our shared future might be, and our potential roles in making that future happen. Supported by the Manetti Shrem Museum, the Institute of the Environment and the College of Agricultural and Environmental Sciences.





*"I think opening the Manetti Shrem up to departmental programming and teaching activities is a really terrific opportunity for the university. I'm always impressed at the patience, generosity and competence of the museum staff."*

—Sam Nichols, Music

Art is the heart of the museum, and broad and deep community connections and partnerships are our spirit. The museum is a welcoming gathering place for many of our partner organizations and a connector bringing together resources and ideas to advance creative thinking across disciplines. This year, the museum partnered with 70 departments and units. We worked with students, faculty, staff and community partners to develop exhibitions and programs, support learning opportunities at the museum and across campus, and host celebrations of the UC Davis community's work.

The **Taproot New Music Festival**, presented by the Department of Music, included a performance of *Pendulum Music* under the Bill and Nancy Roe Grand Canopy. This multi-day biennial festival brings together a diverse group of composers and performers, giving them a chance to hear new work and make lasting connections. The festival was co-sponsored by the Manetti Shrem Museum.



*"It is unique that the UC Davis community has adopted a work of art as the symbol of our university. Over the years, the Eggheads have taken on a life of their own and mean different things to different people, but ultimately reflect UC Davis' values of freedom of speech and critical thought."*

—Rachel Teagle, Founding Director

**2024 is the Year of the Eggheads across the UC Davis campus!** In celebration of the 30th birthday of these iconic sculptures by the late artist and professor Robert Arneson, the museum joined the festivities with displays honoring the making and meaning of these works of art that have become symbols of free thinking and creative expression for our university community. *Hatched: The Making of Robert Arneson's Eggheads* showcased maquettes Arneson created as part of the creative process, many never exhibited before, and the museum's lobby window featured photos and stories submitted by Aggies sharing their memories and moments with the sculptures.



Top left to right: Katharine P. Burnett, Darrin Martin, Estella Atekwana, Sandra Shannonhouse, Art Schade and Kirk Arneson.

Above left to right: Kirk Arneson, Rachel Teagle and William Garrity.

Inset: Egghead lobby displays.





The museum co-sponsors **The California Studio Artist Lecture** series, organized by The California Studio: Manetti Shrem Artist Residencies, an academic program in the Department of Art and Art History. Fall 2023 teaching artist Katya Grokhovsky (pictured at left) and art students presented *Between Earth and Sky*, a processional performance that passed under the museum canopy (image on left).

***STILL: Racism in America, A Retrospective in Cartoons***, showcasing the work of pioneering father/daughter cartoonists the late Brumsic Brandon Jr. and Barbara Brandon-Croft, was a featured exhibition this year at the UC Davis Design Museum. The exhibition was presented by the Department of Design in the College of Letters and Science and the School of Education and co-sponsored by the Manetti Shrem Museum and the Transformative Justice in Education Center. Left to right: Tara Nakashima Donahue, Barbara Brandon-Croft, Susie Kantor, Randy Roberts, Dean Estella Atekwana, Professor Tim McNeil.



Our partnerships with UC Davis' **Office of Diversity, Equity and Inclusion** are ongoing. We host the annual induction ceremony for the Office of Academic Diversity's Center for the Advancement of Multicultural Perspectives on Science (CAMPOS) and Center for the Advancement of Multicultural Perspective on Social Sciences, Arts, and Humanities (CAMPSSAH). Soaring to New Heights—the annual Diversity & Principles of Community Achievement Awards recognizing campus employees who demonstrate DEI efforts that exceed the expectations of their position—was held at the museum for the first time this year. And the museum sponsors World Café conversations with the Office of Campus Community Relations in conjunction with the Campus Community Book Project.

Left to right: Mariana Galindo-Vega, Christopher Nguyen Pheneger, Matthew St. Amant, Jann Murray-Garcia, Nate Trauernicht, Rodrigo Bonilla, Panhoia Lee, Roxanne Flores, Daisy Martinez, Meghan McMahon Johnson, Mikael Villalobos.

*"We appreciate the partnership with the Manetti Shrem Museum. It's always a joy and a success to have our events at your beautiful space—it's a bonus to also work with all your wonderful staff."*

**—Rosa Deniz, Office of Academic Diversity**





The *Deborah Butterfield: P.S. These are not horses* exhibition provided a special opportunity for the museum to partner with the Department of Animal Science, the Horse Barn, Equine Center and School of Veterinary Medicine. It was an incredible gift to have equine experts contributing to the development of the exhibition and to have horses that *are* horses at the exhibition opening. Left to right: Executive Associate Dean, College of Agricultural and Environmental Sciences, and Distinguished Professor Anita Oberbauer, Deborah Butterfield, Horse Barn manager Kelli Davis.







*“The museum student staff is beyond kind and helpful. Every time I come with my family, we feel like we belong, which means a lot for us—especially as people of color.”*

—Visitor Survey



As part of UC Davis, the Manetti Shrem Museum is energized by students—the next generation of creative changemakers who will become leaders in the arts, humanities, agriculture, medicine, animal science, business and beyond. We are committed to growing as a place of belonging for all students; a place where all students are seen and embraced.

The museum’s **Visitor Services** team is student driven, with 31 UC Davis student staff members from 21 different disciplines. Student staff engage with visitors, representing the museum as our visitor experience experts. Many visitors tell us that student interaction was the best part of their visit.

Our new summer **Internship Program** and the ongoing Griffith Internship provide structured experiential learning opportunities. The summer internship launched in 2023-24 with four incredible students who worked side-by-side with museum staff, contributing significantly to two major projects while learning about museum work. Clockwise from left: Walter Jackson, Ben Batom, Madeline Furtado and Maev Dunning handle art with staff member Hector Valdivia (center).

*“I hope in the future there are more events like this,” Villa said. “I hope the university keeps supporting this type of event because they bring culture, community and art together, and I think that’s really important.”*

—From The Aggie article  
“Manetti Shrem Museum holds its first Art Jam of the year”



Above: Danzantes del Alma.



Presented monthly, our signature student gathering, **Art Jam**, is developed in partnership with student clubs and other student organizations. We’re also proud to host and co-sponsor other student programs like the annual Art of Athletes, organized by the Athletics Department.





Black Fall Welcome event.



Chemical Engineering Thermodynamics class.

UC Davis Community Resource & Retention Centers strive to improve the retention of all UC Davis students by promoting student centered work that advances equity. In 2023-24 the museum was the site of retreats and art programming for the Center for Student Involvement and the Cross Cultural Center, and we hosted and co-sponsored LGBTQIA Resource Center events and Women's Resources and Research Center events. The museum also worked closely with partners in Academic Retention Initiatives, whose purpose is to promote academic success among marginalized student populations. The annual **Black Fall Welcome**, organized by the Center for African Diaspora Student Success, is one of the most well-attended events held at the museum annually.

The museum provides space for all disciplines through **classroom utilization** scheduled through the Office of the University Registrar. We have an ongoing track record of 100% classroom utilization. In 2023-24 there were 26 disciplines taught in museum classrooms. In addition, there were 55 exhibition-related visits with students and faculty from Chicana/o Studies, Design, American Studies, English and Creative Writing, Performance Studies, Art Studio and Art History, and Computer Science.



Above: Gracianne Kirsch was awarded the first Letters & Science Prize for Excellence in the M.F.A. Program.

The museum hosts an annual **Arts and Humanities Graduate Exhibition** that includes the work of grad students from across the College of Letters and Science. Twenty-five students from anthropology, art history, art studio, comparative literature, creative writing, design, English, and Spanish and Portuguese presented their final projects exploring emotional states, gender and cultural identities, sustainability and authenticity through sculpture, poetry, painting, drawing, video, textiles, digital fabrication, installations, multimedia and augmented reality.

Faculty and students have been active participants in exhibition development and design with Professor Tim McNeil and design student (now museum staff member!) Hector Valdivia designing the Deborah Butterfield exhibition and two classes currently developing the Manetti Shrem collection exhibition scheduled to open in fall 2024. Professor Alexandra Sofroniew's art history class (left) curated the exhibition and Professors Tim McNeil and Brett Snyder's students designed it. This is the first student-curated and student-designed exhibition in the museum's history.



Left to right: Arts & Humanities Graduate Exhibition Prize recipients Nitheen Ramalingam (art studio), Damien Mitchell (design) and April Camlin (art studio).



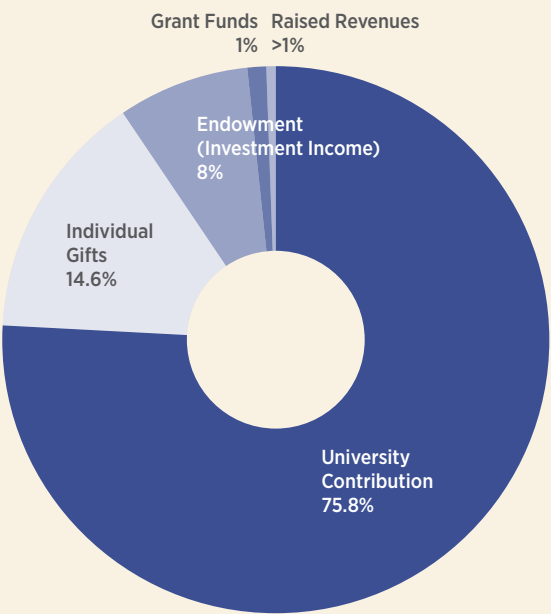


Attendance 71,311	Disciplines Teaching/Presenting at the Museum 45	University Units Partnering with the Museum 70	Number of Student Staff Representing Number of Disciplines 31 21	
Museum Donors 274	Students Presenting at the Museum 121	Programs Welcoming the Public 189	Lenders to Exhibitions 32	Works Added to the Collection 49
Works of Art Exhibited 102	Number of Exhibiting Artists 22	Exhibiting Artists BIPOC 64%	Exhibiting Artists Female 45%	Exhibiting Artists Related to UC Davis 41%
Social Media Posts, Reach & Engagements 675 502k 12k		Unique Visitors to Website 81,755	Media Mentions 101	Museum Classroom Utilization 100%



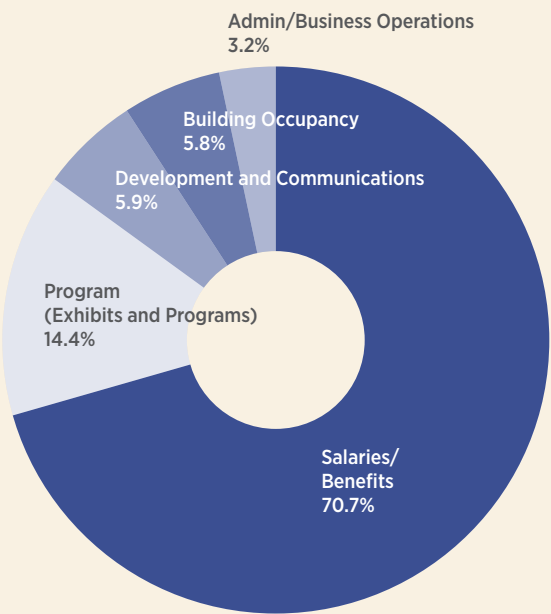
2023-24 Operating Support and Revenues

University Contribution	\$3,681,943
Individual Gifts	\$758,000
Endowment (Investment Income)	\$395,000
Grant Funds	\$50,000
Raised Revenues	\$22,000
<b>Total Support and Revenues</b>	<b>\$4,906,943</b>



2023-24 Operating Expenses

Salaries/Benefits	\$3,483,292
Program (Exhibits and Programs)	\$710,960
Development and Communications	\$265,000
Building Occupancy	\$285,809
Admin/Business Operations	\$157,000
<b>Total Expenses</b>	<b>\$4,902,061</b>



The Manetti Shrem Museum is part of the University of California, Davis, and receives financial support and other resources from the university through the Office of the Provost. University funding provides critical support for museum staff and building services. The museum’s day-to-day programmatic activities including exhibitions and educational programs are supported by our generous donors through gifts and endowment investments totaling over \$1.1 million annually. Beyond the operating budget shown here, restricted gift and endowment funds support a range of dynamic activities that advance the museum’s mission, strengthening our collections, research access and programs. We are grateful to all of our generous supporters.





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Thank you to the many collaborators who  
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 meaningful for students, faculty and all  
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Left to right: Tim Barrera, Haley Di Pressi, Hector Valdivia, Brandon Annuzzi and Deborah Butterfield.



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Left to right: Simon Sadler, Nancy Roe, Jane Rosenberg, board co-chair Carol Parker, John Wasson, Maria Manetti Shrem, Matt Bult, board co-chair Lorna Meyer Calas, LeShelle May, Mauro Aprile Zanetti and Founding Director Rachel Teagle in January 2024. Not pictured: Provost and Executive Vice Chancellor Mary Croughan and Kellie Hepper.

**Special gratitude** to Carol Parker and Lorna Meyer Calas for their leadership and generosity as co-chairs of the advisory board. As their term closes, we are thankful that they will continue to offer their wisdom as part of the museum family. Thank you, Carol and Lorna.





The **2023 UC Davis Medal**, the university's highest honor, was presented by Chancellor Gary S. May to international arts patron and philanthropist Maria Manetti Shrem. The largest supporter of what is known as the UC Davis arts renaissance, Manetti Shrem funds visionary projects including our own Manetti Shrem Museum of Art, and The California Studio: Manetti Shrem Artist Residencies in the College of Letters and Science. In accepting the award, Manetti Shrem said, "I am elated and humbled to receive such a high honor and recognition from UC Davis. I owe this connection to my very much missed great friend and mentor, Margrit Mondavi. The Manetti Shrem Museum and the College of Letters and Science are groundbreaking institutions. I am very proud to consistently support them."



#### Manetti Shrem Museum Staff

Left to right:

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*A special thanks to our staff for their care, enthusiasm and love of sharing art with all in our community AND for 100% participation in the 2023-24 Annual Fund.*







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