



Princeton University Art Museum

Annual Report 2014–2015

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Director's Overview

I am often asked where we rank in the world of academic art museums, or in the world of art museum collections, or indeed whom we see as our peer museums. Inevitably these are subjective considerations, and the answers depend on the criteria we privilege—breadth and quality of collections, vibrancy of exhibitions, levels of student and community engagement and impact, and so on. But pondering these questions can afford helpful insights about our own performance against best practices in our field, and about how well we are doing against our own very high standards.

In considering excellence, we can evaluate the quality and range of our collections—a measure in which we occupy a nearly unique place in American higher education. While our holdings are not the largest in this context, among the top-tier academic collections they may be singular in their breadth, encompassing a range of cultures and periods under one roof that is otherwise not to be found on a university campus. As you will read in this report, we continue to strengthen the collections with strategically selected works that build on existing strengths or that fill gaps. Recognizing areas of particular depth—from the art of the ancient Americas to Chinese painting to European prints and drawings to photography—it is clear that the Museum's collections are one of this University's greatest resources. Happily, our University constituencies are discovering this: requests for access to works of art in our collections not currently on public display continue to grow dramatically, pressing the limits of our galleries and teaching spaces.

Our exhibition program has become one of the most dynamic on any college campus, notwithstanding the challenges posed by special exhibitions galleries that are too small and often inhibit the range of our ambitions. Building on a tradition of scholarly investment that dates back many decades—I think, for example, of Robert Judson Clark's great exhibition that reawakened interest in the American Arts and Crafts movement or of Allen Rosenbaum's Olmec exhibition—our exhibitions and their accompanying catalogues are increasingly recognized for their intellectual scope and audacity, as we tackle aspects of the history of art, material culture, and, indeed, human history that are often neglected.

Likewise, our program of educational activities and events continues to grow in energy and impact each year, and this year was no exception. We now offer more than two hundred programs each year, from complex scholarly symposia to lecture series to artists' talks to student- and docent-led tours. Programs launched in my tenure, such as the Nassau Street Sampler, the Student Gala, or the end-of-summer barbecue, have become traditions in their own right, challenging us to ensure that they remain fresh each year for new and returning audiences. Princeton students are now regularly introduced to the Museum during their first week of classes; community audiences are welcomed as never before in our history.

Our efforts have been well recognized this year. Unsurprisingly, we have been included in a number of lists of the nation's best university museums. Other recognition attests to our growing impact: for example, Fodor's, the travel guide service, included us in a list of the nation's fifteen best museums in a small-town setting, in such company as the

Huntington in San Marino, California, and Crystal Bridges in Bentonville, Arkansas. The American Alliance of Museums named our exhibition catalogue *New Jersey as Non-Site* “Best in Show”—essentially the best-designed exhibition catalogue of the year from any museum of any size. Other measures that matter at least as much are harder to capture, such as how we have reshaped a student’s intended career trajectory or opened a child’s eyes to a previously unimagined world.

Our Strategic Plan for the years 2014 to 2018 has refocused our attention on the need to use the Museum’s resources—artistic, human, and financial—to best effect in order to maximize our impact quantitatively and qualitatively. Coming at a time when the University itself is conducting the first comprehensive campus-wide strategic plan in its history, which will give our leadership a template for decision-making for the coming years, it is especially critical that we sustain our energies and invest our efforts wisely. The report that follows will use the key objectives of the Museum’s Strategic Plan in providing an overview of the year’s activities in a way that, I hope, will also convey our core values and identity—not just the facts but the character of the Princeton University Art Museum as it is in 2015.

Leadership in the Arts and Humanities

Leadership is at the heart of our institutional ambition as we seek to influence the dialogue on and off campus about the importance of the arts and humanities in the twenty-first century. We do this through many mechanisms—including mounting temporary exhibitions, installing new and ever-changing selections from the collections, publishing significant new scholarship, and offering hundreds of diverse public programs each year. Emblematic of this commitment to leadership was the successful appointment of John Elderfield in February 2015 as the inaugural Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer (3). In thirty-three years at the Museum of Modern Art, from which he retired in 2008 as Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, John

established himself as one of the most groundbreaking and influential curators of his generation. John has already begun to contribute energetically to our work at Princeton through a three-part lecture series on some of the most important artists of the late nineteenth and the twentieth century; a colloquium on the artist’s studio; and his first course at Princeton, a seminar on Paul Cézanne being offered in Fall 2015. Supplementing our existing staff of ten curators, John joins an exceptional team carrying out dynamic and challenging work.



Exhibitions

Over the course of the year, the Museum has presented eight small- and large-scale special exhibitions featuring hundreds of works from the Museum’s own collections as well as myriad loans from a variety of lenders worldwide—indeed, approximately five hundred loans were received, conditioned, and processed for our temporary exhibitions. These exhibitions reflected a profound commitment to original scholarship and fresh perspectives while often showcasing important partnerships and collaborations—something that truly emerges as a theme this year. *Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell*, curated by Kelly Baum, Haskell Curator

of Modern and Contemporary Art, brought a new consideration to postwar abstract painting from the 1950s to the 1980s. *Lee Bontecou: Drawn Worlds* (25) was our second major partnership with Houston’s Menil Collection, following on the important exhibition devoted to the art of Kurt Schwitters held in 2011. The anchor of our fall schedule, *Kongo across the Waters* (4), was an ambitious new look at the art of Kongo and the way that it was influenced by cultural exchange with Europe and then spread through the world, including to North America through the Atlantic slave trade. A partnership with the Royal

Museum in Tervuren, Belgium (whose collection of Kongolesse art is among the finest in the world), and with the Harn Museum at the University of Florida, it was a dense and arresting project. Beautifully shaped for Princeton by Julie Dweck, our newly named Mellon Curator of Academic Engagement, it was the most important exhibition we have yet undertaken dedicated to the art of Africa. *Chigusa and the Art of Tea in Japan* was the brainchild of our good friend Andy Watsky in the Department of Art and Archaeology as well as another partnership—this time with the Freer and Sackler Galleries at the Smithsonian Institution. As the exhibition concluded, its star object—the tea-leaf storage jar known as Chigusa—returned to Washington, D.C., never to travel again due to the constraints of the Freer bequest.

The dramatic exhibition *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980*, sustained this theme of partnership as a major collaboration with the Art Institute of Chicago, where the exhibition originated in the fall. One of the most complex and ambitious exhibitions we have undertaken in many years (and the first in my tenure to occupy all of our temporary exhibition spaces at once), *The City Lost and Found* also represented the first major exhibition for Princeton organized by



Katherine Bussard, the second person to occupy the position of Peter C. Bunnell Curator of Photography. The scope of this exhibition was such that neither of the institutions could have presented it—financially or curatorially—without the equal participation of the other. Finally, our two summer exhibitions each celebrated the importance of collectors to this institution’s strength—past, present, and future. *Painting on Paper: American Watercolors at Princeton*, cocurated by Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, and Karl Kusserow, John Wilmerding Curator of American Art, featured exceptional holdings that are distinguished by their quality, breadth, and the duration with which they have been consistently collected. *Collecting Contemporary, 1960–2015: Selections from the Schorr Collection*, curated by Kelly Baum, Haskell Curator of Modern and Contemporary Art, highlighted the extraordinary works of contemporary art assembled by longtime Museum benefactors Lenore and Herb Schorr, Graduate School Class of 1963.

Our Strategic Plan called for increasing the Museum’s impact and visibility by touring more of our exhibitions, but I doubt that we fully anticipated how dramatically this commitment would unfold in 2014–2015. The special exhibition *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, on which we began work some six years ago, started its four-city, four-country tour (5) in February 2014 and was seen by more than 440,000 visitors in Oxford, England; Aix-en-Provence, France; Atlanta, Georgia; and Vancouver, Canada. This fall the exhibition, the first of the Pearlman Collection in over forty years, returned to Princeton, where the collection has been on loan since 1976.

In addition to this project and those I mentioned above involving partnerships with the Harn Museum, the Freer and Sackler Galleries, and the Art Institute of Chicago, two further exhibitions went on the road this year. *Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell* traveled to the Cummer Museum of Art



and Gardens in Jacksonville, Florida, hometown to Preston and Joan Haskell, where the exhibition brought about a 45% increase in attendance from the same period the year before. This past summer, *500 Years of Italian Master Drawings from the Princeton University Art Museum* traveled to the Cantor Arts Center at Stanford University. Each of these many venues has expanded the reach of our scholarship, exposed audiences to extraordinary works of art, and brought visibility to the quality of work being carried out by our curators and their colleagues.

Engagement

The Museum’s robust outreach to Princeton faculty—a particular emphasis of our Strategic Plan—includes a number of essential and growing components. The Museum’s grants for course development—made possible by the Andrew W. Mellon Foundation—support interdisciplinary study throughout the University and the thoughtful use of the Museum’s globe-spanning collections. For the academic year 2014–2015, six professors received Mellon grants for innovative Museum-based courses:

- ▶ *Chika Okeke-Agulu, associate professor, Department of Art and Archaeology, taught “Kongo Art” in Fall 2014, making deep use of the exhibition Kongo across the Waters (6).*
- ▶ *Andrew Watsky, professor, Department of Art and Archaeology, taught “Tea, Large Jars, Warriors, and Merchants in Sixteenth-Century Japan” in conjunction with the exhibition Chigusa and the Art of Tea in Japan.*
- ▶ *Lawrence Rosen, William Nelson Cromwell Professor of Anthropology, taught “The Anthropology of Art,” which examined art’s relationship to magic, religious ritual, hierarchy, and power within particular cultures.*
- ▶ *Susan Stewart, Avalon Foundation University Professor in the Humanities, professor of English, and director, Society of Fellows in the Liberal Arts, and Eve Aschheim, lecturer in Visual Arts and the Lewis Center for the Arts, co-taught in Spring 2015 “Drawing and the Line in Literature and the Visual Arts,” which met weekly in the new Works on Paper Study Room and draws on all areas of the Museum’s collections.*
- ▶ *David Ball, visiting faculty in the English Department, taught “Mapping Modernist New York: Art and Literature” in the Spring 2015 semester.*

The Museum hosted 395 individual precepts for a total of 3,797 students visiting with classes, reflecting growing interest in the collections from faculty across academic disciplines—growth that can surely be attributed in part to the increasing awareness of what is to be found in the collections thanks to digitization. A total of thirty-two departments and



programs used the Museum in teaching. While humanities classes continue to make up the preponderance of precept visits, engaging the STEM disciplines is a promising area of important growth for the Museum. In fall 2014, Professor Catherine Riihimaki, the associate director of Princeton's Science Education, Council on Science and Technology, brought two classes to the Museum: a freshman seminar and an environmental studies course. The freshman seminar, titled "The Science and Art of Mapping the World," focused on training students to create mapping projects using advanced technology and incorporating a level of design. Professor Riihimaki used the Museum's collections to help students to think about graphic design and to consider the ways that human beings have given form to their world. For the environmental studies course, students used works of art as proxy data (indirect measurements of environmental variables), such as looking at what climate conditions were like in the past to provide a perspective on present and future climate change, and considered whether works of art can be used as a proxy for past environments.

The Museum's curators and other staff continued an aggressive pace of teaching. In addition to regularly participating in courses taught across campus, Museum staff developed and led several courses this year, including a course developed by Karl Kusserow on the history of American landscape art in the context of changing ecological and environmental attitudes, co-taught with visiting faculty member Alan Braddock from the College of William and Mary (9); a course on the development of modern Shanghai co-taught by Cary Liu and Professor Esther da Costa Meyer; an Atelier course within the Lewis Center for the Arts developed by Kelly Baum; Katherine Bussard's first course at Princeton, offered as part of Princeton's multiyear project on urbanism; Bryan Just's contribution of a course on the art of the ancient Americas; and a freshman seminar on the role and philosophy of the museum taught by Caroline Harris. Many staff continued to lecture widely beyond the classroom setting, including public lectures delivered by Director James Steward to the Community Without Walls; a so-called "Last Lecture" for the Class of 2014; a lecture on the museum and democracy for the Medina Conference; and many more.

For the exhibition *Kongo across the Waters*, the Museum cosponsored with the Department of Art and Archaeology and the Center for African American Studies a semester-long lecture series featuring scholars whose research spans five hundred years of Kongo and Kongo-influenced arts in Africa, the Americas, and Europe. The series culminated with a conversation between Professor Chika Okeke-Agulu and the contemporary artists Renée Stout and Radcliffe Bailey. Similarly, the Museum's spring 2015 exhibition, *The City Lost and Found* (7), served as the focal point for programs organized in collaboration with the Princeton-Mellon



Initiative in Architecture, Urbanism, and the Humanities, including an ambitious multi-week film series, a faculty panel discussion, a Museum Voices colloquium, and a major international two-day symposium.

The successful Museum Voices colloquiums invite faculty from across disciplines to engage with specific works of art or a topic related to the Museum's collections or exhibitions. In 2014, Julie Dweck, Mellon Curator of Academic Engagement, worked with Laura Giles on "Disegno in Dialogue," a lively conversation on the occasion of the exhibition *500 Years of Italian Master Drawings from the Princeton University Art Museum*. The event

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brought together faculty from the depart-

ments of Art and Archaeology, Comparative Literature, French, Italian, English, History, History of Science, Music, Psychology, and Visual Arts as well as postdoctoral students, graduate students, and outside scholars. Julie also worked with Karl Kusserow on a colloquium focused on the upcoming exhibition *Nature's Nation: American Art and Environment*. The colloquium involved professors of ecology, English, evolutionary biology, geosciences, international affairs, humanities, public affairs, and Spanish; leaders from the University's Council of the Humanities and its Environmental Institute; a visiting professor in the environment and humanities; and a postdoctoral fellow.

The Museum's Student Tour Guide program received very competitive applicants in Fall 2014, and the Museum now has thirty-one active student guides who train intensively with Museum curators and members of the education team (8). The twenty-two member Student Advisory Board (SAB) continues to enjoy a strong relationship with the Museum, working closely with staff throughout the year and creating blog posts for the SAB site from their various (and often exotic) locations during the summer. The applicant pool for the SAB in 2014 was the largest and most competitive in memory. The SAB is responsible for a suite of successful events held throughout the year, such as the Student Gala, which this year attracted more than three hundred guests; Failed Love, their annual anti-Valentine's event; an annual contemporary artist's talk; and Inspiration Night, where a single work of art in the collections serves as the focus for various creative pursuits. Members of the Student Advisory Board take enthusiastic ownership of the marketing of the group and its events, to which end they rebranded and committed to actively updating the SAB Facebook page. As a result, there has been a 54% increase in page "likes" in the last few months. The group has been so successful that Princeton University Concerts and the School of Engineering and Applied Science have reached out to the Museum for ideas on

how to replicate that level of engagement in their student volunteer groups. Paid student internships, both during the academic year and the summer, provided vital pre-professional experiences for students from Princeton and other campuses while also bringing essential staff support (especially in the area of research) to the Museum.

Since 2009 attendance at the Museum has increased by over 50%, including attendance in FY 2015 of over 145,000 visitors, and attendance at programs has tripled, not least because of the move to year-round programming in 2010 and the dramatic increase in the number of those programs. Of particular importance, we have also seen a significant increase in the past three years in the number of courses (not individual class sessions) visiting the Museum.

As part of its Strategic Plan, the Museum has also committed itself to collecting substantive data and doing far deeper evaluation than we have in the past. A survey of faculty who brought their classes to the Museum in fall 2014 yielded extremely positive responses, confirming that faculty well beyond the boundaries of art history are finding engaging with works of art in the original to be an irreplaceable experience. For example, Professor Gabriela Nouzeilles, who brought her “Spanish Language and Style” students to work in the study rooms, noted that contending with works of art “raises important questions and leads to fascinating discussions. . . . [serving] our purpose of developing descriptive writing with critical insight while exploring visual culture and narratives.” Eric Huntington, who brought students from his “Visualizing Buddhism” course, noted that many of his students “were able to appreciate the new perspective on course content.” The Education Department will pilot a new approach to evaluation in fall 2015, focusing on tracking the effectiveness of object-based learning in classes.



The Museum’s outreach to its many communities continues to be strong, with 21,367 people attending public programs last year. School tour numbers continue to be robust; 317 groups with 9,556 students participated in FY 2015. Under the leadership of Brice Batchelor-Hall, manager of School, Family, and Community Programs, family programs at the Museum have hit their stride in the past eighteen months. Family Days continue to be successful annual events, drawing over 2,174 attendees for the Family Day offered in June 2015. The Museum has also added a fall family event, which in October 2014 focused on the exhibition *Kongo across the Waters*. Eighteen Saturday morning Art for Families programs attracted 2,082 visitors last year. A weeklong homeschool program offered in January was again a strong success, affording a

vital mechanism for engaging this group of families from around the region. The Museum now has ten Artful Adventures guides that provide substantial, free, self-guided activities for families for ten areas of the collections: Roman, Greek, Egyptian, the Ancient Americas, Japanese, Chinese, African, Medieval, French nineteenth-century, and American art. These guides are also an essential resource for docents and teachers in preparing for class visits. In response to families’ desire for something appropriate for younger children and those who do not have the patience to complete the longer guides



prior to the Saturday morning Art for Families activity, the Museum has added a series of one-page art activity sheets, SmartKids. Traditional partnerships with community-based organizations such as the Arts Council of Princeton, the Princeton Singers, and the Princeton Symphony Orchestra continued, while new ones began, including an interpreted film series focused on the visual arts with the Princeton Garden Theatre.

As part of the restructuring of volunteer engagement at the Museum, a newly reconstituted Education Committee brings together Museum staff with community volunteers, including many Museum docents, to consider how to match educational programming and approaches with the needs of diverse communities. Included in their efforts are such issues as family programming, community engagement, and the Museum’s relaunched Travel Program, with the desire to tie the latter closely to the Museum’s educational mission and to connect it more deeply to our scholarly and creative work. This year the Travel Program will have included seven trips, with multiday trips to the Crystal Bridges Museum in Bentonville, Arkansas, and the Nelson-Atkins Museum of Art in Kansas City, led by John Wilmerding Curator of American Art Karl Kusserow, and to Pasadena, California, and environs, led by Director James Steward. The year’s final trip, a daylong visit to three exceptional private gardens in New Jersey’s estate country, sold out all but instantly.

Publishing

The Museum continues to expand the scope of its intellectual endeavors through its publications, from scholarly volumes accompanying our temporary exhibitions to a scholarly annual journal to more ephemeral materials. In May 2014, the Museum published a visually rich and intellectually engaging volume to accompany the exhibition *Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell*, the first of what we hope will be many focused publications celebrating private collections with deep ties to Princeton. The catalogue for *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980*, which features contributions by more than twenty scholars from a range of fields, was published in October 2014 to accompany the opening of the exhibition at the Art Institute of Chicago, where it was on view prior to coming to Princeton in February. Additionally, Volume 73 of the *Record of the Princeton University Art Museum* was published in March 2015, continuing a Princeton tradition of publishing collections-based research that began in 1942.

In July 2014, two Princeton publications were honored by the American Alliance of Museums in its annual Museum Publications Design Competition: the publication accompanying *The Itinerant Languages of Photography* received an honorable mention in the category of exhibition catalogues, while the catalogue for *New Jersey as Non-Site* was named “Best in Show” from among more than four hundred entries in fifteen categories submitted by ninety-two museums across the country.

A vibrant new suite of institutional brochures welcomed Museum visitors at the start of the academic year, including a newly redesigned membership brochure and a map and guide. Joining these pieces is “The Director’s Dozen,” the first in a planned series of thematic self-guided tours encouraging visitors to explore the Museum through selected highlights from across the collections. In addition, a brochure intended for off-site use was developed to provide general information and attract new visitors. Local hotels such as the Peacock Inn and businesses including Labyrinth Books now display the general information brochure along with exhibition cards and the Museum’s quarterly magazine.



Making the Collections and Exhibitions Accessible



The collections, and collections-related activities, remain at the Museum’s core, as caring for, studying, and providing access to these collections is at the heart of our mission. Providing increased access to the collections for teaching, research, and engagement through expanded and enhanced physical and digital access has emerged as a particularly critical and time-sensitive

priority, one on which we have made continued progress this year.

Faced with spatial challenges in exhibiting the great majority of the Museum’s collections, we continue to use our collections galleries dynamically to afford access to significantly increased numbers of works from our holdings. Some galleries, such as those devoted to modern and contemporary art and the arts of Asia, are largely reinstalled two to three times a year. Others receive regular refreshment through the year, with changing selections of prints, drawings, and photographs creating new juxtapositions. The addition of recent acquisitions or works long in storage ensures that there are always new discoveries to be made, even for regular visitors. This year we also began programming the newly refurbished Works on Paper Study Room as a public gallery for tightly curated selections of prints, drawings, and photographs—often developed by Museum interns—when not in use as a study classroom.

Among our notable successes this year was the first whole-cloth re-envisioning of the galleries devoted to the art of the ancient Americas since 1989. Under the expert leadership of Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas, the galleries were completely rethought to present new narratives for the many cultures under consideration. With new casework and lighting, as well as a fresh paint palette and new carpeting, the first installation in the new galleries highlighted many of the masterworks from the collections as well as featured loans from the University of Pennsylvania Museum of Archaeology and Anthropology and the Philadelphia Museum of Art. The number of works on display has been reduced by 75% to allow visitors room to truly focus on the visual attributes of the works in front of them, aided by new didactics. The installation is both thoughtful and dramatic, a dynamic new framework for presenting some of the Museum’s richest holdings.

The Collections

In the fiscal year that concluded June 30, 2015, the Museum accessioned 6,244 works of art, an exceptionally high number due to a group of 6,070 works that were processed as part of the multiyear inventory project. In addition to these, the Museum acquired 174 works of art, including 95 that came as gifts from 37 different donors, and another 79 that

were acquired as purchases enabled by the Museum's handsome endowments restricted to the purchase of works of art. These acquisitions represent diverse cultures, periods, and media and sustain our multiyear commitment both to playing to existing strengths and to filling in key gaps. Among the many remarkable objects added to the collections this year, one work deserves special attention: El Anatsui's *Another Place*, executed in 2014, which measures approximately 9 feet square. Anatsui, who was born in Ghana but lives and works in Nigeria, is one of the most accomplished and sought-after artists in Africa—indeed, in the world—today (13). He has achieved international acclaim for his distinctive two- and three-dimensional sculptures that repurpose copper wire and bottle caps, all from alcoholic beverage containers, that he collects from junk depots. From these banal metal caps, Anatsui extracts visual effects of exquisite beauty. In works such as the opalescent *Another Place*, the artist deftly choreographs color, shape, composition, reflection, and structure to produce stunning abstract designs, which often resemble monumental

fabric tapestries as well as West African kente cloth. This is the first work by El Anatsui, who served as our Sarah Lee Elson, Class of 1984, International Artist-in-Residence in April 2015, to enter the Art Museum's collections.

In addition, key purchases included a remarkable Roman torso of Venus from the first century A.D.; an exceptional inlaid metal ceremonial knife from the Inka people of Peru's central highlands from about A.D. 1500; a major collection of Salado bowls and other vessels from the Tonto Basin in Arizona, from about A.D. 1300–1450 (14); a rare and fascinating painting by Johann Friedrich Waldeck from 1833 depicting European archaeology in Mexico; and two important works by the compelling African American artist Howardena Pindell, both from the 1970s. A major collection of African art, assembled by long-

time Princeton residents and friends to the Museum Holly and David Ross (indeed, Holly has served as an informal consulting curator to the Museum for many years), will enter the Museum's holdings over a four-year period that began in early 2015. Other important gifts included a significant selection of African pieces from Perry Smith, Class of 1957, previously on long-term loan; a first-rate portrait by the American folk artist Erastus Salisbury Field from Christine Woods Kitto; a fine bronze by Thomas Eakins from Sue and Stuart Feld, Class of 1957; two very fine Japanese paintings from the Edo and Taisho periods from Kurt Gitter and Alice Yelen; an important Cor-Ten sculpture by Clement Meadmore from Monte Wallace, Class of 1953, intended for the future dance building in the Lewis Center for the Arts; and an important selection of contemporary works from Princeton residents Patti and Frank Kolodny.

Numerous other measures speak to unprecedented levels of activity related to the collections. Requests for access to works of art in the collections not on public display rose to an all-time high, representing growth of more than 600% over recent years. Use of the Museum's study rooms, including the Works on Paper Study Room refurbished last year, remains brisk: sadly, we are occasionally forced to turn away class requests for access



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to these rooms because they are fully subscribed. Further, over the course of the past year, there were approximately 150 incoming and outgoing loans of works of art independent of the Museum's schedule of temporary exhibitions, the largest number ever processed by the Museum. Although the majority of these loans were individual paintings, sculptures, and works on paper, thirty-one photographs by Minor White—whose archive belongs to the Museum—were lent to a sweeping celebration of the artist organized by the J. Paul Getty Museum. Significant efforts were expended this year to place appropriate works of art from the collections on long-term loan to key University facilities serving public or ceremonial functions, such as the President's official residence, Lowrie House, to which more than 50 works were lent; Wyman House, residence of the Dean of the Graduate School; Firestone Library, as part of its ongoing refurbishment; and several executive offices in Nassau Hall. Such placements are bringing much visibility and awareness to the Museum's holdings.

Work on the Museum's multiyear collections inventory project also continued at a rigorous pace this year and is moving toward its conclusion. As of June 30, 2015, a total of 84,777 objects had been recorded (including the creation of 42,252 new records), of which 71,885 have been newly photographed, for a total of 88,953 images. The project is providing critical documentation of the Museum's considerable holdings, and when completed it will significantly enhance the Museum's ability to make information about its collections available to students, faculty, outside scholars, and the public. After the initial planning and preparation phase, the project began in earnest in late 2010 and will now be finished by December 31, 2015.

In addition to this expansive inventory work, through which our understanding of our collections has grown exponentially, certain targeted collections projects have emerged. We received a two-year, \$100,000 grant from the Institute of Museum and Library Services to complete the digitization and cataloging of the archive of the important twentieth-century American photographer Minor White, which includes more than 6,000 original works of art to be accessioned into the Museum's holdings. In addition, a grant-funded project is focusing on the archaeological materials excavated in ancient Antioch-on-the-Orontes (see below).

As we move toward completion of the inventory project, arguably the hard work begins—the process of building on this foundation to incorporate tools that will truly aid the work of scholars, from Princeton students to scholars in other institutions. Key to this effort will be the task of digitizing associated object records and “associated rich content,” from ownership history to bibliography to the Museum's own interpretive writing about a work. Happily, this need has been embraced by the University: through the Priorities Committee process this year, the Museum received an allocation of \$475,725, of which \$153,845 will be added to our base budget and recur each year indefinitely; and another \$321,880 is a one-time, multiyear project award to support this effort, which began July 1, 2015.



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Campus Art

Great art continues to find a home on Princeton's campus and to enrich the lives of our students, faculty, and wider community. This year saw numerous initiatives in this area, including key loans, such as that of two important sculptures by Alexander Calder to the Museum plaza for a nine-month period, courtesy of the Fisher Family Collection, as well as the arrival last August of a fourteen-foot-tall, eight-ton sculpture by Beverly Pepper, titled *Thetis Circle (My Circle)*, now gracing the lawn of Whitman College near Elm Drive, also on long-term loan from the Fisher family. We also focused significant efforts this year on the preservation of the University's extant campus art collections, most notably Alexander Calder's twenty-six-foot-tall steel sculpture *Five Disks: One Empty*, executed in 1969–70 and installed in Fine Hall Plaza in 1971.

Meanwhile, in late summer 2015, the foundations for a monumental glass and steel sculpture by Doug and Mike Starn (15) were laid on the Museum's front lawn. Designed in response to our arboretum-like campus and reflecting the artists' fascination with energy



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systems, including root and branching forms, the work is composed of a series of eighteen-foot glass panels, each with abstracted branching imagery digitally stained onto art glass. Colors and reflections will change when walking past or through the sculpture, which is to be gently illuminated at night. This represents a long-awaited and major commission for the Museum and the University, and has been made possible by the exceptional generosity of Shelly Belfer Malkin, Class of 1986, and Anthony E. Malkin, as well as with monies from the John B. Putnam Jr. Memorial Fund.

Work continues on a major commission to be installed in November 2015 by the sculptor Ursula von Rydingsvard for the new Andlinger Center for Energy and the Environment currently under construction along Olden Street. The nineteen-foot-tall work, titled *URODA*, is the first sculpture by the artist made of copper—in this case, thousands of sheets of painstakingly hand-hammered copper of the same gauge used in the Statue of Liberty in New York Harbor. Installation of this extraordinary piece will be accompanied by an installation of the artist's work in the Museum galleries this fall. And finally, developmental work continues on a number of other site-based commissions for new campus buildings—including the rebuilding of 20 Washington Road and the new Lewis Center for the Arts—for execution in future years.

Information and Technology

As I noted above, the need to make the Museum's collections and exhibitions accessible to students, scholars, and visitors is a key objective in the Museum's new Strategic Plan, and this area of our work saw unprecedented activity in the past year. Chief among these efforts has been the continuing review of collections records for all accessioned works of art to prepare them for open online access. In September 2014, 38,804 new works of art were published on the Museum's website, providing unprecedented digital access to our holdings, some of which have never been viewed by the public. By the close of the current calendar year, we expect these to be joined by basic digital records and photographs for every accessioned work in the collections—an act that continues both to meet a demand and to awaken further demand for physical access to the works of art themselves.

As I outlined above, the Museum submitted a proposal to the University's Priorities Committee in Fall 2014 for major funds to support collections cataloguing and the online dissemination of collections information in order to better serve the teaching and research needs of our students and faculty and to increase global knowledge and use of the collections. The requested monies, awarded in January 2015 through a combination of Priorities Committee monies and discretionary funds from the University Provost, will be supplemented by existing Museum funds and monies to be raised, thus enabling a five-year project that includes

- ▶ *placing two critical positions in this area on stable General Fund support;*
- ▶ *funding a Collections Information Associate position for a five-year term;*
- ▶ *funding a series of term-appointed Collections Cataloguers, subject specialists in individual collecting areas who will gather and process existing scholarship for online publication;*
- ▶ *funding for an Information Architect and a Web Developer; and*
- ▶ *funding for necessary hardware and software to support the initiative.*



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The Museum continues to steadily increase its online visitorship, reaching more than 24,500 monthly website visitors, as well as 11,783 Facebook fans, and 7,864 Twitter followers as of June 30, 2015. Since September 1, 2014, more than 14,250 images have been downloaded from the Museum's website.

Other special projects include

- ▶ *exhibition and publication support, including photography, information management, and rights and reproductions support for all exhibitions and select publications including The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980; Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell; Lee Bontecou: Drawn Worlds; Chigusa and the Art of Tea in Japan; and Kongo across the Waters;*
- ▶ *a companion website for the exhibition The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980, created to provide an opportunity to engage with the historical material of the exhibition as well as with these contemporary urban environments;*
- ▶ *the creation of a bilingual mobile-friendly tour for the exhibition Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection, a learning tool to enhance visitors' experiences by allowing them to explore in-depth information, listen to expert voices, view comparative images, and learn about the collector;*
- ▶ *the launch of a multiyear interdisciplinary initiative titled Antioch through the Ages with the support of a David A. Gardner '69 Magic Project grant and the partnership of the Center for Hellenic Studies, the Department of Art and Archaeology's Visual Resources Collection, and Firestone Library, which will catalogue, publish, and provide online access to the unique archaeological treasures excavated at Antioch-on-the-Orontes (1932–1939); and*
- ▶ *acting as a founding participant in the American Art Collaborative, a consortium of art museums in the United States committed to establishing a critical mass of linked open data on the subject of American Art.*

The Institute of Museum and Library Services: Museums for America has provided the means to fund a two-year project to complete the digitization and cataloguing of the photographic archive of the important American photographer Minor White, whose work remains too little known, and to provide online access to more than 5,000 images and other photographic process materials which to date have never been accessible to scholars or the public. As part of this project, the Museum has been able to work with a color expert in the field and upgrade our image workflows to produce the highest-quality images.

Finally, the Museum continues to improve critical tools such as its website with the addition of an Artist/Maker index that allows quick access to works of art by artist's name or culture; additional coverage of the Museum's bimonthly installations in the newly refurbished Works on Paper Study Room; and the addition of several new features to the Campus Art at Princeton mobile-friendly website, including extending the reach of the project into the Faculty Room in Nassau Hall.

Addressing Constraints of the Existing Facility

The Art Museum's Strategic Plan identifies the need to address the constraints of the existing facility by targeting improvements to public and non-public areas that facilitate access by students, faculty, staff, the community, and visitors of all kinds, even while we continue to lay the groundwork for a new facility.

Improving the functionality of the Museum's facilities remains a high priority. Construction began in summer 2014 on the Museum's long-awaited off-site art storage facility, a building of 20,000 gross square feet that will allow for the whole of the Museum's collections of more than 92,000 objects to be consolidated in greater



Princeton. Supported by \$15 million in University resources, construction is currently on schedule, with occupancy expected in fall 2015. This facility will initially provide over 13,000 square feet of additional fine art storage in museum-quality conditions and has been designed for future

expansion as collections growth warrants. Storage furniture systems for irreplaceable works of art are being designed with O'Brien Business Systems Inc. at a cost of more than \$1.3 million, including new cabinets, long- and short-span shelving units, and large art screens. With just a bit of luck on our side, we hope to begin the process of relocating thousands of works of art in late 2015. Non-art off-site storage has been consolidated into a single, more-accessible and less-expensive location, increasing the efficiency of retrieving materials.

As noted above, significant refurbishment and reinstallation of the galleries dedicated to the art of the ancient Americas was completed in early 2015. Taking advantage of advancements in LED technology and with the support of University major-maintenance funding, the lighting scheme in these galleries was redesigned to dramatically highlight the works of art on display while contributing to the University's sustainability efforts through reductions in energy usage.

Work continued on upgrading the Museum's fire-suppression systems—this year focusing on our lower level galleries and the storage areas for the art of the ancient Americas. A number of necessary updates were made to 199 Nassau Street, home to the Museum's Education and Information and Technology departments. With support from the Provost, other important upgrades to the Museum's infrastructure continue to be made, including the installation of a new generation of security cameras and wireless networks in many of our galleries.

“As stimulating an exhibition of works on paper as you might expect from an artist known for ‘drawing’ with a blowtorch.”

—NEW YORK TIMES REVIEW OF
LEE BONTECOU: DRAWN WORLDS



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Readying for Growth, Leveraging Relationships, and Building Visibility

Developing and sustaining the necessary operating funds—from various sources—and making the case for future growth by enhancing existing relationships, cultivating new ones, and demonstrating the Museum’s impact continue to be major aspects of our efforts. As always, alongside the identification of financial resources is the need to manage them effectively and efficiently. Increasing awareness of the Museum’s many projects and initiatives remains the role of our communications team, including strategic marketing, public relations, and audience-building initiatives.

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Institutional Advancement

The Museum has articulated an action plan in order to ensure that we are working toward the development and fundraising objectives and goals set forth in the Museum’s new Strategic Plan, and, indeed, to ensure that we can generate the support necessary to sustain the Museum’s leadership activities in all areas, even as we make the case for the Museum’s growth and build capacity for the future. While expectations about a major campaign for a new building remain high among our supporters on and off campus, there is much work to be done on many levels to get us to that auspicious goal.

The Museum is heartened by the generous and abiding support of its many loyal benefactors, including alumni and other friends near and far. Endowments pledged during the Aspire campaign are nearing fulfillment and are beginning to realize important relief to our operating budget. Of particular note are activities related to three leadership gifts that came in toward the end of the campaign:

- ▶ As of February 20, 2015, Director James Steward is now the Nancy A. Nasher—David J. Haemisegger, Class of 1976, Director.
- ▶ The eminent art historian and curator John Elderfield was recently named the inaugural Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, supported by an endowed program fund also established by Allen Adler and Frances Beatty Adler.
- ▶ A nearly completed pledge by an anonymous donor will endow the curatorship in Asian art.

We are profoundly grateful to these benefactors for their philanthropic vision and steadfast support.

The Museum’s need to continue to build capacity and annual support in order to sustain its ongoing programming needs and special initiatives is recognized and understood by University leadership, such that the Museum remains a fundraising priority during this period between capital campaigns. We have been given both the authority and the mandate to seek the resources we need through donated income, both endowment and term, including

- ▶ \$3 million to endow the associate directorship for collections and exhibitions;
- ▶ \$2.5 million to endow the curatorship in ancient art; and
- ▶ \$2 million to endow a curatorship dedicated to academic programs.

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The Museum continues to seek both term and endowed funds for exhibitions, publications, education, conservation, and collections information management and access—all of which are vital to the Museum’s work and its support of the University’s teaching mission. These are monies that must be raised each year from external sources, and, thus, finding these funds remains our most urgent institutional fundraising priority. Restricted funds raised over the past year have both sustained and enhanced the work of the Museum, including our year-round schedule of exhibitions and programming. Among the many significant gifts we have received from individual donors over the past year are

- ▶ a major and increased annual gift from Heather and Paul Haaga Jr., Class of 1970, that continues to underwrite the Museum’s vibrant Late Thursdays programs;
- ▶ numerous important gifts for exhibitions, publications, and education and outreach programs (including multiyear program funding and sponsorships of the annual Gala) made this year by alumni benefactors and other friends, including Faria Abedin, Amani Ahmed, Ziad Ahmed, and Inaya Ahmed; Allen Adler, Class of 1967, and Frances Beatty Adler; Harlan Berk; Raynette and Edward Boshell; Ross and Carol Brownson; Diane W. Burke; Hiram Butler; John Cecil, Class of 1976, and Celia Felsher, Class of 1976; Susan and John Diekman, Class of 1965; Torkom Demirjian; Christopher Eisgruber, Class of 1983, and Lori Martin; Sarah Lee Elson, Class of 1984; Gayle and Bruno Fiabane; Doris Fisher; William S. Fisher, Class of 1979, and Sakurako Fisher; Rob and Stacey Goergen, Class of 1990; Heather and Paul Haaga Jr., Class of 1970; Preston Haskell, Class of 1960; Joleen and Mitchell Julis, Class of 1977; Robin Krasny, Class of 1973; Nancy Lee; Cathy and David Loevner, Class of 1976; Jennifer and Philip F. Maritz, Class of 1983; David McAlpin Jr., Class of 1950; James R. and Valerie A. McKinney; Annette Merle-Smith; Nancy Nasher, Class of 1976, and David Haemisegger, Class of 1976; Christopher E. Olofson, Class of 1992; Nancy Peretsman, Class of 1976, and Bob Scully, Class of 1972; Amy and Robert L. Poster, Class of 1962; John Rassweiler; Holly and David Ross; Elchin Safarov and Delyara Allakhverdova; Louisa Stude Sarofim; the late Bill Scheide, Class of 1936, and Judy Scheide; Frederick Schultz Jr., Class of 1976; Mark Stevens, Class of 1973, and Annalyn Swan, Class of 1973; William Suddaby; Dave and Enea Tierno; Trevor D. Traina, Class of 1990; and several anonymous donors;



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- ▶ a completed pledge from Anne C. Sherrerd, Graduate School Class of 1987, endowing a fund to support Art Museum programs;
- ▶ a major gift of exhibition support to be extended across five years from Stacey Roth Goergen, Class of 1990, and Robert Goergen in honor of Stacey's 25th Reunion;
- ▶ important support from Herbert "Bill" Lucas, Class of 1950, for the refurbishment of the art of the ancient Americas galleries, which reopened in February 2015;
- ▶ a leadership gift from Shelly Belfer Malkin, Class of 1986, and Anthony E. Malkin for the commission of a new sculpture by artists Doug and Mike Starn for the Museum plaza; and
- ▶ support for another year of student outreach programming provided by Joanna McNeil Lewis, Class of 1986.

Fiscal year 2015 closed with the largest corporate gift the Art Museum has received since before the financial crisis. Neiman Marcus made a major gift as the presenting sponsor of the exhibition *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, specifically underwriting exhibition-related educational programs through the company's Heart of Neiman Marcus Foundation. Corporate sponsorship for the Museum's annual Gala was also up in 2015, led once again by increased support from Bloomberg.

The Museum has also made strides in its efforts to garner support from foundation and government sources. Highlights in fiscal year 2015 include

- ▶ a grant from the Institute of Museum and Library Services in fall 2014 of \$99,493 to support the cataloguing and digitization of the Minor White archive;
- ▶ an additional year of general program support from the New Jersey State Council on the Arts;
- ▶ important exhibition support from the Brown Foundation, Inc. of Houston, the Dunhuang Foundation, and the Leon Levy Foundation;

- ▶ support from the Frelinghuysen Foundation and the Hilla von Rebay Foundation for the Museum's paid summer internship program, in which nine interns enjoyed a range of experiences—from exhibition development to educational outreach to collections classification and digitization;
- ▶ a \$75,000 grant from the E. Rhodes and Leona B. Carpenter Foundation for Chigusa and the Art of Tea in Japan;
- ▶ programmatic support from the Rita Allen Foundation and the Curtis McGraw Foundation; and
- ▶ support from the Peter Jay Sharp Foundation for the refurbishment and reinstallation of the Museum's galleries of ancient American art.

The Museum continues to receive considerable support for scholarly publications through the Barr Ferree Foundation Fund for Publications, administered by the Department of Art and Archaeology, Princeton University, which provided a \$50,000 grant for the catalogue for *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980*, as well as a \$78,600 grant for the catalogue for the fall 2015 exhibition *Princeton's Great Persian Book of Kings*. For this same exhibition, the Museum has received welcome support from the Sharmin and Bijan Mossavar-Rahmani Center for Iran and Persian Gulf Studies at Princeton University. The David A. Gardner '69 Magic Project, administered by the Council of the Humanities, provided important support this year for *Kongo across the Waters*. The exhibition project *Nature's Nation: American Art and Environment* is also benefiting from Magic grant funds, as well as Dean for Research Innovation Grant support. Other campus partners also contributed a range of support for Museum exhibitions by providing funds at various levels and by collaborating on a variety of academic programs.

The Museum's annual fundraising Gala—always held on the first Saturday in February—was once again organized by a corps of volunteers managed by the Museum's institutional advancement team. The 2014

Gala broke all previous records for this fundraising event, but even that signature achievement was surpassed when the 2015 Gala, *The City Dynamic*, held on February 7, nearly doubled the net revenue raised, making it the most successful fundraising event in the Museum's history. This midwinter party—sold out with a waiting list a full month before the event—provided an important opportunity to showcase the Museum to our alumni and friends from the community and around the country while generating essential funds for exhibitions and a wide range of education and



outreach programs. The single greatest factor in the success of this fundraising event was, once again, the sponsorships provided by individual benefactors and corporate donors. The majority of these sponsorships came from alumni—including the personal sponsorship of President Christopher Eisgruber, Class of 1983, and from others nearby and as far away as Chicago, Colorado, Texas, and California. Led by Gala cochairs Gayle Fiabane and Cynthia Groya, joined by honorary committee members Sakurako and Bill Fisher, Class of 1979; Jennifer and Flip Maritz, Class of 1983; Judy Scheide (widow of Bill Scheide, Class of 1936); and Inez and Dick Scribner, Class of 1958, the team behind the Gala once again assured that it remains “the” social event of the Princeton calendar.

The Partners membership program remains for the Museum an important arm of annual philanthropic support. Income from both new and renewing Partners increased modestly over the past year, and we believe that meaningful growth is still very possible through dedicated cultivation efforts and by broadening an understanding of the critical role that annual support plays in providing the unrestricted funds that are essential to the Museum’s work.

Our general and primarily local membership group—the Friends of the Princeton University Art Museum—provides the Museum with annual revenue as well as with outreach into the wider regional community. As mentioned in last year’s report, membership growth in recent years has not been as robust as wished—a circumstance made more difficult by two successive changes in staffing in this area. After a lengthy and inclusive process of exploring ways in which this free-admission museum might develop new and attractive opportunities to build affinity, foster volunteer engagement, and increase both membership numbers and revenue, several steps have been taken to bolster membership support and opportunities for volunteer engagement. In fall 2014, we launched an enhanced package of member benefits that includes a Director’s Reading Circle and more behind-the-scenes programs for members, as well as a newly branded and redesigned membership brochure.



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Earned Income

In the retail and wholesale operations area, Store Manager Christine Hacker has continued working with a wide range of artisans to successfully emphasize handmade merchandise; indeed, the Store had runaway bestsellers with items such the “Princeton” sock monkey, owl, and black squirrel. The Museum Store also facilitated product presentations for the traveling exhibition *Cézanne and the Modern* for its venues in the United Kingdom, France (28), and Canada through the successful implementation and oversight of participation in 1000Museums, a website that allows users to order high-quality reproductions of select highlights from the collections and certain long-term loans. The Store continues its successful ambassadorship role, providing an extended Museum experience by participating in high-profile events such as Communiversity and Reunions. To extend availability

to faculty, staff, and local constituents, the Museum Store was open on Mondays during the month of December.

This year, the Museum also saw significant revenue from participation fees for its temporary exhibitions. The monies generated by traveling exhibitions such as *Cézanne and the Modern* fundamentally made possible those very exhibitions, bringing a diversified revenue stream that helped balance the burden on annual fundraising. Total revenues generated from exhibition participation fees this year were \$520,450. Traveling some of the Museum’s exhibitions also provides opportunities for increasing the visibility of our scholarship and for generating additional income through increased sales of accompanying catalogues. This year, revenues associated with publication sales to tour venues were more than \$166,000, including over \$145,000 from sales of the catalogue for *Cézanne and the Modern* to the four venues of that tour.

Financial Management and Operations

The Museum’s finance team, working with the University’s Office of Finance and Treasury, successfully rolled out Princeton Prime, the University’s new financial management system, including a new chart of accounts and a paperless expense administration system, thus enhancing our reporting, buying, and paying processes. The goal of this program is improved financial information and reporting that supports management, compliance, and stewardship as well as less time spent assembling data, providing more time for analysis and planning. The rollout itself proved to be enormously time-draining, and we look forward to seeing greater gains in the fiscal year ahead.

With the goal of providing both world-class security and world-class customer service, new Security Operations Manager Salvatore Caputo implemented a protective methodology for special events based on assessments of threat, vulnerability, and risk.



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Cross-training between Museum and Library security staff has significantly increased, reducing overtime hours and costs. Sal has contributed to the Museum’s emergency preparedness efforts, updating policies and procedures, including the Museum’s procedure for evacuating visitors with physical disabilities. Museum security officers also received training from Sal’s former employer, the U.S. Department of Homeland Security.

Outreach

As the Museum grows, we feel increasingly the responsibility to be a compelling resource for communities across our region and across the state. And as those communities evolve and their needs change, new mechanisms are needed to support our outreach and audience-building work. To that end, the Museum launched the Community Leadership Council, charged with helping the Museum better understand and serve the needs of



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residents in New Jersey and eastern Pennsylvania. The Council will bridge the University and the region to inspire a citizenship that is more engaged with the visual arts, partnering with Museum staff to help us be a force for good and a center for community-building. The Community Leadership Council began its work early in 2015, succeeding and building on the efforts of the Museum’s former Friends Board, established more than sixty years ago.

Building Visibility

The Museum continues to cultivate a network of arts professionals, writers, journalists, and supporters to ensure that the Museum is considered a primary provider of world-class arts programming and scholarship. The Museum partners with organizations on and off campus to develop marketing strategies, collaborate on programming, and share resources, including the University’s Office of Communications, the Office

of the Treasury, the Princeton Convention and Visitors Bureau, the Arts Council of Princeton, McCarter Theatre, the Lewis Center for the Arts, Discover Jersey Arts, the Princeton Area Arts and Culture Consortium, the Princeton Chamber of Commerce, the American Alliance of Museums, Princeton University’s Department of Music, the Princeton Symphony Orchestra, Firestone Library, and the Princeton Singers.

The Museum’s website continues to be a primary resource for students, scholars, and the general public, offering Museum-related articles, videos, and announcements. During this fiscal year, the number of users increased by 52%, from 140,809 to 213,773. The number of site visits also grew from 204,615 to 294,356, an increase of 44%. Most visitors spend

their time searching the collections, followed in frequency by visits to the calendar page—a reversal of previous patterns that can likely be attributed to the addition of 38,804 works to the searchable online collections database. Traffic to the website has also been driven by increases in the numbers of recipients of the Museum’s eNewsletter and adherents of the Museum’s social-media outlets:

	2015		2014	2013
eNewsletter recipients	5,970	Increase of 8%	5,544	4,843
Facebook fans	11,783	Increase of 48%	7,960	5,228
Twitter followers	7,864	Increase of 22%	6,465	4,960

Facebook advertising was also employed more this year, which yielded a considerable increase in both online engagement and program attendance, especially for Late Thursdays programs.

At the local level, print advertisements are routinely placed in publications such as *Town Topics*, *Princeton Alumni Weekly*, *U.S. 1*, and in playbills at McCarter Theatre. The Museum’s presence was also enhanced this year in marketing materials produced by the Princeton Convention and Visitors Bureau.

At the national level, strategically positioned ads are placed in art monthlies such as *Art in America* and *Photograph* magazine as well as in special annual installments of the *New York Times*—the *Fine Arts and Exhibitions* section in October and the highly anticipated *Museums* section in March. Additionally, nearly 180,000 full-color inserts promoting the primary fall and spring exhibitions were included in *New York Times* home-delivery subscriptions. New approaches this year included digital advertising promoting the final weeks of *Kongo across the Waters* and running the Museum’s first full-page color ad in the special *New York Times Museums* section on March 19, 2015. The Museum continued to promote all exhibitions in the *Blouin Gallery Guide*, positioning itself alongside institutions such as the Metropolitan Museum of Art, the Guggenheim Museum, and the Philadelphia Museum of Art as well as distinguished galleries throughout New York.





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The number of reviews, mentions, and listings in a wide variety of national and international publications increased this year, including articles in the *New York Times*, the *Wall Street Journal*, the *New Yorker*, the *Star-Ledger*, the *Philadelphia Inquirer*, the *Art Newspaper*, *Town Topics*, *U.S.1*, *Photograph* magazine, and many arts blogs and columns. During the summer of 2014, *Lee Bontecou: Drawn Worlds* attracted healthy media attention, including the “Don’t Miss” column of the *Wall Street Journal* and a glowing review in the *Star-Ledger*. During the fall season, *Kongo across the Waters* received prominent notice from *New York Times* columnist Holland Cotter, as well as a positive

review in the *Philadelphia Inquirer*. *Chigusa and the Art of Tea in Japan* received accolades from Tammy La Gorce in her *New York Times* review, while WHYY’s Peter Crimmins featured the exhibition in a broadcast for NPR that included excerpts from his interview with exhibition cocurator Andrew Watsky. Finally, *The City Lost and Found* was included in the *New York Times* fall arts preview and attracted strong regional coverage.

Apart from exhibition-specific reviews, the Museum received media attention for the announcement of John Elderfield’s appointment as the first Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, and it was included in one of Carol Vogel’s last “ArtsBeat” columns. Most recently, *Fodor’s Travel* named the Museum one of the “15 Best Small-Town Museums in the U.S.,” prompting a burst of regional coverage that included a front-page feature in the *Times of Trenton* by Princeton journalism major (and Student Advisory Board member) Alexandra Markovich (31).

Media coverage provides the equivalent of enhanced advertising dollars. The following table uses industry standards to calculate the estimated publicity value of selected media coverage that the Museum received during fiscal year 2015 in a selection of regional and national placements, which are cumulatively valued at more than \$3 million:

Media	Topic	Equivalent Ad
<i>New York Times</i>	<i>Lee Bontecou: Drawn Worlds</i>	\$94,000
<i>New York Times</i>	<i>Kongo across the Waters</i>	\$28,000
<i>New York Times</i>	<i>Chigusa and the Art of Tea in Japan</i>	\$60,362
<i>New York Times</i>	Elderfield announcement	\$73,000
<i>New York Times</i>	Exhibitions included in weekly events listings	\$2,195,564

*Publicity values were determined using a media-tracking service called Cision Point.

Transforming the Working Culture

The Museum continues to invest significant energy in refining its processes, improving staff-wide communications, and assisting staff in securing the skills they need to carry out their ever-evolving roles. New meeting practices and structures include the naming of a cross-departmental team to be focused on the visitor experience and another to meet quarterly to consider resource allocation. Many existing processes have been fundamentally reexamined: events planning has been significantly streamlined, and new project-management guidelines for exhibitions are forthcoming. Further, a major commitment to project management training began in summer 2015, through which initially twenty key members of the Museum staff received advanced project management training that will give them a shared language as well as strengthening the sense of team through the multiday training experience.

The past year saw many staffing changes:

Collections and Exhibitions: As noted above, John Elderfield was named the inaugural Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer in European art. At the end of the fiscal year, Kelly Baum left the Museum to become curator of postwar and contemporary art at the Metropolitan Museum of Art. The search for a new Haskell Curator of Modern and Contemporary Art is now underway, supported by the efforts of a search advisory committee.

With the support of an inaugural Dean for Research Innovation Fund grant, Postdoctoral Research Associate Laura Turner Igoe performed materials analysis of artworks and their environmental implications in preparation for the Museum’s future exhibition *Nature’s Nation*. A new position for a collections associate was created to coordinate precepts in all curatorial areas in response to burgeoning demand as well as to provide support in cataloguing the photography collection. Reva Main was appointed to this position.

Christopher Gorzelnik joined the Museum’s installation and art-handling team, bringing expertise in the area of lighting design. We wished longtime art preparator Keith Crowley well as he left Princeton for the position of senior preparator at the Ringling Museum of Art in Sarasota, Florida, and wished preparator Matthew Pruden well in his new role at the Barnes Foundation. A search is underway for additional preparators.

Education: The Museum celebrated the promotion of Julie Dweck to Mellon Curator of Academic Engagement, welcomed Veronica White as curatorial assistant for academic programs, and wished former Mellon Curatorial Fellow for Academic Programs Jody Seasonwein well in her new



role as senior curator of Western art at the Jordan Schnitzer Museum of Art at the University of Oregon.

Finance and Operations: We welcomed Joseph Hooker as a facility assistant while we said goodbye to facility assistants Christopher Wood and Jaime Salcedo and Museum Store assistant Alicia Kessel. We welcomed Salvatore Caputo as the new security operations manager, and long-serving security officer Julia Davila was promoted to head Art Museum security supervisor following the departure of Tracy Craig. We welcomed new security officers Jeffrey Drozd, William Johns, David Santoro, and Elisha Tard and said farewell to Donald Hargraves, Leon Kelly, and Marcel Lemar.

Information and Technology: Sarah Brown joined the Museum as a new collections information associate, while new collections cataloguer Allen Chen will be responsible for photographing and cataloging photographs by Minor White in support of the Museum's Collections Stewardship Grant in this area. This year saw a transition in our media resources associate from Karen Richter to Marci Lewis. As the fiscal year ended, the Museum was close to appointing a new manager of technology and information systems.

Institutional Advancement: This year saw several changes as we reassessed the Museum's fundraising needs and goals and the skill sets and experience needed in the individuals charged with meeting the Museum's fundraising needs. These changes included the arrival of new manager of foundation and government relations Courtney Lacy; the appointment of Deborah Koenigsberg as development associate for donor relations; and the departure of Marcelle Austin. We are currently searching for a new manager of annual and corporate support.

The Museum also welcomed Landon Viney as the new museum assistant following the departure of Michelle Brown and is searching for a new graphic design assistant following the departure of Kyle Palmer.



“One of the best university art museums in the world.”

—FODOR'S TRAVEL





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“The quantity and quality of the art collections is mind blowing. . . . Amazingly, this museum is free—every day. The location is also delightful, in the heart of the Princeton U. campus. Beautiful, in every way.”

—MUSEUM VISITOR FROM VANCOUVER, CANADA



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Exhibitions



Alexander Calder 1967

January 15–October 28, 2014

James Steward, Director

Alexander Calder (1898–1976) is best known as the originator of the mobile, but his stationary sculptures called “stables” are among the works that place him as one of the most important sculptors of the twentieth century. Highlighting two landmark works from 1967, *Man* and *The Kite that Never Flew*, on loan from the Doris and Donald Fisher Collection, this installation revealed how Calder’s work in sheet metal is among his most lasting achievements.

Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell

May 24–October 5, 2014

Kelly Baum, Haskell Curator of Modern and Contemporary Art

Drawn from the collection of Preston H. Haskell III, Class of 1960, this exhibition explored the role of process and mark-making in abstract painting from the latter half of the twentieth century. It featured works by Willem de Kooning, Jean Dubuffet, Helen Frankenthaler, Hans Hofmann, Franz Kline, Morris Louis, and Mark Rothko, among others. A portion of the exhibition was devoted to artists who examine abstraction and mark-making self-consciously, with a considerable degree of irony, and who question the notions of authenticity and expression, including Jack Goldstein, Robert Rauschenberg, and Gerhard Richter.

Lee Bontecou: Drawn Worlds

June 28–September 21, 2014

Organized in cooperation with the Menil Collection, Houston

Michelle White, Curator, The Menil Collection
Kelly Baum, Haskell Curator of Modern and Contemporary Art

Spanning more than fifty years, the career of American artist Lee Bontecou (b. 1931) has been defined by her sculptures of fiberglass, cloth, and rubber stretched over metal armatures. Her pioneering work was first shown at Leo Castelli Gallery in New York in 1960 and was praised by the artist Donald Judd as explicitly powerful, awesome, and entirely unique. Less known, her drawings are an equally vital component of her work and a practice that forcefully reveals Bontecou’s importance within the history of art. This exhibition was the first retrospective presentation of Bontecou’s drawings. Spanning the years 1958 to 2012, it showcased the artist’s experimentation with materiality through gesture, mark, and technique, defining her drawing as a separate way of making and seeing.

Chigusa and the Art of Tea in Japan (45)

October 11, 2014–February 1, 2015

Organized in cooperation with the Smithsonian’s Freer Gallery of Art and Arthur M. Sackler Gallery

Louise Cort, Curator of Ceramics, Smithsonian’s Freer and Sackler Galleries
Andrew Watsky, Professor of Japanese Art History, Princeton University

Cary Liu, Curator of Asian Art, and Zoe Song-Yi Kwok, Assistant Curator of Asian Art

This exhibition featured an extraordinary tea-leaf storage jar named Chigusa, which though made in China in the late thirteenth or the fourteenth century, spent the next seven hundred years in Japan, where it acquired the multiple dimensions of its significance. Chigusa’s name, which distinguishes it from all other tea jars, enables us to trace its documentation across the centuries and reveals its status as an unrivaled object within the Japanese tea tradition. Centering on this single object, the exhibition explored the ways of appreciating, displaying, using, and documenting this prestigious Chinese antique turned tea jar, revealing how tea practice in Japan created a performative culture of seeing, using, and ascribing meaning to objects.

Kongo across the Waters (43)

October 25, 2014–January 25, 2015

Organized in cooperation with the Samuel P. Harn Museum of Art, University of Florida, and the Royal Museum for Central Africa, Tervuren, Belgium

Susan Cooksey, Curator of African Art, Harn Museum of Art

Robin Poyner, Professor of Art History, University of Florida

Hein Vanhee, Curator of African Collections, Royal Museum for Central Africa in Tervuren, Belgium

Juliana Dweck, Mellon Curator of Academic Engagement

Kongo across the Waters examined five hundred years of cultural exchange between the Kongo, Europe, and the United States, showing the rise of Kongo as a major Atlantic presence and the transmission of Kongo culture through the transatlantic slave trade into American art. Drawing from the incomparable collections of the Royal Museum for Central Africa in Tervuren, Belgium, including masterpieces that had never before been seen in the United States, this groundbreaking exhibition investigated how the Kingdom of Kongo in West Central Africa evolved over five centuries and contributed to the cultural life of enslaved Africans and their descendants in North America.

The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980 (44)

February 21–June 7, 2015

Co-organized with the Art Institute of Chicago
Katherine A. Bussard, Peter C. Bunnell
Curator of Photography
Alison Fisher, Harold and Margot Schiff
Associate Curator of Architecture and Design,
The Art Institute of Chicago
Greg Foster-Rice, Associate Professor of the
History, Theory, and Criticism of Photography,
Columbia College, Chicago
American cities underwent seismic
transformations in the 1960s and 1970s, from
shifting demographics and political protests
to reshaping through highway-building and
urban renewal. Amid this climate of upheaval,
photographers, architects, activists, performance
artists, and filmmakers turned conditions of
crisis into sites for civic discourse and artistic
expression. A collaboration between the
Art Institute of Chicago and the Princeton
University Art Museum, *The City Lost and
Found* explored photographic and cinematic
responses to the changing fabric of New York,
Chicago, and Los Angeles that contributed to
a reconsideration of cities in popular media
and urban policy during this period.



45

Painting on Paper: American Watercolors at Princeton
June 27–August 30, 2015

Laura Giles, Heather and Paul G. Haaga Jr.,
Class of 1970, Curator of Prints and Drawings
Karl Kusserow, John Wilmerding Curator of
American Art
Watercolors are a distinctive amalgam of
drawing and painting in which line and color
combine to produce effects of unparalleled
nuance and suppleness. The Museum's
esteemed holdings of American watercolors
offer a comprehensive overview of the
nation's rich tradition in watercolor painting.
Practiced by innumerable artists working in
a variety of contexts and styles, the medium
grew in popularity during the nineteenth
century until, after the Civil War, it was
practiced here more widely than in any other
country. *Painting on Paper* comprised rarely
seen highlights from the Museum's collection,
supplemented by loans from the University's
Graphic Arts, Rare Books and Manuscripts,
and Western Americana collections housed in
Firestone Library and from several alumni
and patrons.



46

Collecting Contemporary, 1960–2015: Selections from the Schorr Collection (46)
June 27–September 20, 2015

Kelly Baum, Haskell Curator of Modern
and Contemporary Art
Collecting Contemporary, 1960–2015 featured
approximately twenty prints, paintings,
drawings, and photographs acquired by
Lenore and Herb Schorr, Graduate School
Class of 1963, over the last forty-odd years.
Created by such pioneering artists as Jean-
Michel Basquiat, Justine Kurland, Nick Mauss,
Elizabeth Murray, James Rosenquist, and
Andy Warhol, these works served as double
portraits, representing the Museum's long-
standing relationship with Herb and Lenore
Schorr, one based on a shared commitment
to modern and contemporary art, while
reconstructing different but overlapping
artistic communities—bands of cohorts who
left indelible imprints on the art worlds of
their day. All the works in the exhibition had
either been donated to the Museum by
the Schorrs or had been on long-term loan
to Princeton for twenty-five years.

Publications

Books and Journals

The Museum's scholarly publications support the Museum's mission to educate, challenge, and inspire its audiences through exposure to the world of art. Produced by the Department of Publishing and Communications, the Museum's books are distributed worldwide through a partnership with Yale University Press; the Record is available through EBSCO, Swets, and WT Cox Subscriptions, and electronically through JSTOR.



The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980

Published October 2014

By Katherine A. Bussard, Alison Fisher, and
Greg Foster-Rice, with contributions by
Ken D. Allan, Eric Avila, Beatriz Colomina,
Dana Cuff, Josh Glick, Brynn Hatton, Craig
Lee, Paula J. Massood, Timothy Menzel,
Mariana Mogilevich, Max Page, Erin Reitz,
David Sadighian, Joshua Shannon, Jacqueline
Stewart, Lawrence J. Vale, Leslie Wilson, and
Rebecca Zorach
272 pages, 8 3/4 x 10 3/4 inches
200 color and 150 black-and-white illustrations
Project editor: Anna Brouwer
Designer: Project Projects, New York
Printer: F&W Druck- und Mediencenter
GmbH, Kienberg, Germany



Record of the Princeton University Art Museum

Published March 2015

Vol. 73 (2014)
Essays by Martin Kemp, Norman Muller,
Miguel Hermosa Cuesta, and Betsy J. Rosasco
Acquisitions of the Princeton University
Art Museum 2013
68 pages, 8 1/2 x 10 3/4 inches
61 color and 7 black-and-white illustrations
Project editor: Janet Rauscher
Designer: Bruce Campbell
Printer: Brilliant Graphics, Exton, Pennsylvania

Interpretive Materials

Working closely with colleagues in curatorial and education, the editorial and graphic design staff has edited, designed, and produced graphics, interpretive materials, and object labels for seven temporary exhibitions and roughly two dozen gallery rotations, including the reinstallation of portions of the Asian galleries and the entirety of the ancient Americas galleries. The following printed gallery guides were also produced:

“Self-Guided Tour: The Director’s Dozen”

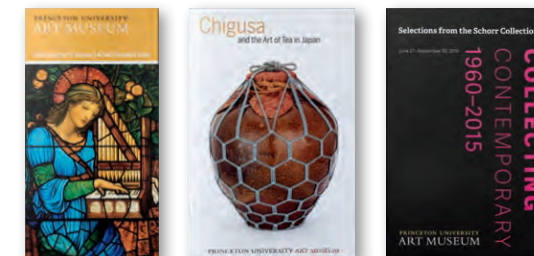
By James Christen Stewart
Published September 2014

“Chigusa and the Art of Tea in Japan”

By Louise Allison Cort and Andrew M. Watsky
Published October 2014

“Collecting Contemporary, 1960–2015: Selections from the Schorr Collection”

By Kelly Baum
Published June 2015



Magazine

The Museum's quarterly magazine is mailed to approximately 1,800 members, other individuals, and institutions and is offered free to visitors at the Museum entrance in a print run that averages approximately 8,000 copies per issue.
Project editor: Anna Brouwer
Designer: Lehze Flax
Printer: Brilliant Graphics, Exton, Pennsylvania



Informational and Promotional Publications

In addition to the pieces listed above, the Publishing and Communications staff produces the annual report, brochures, event invitations, educational materials, signage, and large-scale graphics, as well as all advertisements, banners, and other promotional materials. This year saw the reconceptualization and redesign of the Museum's core suite of promotional brochures and visitor guides.



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51



48



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52



53

African Art

Areogun of Osi-Ilorin (Nigerian, 1885–1954), *Bowl (Opon Igede Ifa)*, before 1923. Wood and organic materials, h. 58.4 cm, diam. 43.2 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (20158 a–b)

Possibly Bamileke artist, West or Northwest Province, Cameroon, *Elephant mask*, early 20th century. Cloth, raffia, fiber, and glass beads, h. 87.6 cm, w. 22.9 cm, l. 38.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-41)

Grassfields artist, Cameroon, *Feathered headdress*, 20th century. Tail feathers of the African grey parrot, blue trade cloth, string, and bamboo, w. 27.9 cm, d. 38.1 cm. Gift from the Holly and David Ross Collection (2015-3) (53)

Grassfields artist, Cameroon, *Headdress*. Wood, hair, string, 43.2 x 26.7 x 16.5 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2015-6)

Kuba artist, Democratic Republic of the Congo, *Camwood block*, 20th century. Wood, 33.5 x 11 x 3.9 cm. Gift of Perry E. H. Smith, Class of 1957 (2014-34)

Kuba artist, Democratic Republic of the Congo, *Cosmetics box*, 20th century. Wood, 6.1 x 10.1 x 17.5 cm. Gift of Perry E. H. Smith, Class of 1957 (2014-35 a–b)

Kuba artist, Democratic Republic of the Congo, *Neck rest*, 20th century. Wood, 11.5 x 31.7 x 8.9 cm. Gift of Perry E. H. Smith, Class of 1957 (2014-36)

Kuba artist, Democratic Republic of the Congo, *Bowl*, 20th century. Ceramic, h. 7.5 cm, diam. 24.6 cm. Gift of Perry E. H. Smith, Class of 1957 (2014-37)

Kuba artist, Democratic Republic of the Congo, *Bowl*, 20th century. Ceramic, h. 9.0 cm, diam. 27.2 cm. Gift of Perry E. H. Smith, Class of 1957 (2014-38)

Kuba artist, Democratic Republic of the Congo, *Cosmetics box*, 20th century. Wood, 4 x 33.8 x 6.6 cm. Gift of Perry E. H. Smith, Class of 1957 (2014-39 a–b)

Kuba artist, Democratic Republic of the Congo, *Box with razor*, 20th century. Wood and metal, 5.4 x 28.8 x 7.2 cm (box); l. 18.0 cm, w. 2.9 cm (razor). Gift of Perry E. H. Smith, Class of 1957 (2014-40 a–c)

Ismail Tita Mbohohou (Cameroonian), *Genealogy*, after 1933. Ink and pencil on paper, 35.6 x 50.8 x 3.2 cm (framed). Gift from the Holly and David Ross Collection (2015-4)

Mende artist, Sierra Leone or Liberia, *Helmet mask (Ndoli jowe)*, late 19th–20th century. Wood, cloth, and metal, 35.6 x 22.9 x 27.9 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2015-7)

Sura artist, Nigeria, *Mask*. Wood, pigment, coal tar, 63.5 x 22.9 x 17.8 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2015-5)

American Art

Thomas Eakins (American, 1844–1916), *Écorché—Relief of a Horse (Josephine)*, modeled ca. 1882; cast 1979. Bronze, 56.5 x 63 x 63.5 cm. Gift of Sue K. and Stuart P. Feld, Class of 1957 (2014-120)

Erastus Salisbury Field (American, 1805–1900), *Josiah B. Woods Jr.*, ca. 1838. Oil on linen, 129.5 x 81.9 cm. Gift of Christine Woods Kitto (2014-89) (54)

Marsden Hartley (American, 1877–1943), *Blue Landscape*, 1942. Oil on board, 40.6 x 50.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2015-6679)



54

Ancient, Byzantine, and Islamic Art

Greek, Attic, attributed to the Bowdoin Painter, ca. 480 B.C., *Attic red-figure lekythos: Eros riding a dolphin and playing the flutes (auloi)*. Ceramic, h. 18.1 cm, diam. 7 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection (2014-33)

Roman, 1st century A.D., after a Greek Hellenistic original, late 3rd–early 2nd century B.C., *Torso of Venus/Aphrodite*. Parian marble, 35 x 19 x 33 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-42) (55)

Art of the Ancient Americas

Early Horizon, Tembladera, Middle Jequetepeque valley, North coast, Peru, *Long-necked bottle with deity face*, 900–600 B.C. Ceramic with postfired red, yellow, and black paint, h. 27 cm, diam. 13.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-48)

Comala, Late Formative, Colima, Mexico, Mesoamerica, *Vessel in the form of two ducks*, 200 B.C.–A.D. 200. Ceramic with black and red slips, 16.5 x 25.4 x 23.3 cm. Museum purchase, David L. Meginnity, Class of 1958, Fund (2014-49)

Paracas, Early Horizon, South coast, Peru, Andes, *Fragment of a headband*, 100 B.C.–A.D. 200. Dyed cotton, 4.5 x 42 cm (approx.). Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2015-15)

Mochica, Early Intermediate (Moche I/II), North coast, Peru, Andes, *Stirrup-spout vessel in the form of a toad*, A.D. 100–250. Ceramic, 18.4 x 11.4 x 16.5 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection (2015-14)

Late Okvik or OBS I/II transition, *Harpoon head*, A.D. 300–500. Walrus ivory and slate, 1.7 x 2.6 x 10.5 cm. Gift of Ronald Nasser, New York (20141-61)

Nasca, Early Intermediate (Middle Nasca), South coast, Peru, Andes, *Male figure wearing striped tunic*, A.D. 330–430. Ceramic with polychrome slip, 22.2 x 9 x 5.5 cm. Museum purchase, Mary Trumbull Adams Art Fund (2015-13)



55

Old Bering Sea II, said to be from the Gambell Site, St. Lawrence Island, Alaska, *Toggle*, A.D. 400–800. Walrus ivory, w. 2.2 cm (max), l. 8.2 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2014-55)

Maya, Late Classic, Jaina, Northern lowlands, Campeche, Mexico, *Plaque depicting a seated lord*, A.D. 600–800. Queen Strombus (strombus gigas) with (modern) red paint highlighting incisions, 11.5 x 5.8 x 0.8 cm. Museum purchase, Mary Trumbull Adams Art Fund and gift of Gillett G. Griffin (2014-54)



56

Punuk or Western Thule, St. Lawrence Island, Bering Strait, Alaska, *Small needle case*, A.D. 800–1800. Walrus ivory, w. 3.5 cm, l. 4.4 cm. Gift of Ronald Nasser (2014-160)

Salado, Roosevelt Red Ware, Cliff polychrome, Tonto Basin, Gila County, Arizona, *Bowls*, A.D. 1300–1450. Ceramic with red, black, and white slips. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2014-57, 2014-70, 2014-79, 2014-80)

Salado, Roosevelt Red Ware, Gila polychrome, Tonto Basin, Gila County, Arizona, *Bowls and Jars*, A.D. 1300–1450. Ceramic with red, black, and white slips. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2014-58–69, 2014-71–78)

Inka, Late Horizon, Central highlands, Peru, Andes, *Ceremonial knife (tumi) with figural finial*, A.D. 1470–1532. Cast copper-tin alloy (handle and finial); silver (blade), with small percentage of gold; malachite, spondylus, and mussel shell inlay, 20 x 18.4 x 5.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-47) (56)

46 Asian Art

Chinese, Qing dynasty (1644–1912), Qianlong reign period (1736–1795), Yan Hongzi (18th century), *Seven Sages of the Bamboo Grove (Zhulin qixian)*. Handscroll; ink on paper, 33.3 x 67.6 cm. Gift of Professor Yü Ying-shih and Monica Yu in memory of Professor Hsieh-chung Yu (2014-121)

Chinese, Qing dynasty (1644–1912), Signed Zheng Xie (1693–1765), *Orchids*, 1754. Hanging scroll; ink on paper, 124.9 x 37.1 cm. Gift of Hsiao-lan Mote (2014-128)

Chinese, Qing dynasty (1644–1912), Jiaqing reign period (1796–1820), Qian Kai (1760–1812), *Bamboo: Rooted in Clouds, Enduring as Jade*, 1800. Hanging scroll; ink on paper, 95.6 x 28.3 cm. Gift of Hsiao-lan Mote (2014-127)

Chinese, Modern period (1912–present), James C. Lo Workshop, *Banquet scene*, copy of Middle Tang dynasty wall painting from Cave 25, Yulin Caves, Anxi, Gansu province, 1958–63. Ink and color on paper, 101.2 x 64.3 cm. Gift of Lucy L. Lo (2014-119)

Chinese, Modern period (1912–present), *Vanity stand*, ca. 1968. Painted wood and silvered glass, 69.8 x 41 x 14.3 cm. Gift of Alfreda Murck, Graduate School Class of 1995 (2015-6731)

Qiu Deshu (Chinese, born 1948), *Origins: Substance, Naturalness, Consciousness #15*, 1985. Lianshi paper, bast paper, and ink, 112.5 x 126.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-81)

Wang Mansheng (Chinese, born 1962), *Sound in the Mountains*, 2010. Ink, walnut ink, and color on cardboard, 30.5 x 25.4 cm. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2014-150)

Tai Xiangzhou (Chinese, born 1968), *Landscape*, from the *Genesis* series, 2012. Ink on silk, 103 x 61 cm. Gift of Shao-Fang Wang (2014-146)

Japanese, Keichō period (1596–1614), *Satsuma tea caddy (chaire)*, 1596–1614. Glazed stoneware, h. 10 cm, diam. 5.3 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-90)

Japanese, Edo period (1600–1868), *Large Seto tea caddy (chaire)*, 17th century. Glazed stoneware, h. 12.4 cm, diam. 8 cm; box: 16.5 x 10 x 10 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-92) (58)



57

Japanese, Edo period (1600–1868), *Seto tea caddy (chaire) called "Kakine,"* 17th century. Glazed stoneware, h. 8.5 cm, diam. 6.5 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-96)

Japanese, Edo period (1600–1868), *Pleasures at Itsukushima Shrine*, 17th–18th century. Six-fold screen; ink, color, gold, and gold leaf on paper, 153 x 353.1 cm. Gift of Dr. Jack M. Dodick (2014-100)

Japanese, Edo period (1600–1868), Ike Taiga (1723–1776), *Plum Blossoms*, mid-18th century. Hanging scroll; ink on paper, 27.8 x 51 cm (painting). Gift of Kurt Gitter and Alice Yelen (2014-83)

Japanese, Edo period (1600–1868), *Tamba-style tea caddy (chaire)*, 18th–early 19th century. Glazed stoneware, h. 7 cm, diam. 6.9 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-91)



58

Japanese, Edo period (1600–1868), *Tea caddy (chaire) with impressed floral pattern*, 18th–19th century. Glazed stoneware, h. 9 cm, diam. 7.2 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-94)

Japanese, Edo period (1600–1868), *Takatori tea caddy (chaire)*, 18th–19th century. Glazed stoneware, h. 7.2 cm, diam. 6 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-97)

Japanese, Edo period (1600–1868), Utagawa Toyokuni I (1769–1825), *Portrait of a high-ranking samurai*, ca. 1803. Hanging scroll; ink and color on silk, 42.9 x 65.1 cm (painting). Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund and Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2014-44) (57)

Japanese, Edo period (1600–1868), *Oviform tea caddy (chaire)*, 19th century. Glazed stoneware, h. 7 cm, diam. 6.5 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-93)

Japanese, Edo period (1600–1868), *Tea caddy (chaire) with handles*, 19th century. Glazed stoneware, 9.8 x 6.8 x 6.5 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-95)

Japanese, Taishō to Shōwa period (1912–1989), Kamisaka Sekka (1866–1942), *Noh Scene: Sōshiriai (Komachi and the Forged Entry)*, 1920–30. Hanging scroll; ink and color on silk, 113.2 x 26.5 cm (painting). Gift of Kurt Gitter and Alice Yelen (2014-84)

European Painting and Sculpture

Giuseppe Maria Mazza (Italian, 1653–1741), or follower, *Noli Me Tangere*, ca. 1710–30. Terracotta, 59 x 59 x 14 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-43) (59)

Sir Joshua Reynolds (British, 1723–1792), *The Infant Hercules*, ca. 1785–89. Oil on millboard, 25.5 x 21 cm. Museum purchase, Surdna Fund (2014-52)

Attributed to Théodore Rousseau (French, 1812–1867), *Landscape*. Oil on wood panel, 23.8 x 32.6 cm. Gift of Michael Rips, Class of 1976 (2014-156)

Johann Friedrich Waldeck (French, 1766–1875), *The Artist Carried in a Sillero over the Chiapas from Palenque to Ocosingo, Mexico*, ca. 1833. Oil on wood panel, 49.2 x 41.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-147)

Modern and Contemporary Art

El Anatsui (Born in Ghana, 1944; based in Nigeria), *Another Place*, 2014. Found aluminum and copper wire, 283.2 x 284.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2015-6689) (60)

Stephanie H. Bernheim (American, born 1940), *HS Visits NE (Holly Solomon visits New England)*, 1981. Acrylic on wire, 76.2 x 104.1 x 7.6 cm. Gift of Dr. Ralph Wharton (2014-85)

Jacques Carelman (French, 1929–2012), *Typewriter for Egyptologist, Prototype*, 1968–74. 14.5 x 23 x 27 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2014-148)

Jacques Carelman (French, 1929–2012), *Typewriter for Egyptologist, Design*, 1968–74. Ink on paper, 12.2 x 18.8 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2014-149)



59

Guerrilla Girls (founded in New York City, 1985), *Guerrilla Girls' Compleat Upgrade*, 2010–14. Mixed media. Museum purchase, the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2015-21.1-14)

Clement Meadmore (American, 1929–2005), *Clench*. Painted Cor-Ten steel, 76.2 x 91.4 x 94 cm. Gift of Monte Wallace, Class of 1953 (2014-152)

Edward Melcarth (American, 1914–1973), *Salerno: Italian Train, Morning*. Oil on canvas, 127 x 127 cm. Given by his family in memory of Malcolm S. Forbes, Class of 1941 (2014-101)

Edward Melcarth (American, 1914–1973), *The Surveyor*. Gouache on wove paper, 50.2 x 33 cm. Given by his family in memory of Malcolm S. Forbes, Class of 1941 (2014-102)



60

Victoria Morton (Scottish, born 1971), *Night Geometry*, 2002. Diptych; oil on canvas, 260.3 x 410.2 cm (overall). Gift of Patti and Frank Kolodny (2014-155 a–b)

My Barbarian (American, founded 2000), *Universal Declaration of Infantile Anxiety Situations Reflected in the Creative Impulse*, 2013. HD color video with sound; duration: 29 minutes, 2 seconds. Museum purchase, Fowler McCormick, Class of 1921, Fund (2015-18)

Howardena Doreen Pindell (American, born 1943), *Untitled*, 1977. Acrylic, paper, glitter, sequins, and string on canvas, 212.1 x 251.5 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2015-6687)

Howardena Doreen Pindell (American, born 1943), *Untitled #3*, 1975. Ink on paper collage, 16.5 x 17.1 cm. Museum purchase, Laura P. Hall Memorial Fund (2015-6688)

Milton Resnick (American, 1917–2004), *4*, 2002. Acrylic on paper, 76.5 x 56.5 cm. Gift of Stephanie H. Bernheim (2014-82)

Zilia Sánchez (born in Havana, 1926; lives and works in San Juan, Puerto Rico), *Amazons*, from the *Topologies* series, 1978. Acrylic on canvas, 109.2 x 177.8 x 27.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-53)

Pádraig Timoney (Irish, born 1968), *Come Sono Fatti I Vulcani*, 1994. Triptych; ink and pigment on canvas, 71.5 x 370 cm. Gift of Patti and Frank Kolodny (2014-153 a–c)

Gert and Uwe Tobias (Romanian, born 1973), *Untitled (GUT/0411)*, 2006. Color woodcut, 219.7 x 189.9 cm. Gift of James J. Hyman, Class of 1980, and Family (2014-109)

Sophie von Hellerman (German, born 1975), *Raging Against a Myth*, 2005. Diptych; acrylic on canvas, 179 x 140 cm (a), 201 x 288 cm (b). Gift of Patti and Frank Kolodny (2014-154 a–b)

Photography

Berenice Abbott (American, 1898–1991), *Untitled*, ca. 1940. Gelatin silver print, 24.6 x 19.7 cm (image); 25.1 x 20 cm (sheet). Gift of Michael Rips, Class of 1976 (2014-158)

Frances Stebbins Allen (American, 1854–1941) and Mary Electra Allen (American, 1858–1941), *Broughton's Pond*, 1910. Platinum print, 20.7 x 15.8 cm (image); 21.5 x 16.4 cm (sheet). Gift of David B. Long in honor of H. Kels Swan (2014-123)

Frances Stebbins Allen (American, 1854–1941) and Mary Electra Allen (American, 1858–1941), *Night before Christmas*, ca. 1900. Platinum print, 15.9 x 20.8 cm. Gift of David B. Long in honor of H. Kels Swan (2014-124)

Tina Barney (American, born 1945), *Paul and Alexa*, 1989, printed May 2000. Chromogenic print, 76.2 x 101.6 cm. Gift of J. Michael Parish, Class of 1965 (2014-129)

Stephanie H. Bernheim (American, born 1940), *Rdstrp*, 2014. Inkjet print, 32.3 x 43 cm (image); 33 x 48.3 cm (sheet). Gift of Dr. Ralph Wharton (2014-86)

David Graham (American, born 1952), *Silos and Sheds, Maumee, Ohio*, printed 1988. Chromogenic print, 19.6 x 24.6 cm (image); 20.3 x 25.4 cm (sheet). Gift of David B. Long in honor of Katherine A. Bussard (2014-87)

David Graham (American, born 1952), *Delgadillo's Snow Cap, Seligman, Arizona*, printed 2001. Chromogenic print, 48.8 x 48.7 cm (image); 57.9 x 50.8 cm (sheet). Gift of David B. Long in honor of Katherine A. Bussard (2014-88)

Andreas Gursky (German, born 1955), *Shanghai*, 2000. Chromogenic print, 249.5 x 159.3 cm. Gift of Joshua Ross, Class of 1997, and Sara Ross (2014-130)

Alen MacWeeney (American, born in Ireland, 1939), *Benedictine Monk, Glenstal Abbey, Limerick*, 1962. Inkjet print, 26.9 x 26 cm (image); 44.1 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-143)

Alen MacWeeney (American, born in Ireland, 1939), *The Conor Pass, Kerry*, 1965. Inkjet print, 17.2 x 26 cm (image); 44.3 x 32.8 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-139)

Alen MacWeeney (American, born in Ireland, 1939), *Desolate Landscape, Donegal*, 1965. Inkjet print, 17.2 x 26 cm (image); 44.4 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-137)

Alen MacWeeney (American, born in Ireland, 1939), *Farming Family, Sligo*, 1965. Inkjet print, 17.3 x 26 cm (image); 44.1 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-140)

Alen MacWeeney (American, born in Ireland, 1939), *Holy Well, Galway*, 1965. Inkjet print, 26.7 x 26 cm (image); 44.4 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-141)

Alen MacWeeney (American, born in Ireland, 1939), *Man at Seapoint, Dublin*, 1965. Inkjet print, 17.3 x 26 cm (image); 44.4 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-138)

Alen MacWeeney (American, born in Ireland, 1939), *Old Man in a Field, Sligo*, 1965. Inkjet print, 26 x 26 cm (image); 44.4 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-142)

Alen MacWeeney (American, born in Ireland, 1939), *Old Woman and Child, Dublin*, 1965. Inkjet print, 29.2 x 26.1 cm (image); 44.4 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-135)

Alen MacWeeney (American, born in Ireland, 1939), *Ruined House, Donegal*, 1965. Inkjet print, 25.8 x 26 cm (image); 44.4 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-144)

Alen MacWeeney (American, born in Ireland, 1939), *Sheep and Crow, Sligo*, 1965. Inkjet print, 17.7 x 26 cm (image); 44.4 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-136)

Alen MacWeeney (American, born in Ireland, 1939), *Sheepdog and Turf, Bloody Foreland, Donegal*, 1965. Inkjet print, 25.8 x 26 cm (image); 44.4 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-133)

Alen MacWeeney (American, born in Ireland, 1939), *Young Woman, Brackenstown House, Dublin*, 1965. Inkjet print, 27 x 26 cm (image); 44.4 x 32.8 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-145)

Alen MacWeeney (American, born in Ireland, 1939), *Policeman, Man and Priest, Rathmines, Dublin*, 1966. Inkjet print, 17.3 x 26.1 cm (image); 44.7 x 32.8 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-132)

Alen MacWeeney (American, born in Ireland, 1939), *Public House Snug, Dublin*, 1986. Inkjet print, 20.1 x 26 cm (image); 44.4 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-134)

Illustrations by Alen MacWeeney (American, born in Ireland, 1939), Poems by W. B. Yeats (Irish, 1865–1939), *Under the Influence*, 2013. Handbound volume with 14 inkjet prints, 45.5 x 36.3 x 3.3 cm (closed). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2014-131)

Joel Meyerowitz (American, born 1938), *Bay/Sky*, 1983. Chromogenic print, 19.4 x 24.5 cm (image); 20.2 x 25.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2014-110)

Joel Meyerowitz (American, born 1938), *Bay Sky Series*, 1984. Chromogenic print, 19.4 x 24.4 cm (image); 27.8 x 35.6 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2014-112) (61)

Joel Meyerowitz (American, born 1938), *Bay Sky Series*, 1984. Chromogenic print, 19.4 x 24.4 cm (image); 27.9 x 35.5 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2014-115)

Joel Meyerowitz (American, born 1938), *Bay Sky Series*, 1984. Chromogenic print, 19.4 x 24.4 cm (image); 27.9 x 35.5 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2014-117)

Joel Meyerowitz (American, born 1938), *Still Life, Wellfleet Woods*, 1984. Chromogenic print, 24.4 x 19.4 cm (image); 25.5 x 20.3 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2014-118)

Joel Meyerowitz (American, born 1938), *Bay Sky Series*, 1985. Chromogenic print, 19.4 x 24.4 cm (image); 27.9 x 35.5 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2014-114)

Joel Meyerowitz (American, born 1938), *Bay Sky Series*, 1985. Chromogenic print, 19.4 x 24.4 cm (image); 27.9 x 35.5 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2014-116)

Joel Meyerowitz (American, born 1938), *Irons, Provincetown*, 1985. Chromogenic print, 24.4 x 19.4 cm (image); 35.5 x 27.8 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2014-113)

Joel Meyerowitz (American, born 1938), *Doorway, Dusk*, 1989. Chromogenic print, 19.4 x 24.4 cm (image); 20.3 x 25.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2014-111)

Carl Mydans (American, 1907–2004), *Finnish Wounded, Russo/Finnish War (The Winter War)*, 1939–40. Gelatin silver print, 26.7 x 34.3 cm. Gift of Marthe M. Smith (2014-151)



61

Wallace Nutting (American, 1861–1941), *Colonial Interior Scene, Girl at Table*, ca. 1900–1905. Gelatin silver print, with applied coloring, 30.5 x 25.4 cm. Gift of David B. Long in honor of Henry Chapman Mercer (2014-122)

Robert Polidori (Canadian, born 1951), *Cabinet intérieur de Madame Adélaïde, (56 C) CCE.01.058, Corps Central – R.d.C, Château de Versailles*, 1986. Chromogenic print from a digital file, 132 x 103.3 cm (image); 152.4 x 127 cm (sheet). Gift of Wai Wah Chin, Graduate School Class of 2002, and George S. Lee (2014-98)

Robert Polidori (Canadian, born 1951), *Élisabeth-Philippine-Marie-Hélène de France, dite Madame Élisabeth, MV 7332, by Adélaïde Labille-Guiard, 1788. Chambre du Capitaine des Gardes, (29) CCE.01.065, Corps Central – R.d.C, Château de Versailles, France*, 2005. Chromogenic print from a digital file, 132 x 104.7 cm (image); 152.4 x 127 cm (sheet). Gift of Wai Wah Chin, Graduate School Class of 2002, and George S. Lee (2014-99) (62)

Fazal Sheikh (American, born 1965), *Bhajan Ashram, Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm. Gift of Emmet and Edith Gowin (2014-105)

Carl Mydans (American, 1907–2004), *Finnish Wounded, Russo/Finnish War (The Winter War)*, 1939–40. Gelatin silver print, 26.7 x 34.3 cm. Gift of Marthe M. Smith (2014-151)

Fazal Sheikh (American, born 1965), *Jamuna Sarkar*, 2005. Inkjet print, 65 x 54 x 3.5 cm. Gift of Emmet and Edith Gowin (2014-103)

Fazal Sheikh (American, born 1965), *Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm. Gift of Emmet and Edith Gowin (2014-104)

Fazal Sheikh (American, born 1965), *Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm. Gift of Emmet and Edith Gowin (2014-106)

Fazal Sheikh (American, born 1965), *Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm. Gift of Emmet and Edith Gowin (2014-107)

Fazal Sheikh (American, born 1965), *Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm. Gift of Emmet and Edith Gowin (2014-108)

Arthur Tress (American, born 1940), *Open Space in the Inner City*, 1971. Portfolio of photomechanical prints, 36.8 x 28.6 x 2.5 cm (case); 35.3 x 28 cm (each sheet). Gift of David Knaus (2015-20)

Roman Vishniac (American, born Russia, 1897–1990), *Sighet [Transylvania]*. Gelatin silver print, 33.9 x 26.3 cm (image); 35.2 x 28.1 cm (sheet). Gift of Michael Rips, Class of 1976 (2014-157)



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Drawings

Workshop of Athanasios and Georgios Athanasios (Greek, active first half of the 19th century), *Ninety-three drawings (anthivola) in the Byzantine tradition*, 19th century. Pen and ink and colored washes on laid paper, dimensions variable: 10 x 10 cm to 51.6 x 26 cm. Laura P. Hall Memorial Fund (2015-2.1-93)

John Downman (British, 1750–1824), *The Determined Widow Mrs. Croad and Her Only Daughter*, 1806. Watercolor, colored chalks and stump over graphite, heightened with white gouache, on thin wove paper, 88.2 x 66 cm. Museum purchase, Surdna Fund (2015-17)

Johann Matthias Kager (German, 1575–1634), *The Martyrdom of Saint Kolomann*, ca. 1627. Pen and black ink with brush and brown wash over black chalk, heightened with white gouache, on light brown laid paper, with incising, 19.8 x 15.2 cm. Museum purchase, Laura P. Hall Memorial Fund (2014-46)

Peter Schmidt von Lichtenberg (German, 1585–after 1620), *Saint Jerome in the Wilderness*, 1618. Black chalk with pen and dark brown ink, brown and gray wash on cream laid paper, 41.9 x 32.1 cm. Museum purchase, Mary Trumbull Adams Art Fund and Laura P. Hall Memorial Fund (2015-1)

Nicolaes Maes (Dutch, 1634–1693), *Isaac Blessing Jacob (recto); Study for the Sacrifice of Isaac (verso)*, ca. 1653–55. Red chalk, pen and brown ink, and brown wash with red chalk framing lines (recto); brush and brown ink (verso) on cream laid paper, 12.4 x 11.1 cm. Museum purchase, Felton Gibbons Fund and Laura P. Hall Memorial Fund (2014-50)



63

Giovanni Battista Piranesi (Italian, 1720–1778), *A Standing Man at Work, His Hands on the Edge of a Table*, 1760–69. Pen and brown ink on heavy cream laid paper, 21.6 x 9.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Ethan O. Meers, Class of 2003, and Anne S. Bent Acquisition Fund (2014-51)

Prints

Barthel Beham (German, 1502–1540), *The Miser and the Miscarriage*, ca. 1520–1525. Engraving, 7.9 x 5.2 cm (plate); 8.4 x 5.6 cm (sheet). Gift of Monroe Warshaw (2014-162)

John Stockton DeMartelly (American, 1903–1979), *Blue Valley Fox Hunt*, 1937. Lithograph, 32.5 x 41.8 cm (image); 35.5 x 45.9 cm (sheet). Gift of Morley and Jean Melden (2014-125)

Henri Fantin-Latour (French, 1836–1904), *The Capture of Troy: Act III, the Ghost of Hector (La Prise de Troie: Acte III, Apparition d'Hector)*, ca. 1880. Lithograph on chine collé, 32.4 x 39 cm (image); 46 x 61 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2015-19)

Thomas Frye (Irish, ca. 1710–1762), *Man Wearing a Turban*, 1760. Mezzotint on cream laid paper, 50.4 x 35 cm (plate); 54.7 x 37.8 cm (sheet). Museum purchase, Surdna Fund (2015-10)

Ernst Ludwig Kirchner (German, 1880–1938), *Taunus Fir Trees (Taunustannen)*, 1916. Lithograph on bright yellow wove paper, 59.2 x 50 cm (image); 67.7 x 56 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2015-12)

Édouard Manet (French, 1832–1883), *The Execution of Maximilian*, 1868. Lithograph on cream chine collé, 33.4 x 43.4 cm (image); 40 x 57.3 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund and Felton Gibbons Fund (2014-56) (63)

Claude Randon (French, ca. 1674–1704), *Laocoön*, from *Raccolta di statue antiche e moderne*, 1704. Engraving, 33.8 x 23.8 cm (plate); 46.2 x 33.2 cm (sheet). Gift of Christopher Moss, Graduate School Class of 1988 (2014-126)

Kiki Smith (American, born 1954), *Born*, 2002. Color lithograph, 172.7 x 142.2 cm. Museum purchase, Felton Gibbons Fund (2014-45)

Kara Walker (American, born 1969), *The Means to an End . . . a Shadow Drama in Five Acts*, 1995. Hard-ground etching and aquatint on five sheets, 83.8 x 64.1 cm (each sheet). Museum purchase, Felton Gibbons Fund (2015-9 a–e) (64)

Peter de Wint (British, 1784–1849), *Cornfields near Tring Station, Hertfordshire*, 1847. Watercolor over graphite on cream wove paper, 22.9 x 66.5 cm. Museum purchase, Surdna Fund (2015-16)



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“Fascinating start to finish.”

—NEW YORK TIMES REVIEW
OF KONGO ACROSS THE WATERS



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Loans

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Loans from the Collections

Moksha: Photography by Fazal Sheikh

Utah Museum of Fine Arts

July 11–November 30, 2014

Fazal Sheikh (American, born 1965), *Bhajan Ashram*. Archival carbon inkjet print on handmade Hahnemuele photo rag 308 g/m2 paper, 54 x 65 x 3.5 cm (framed). Gift of Emmet and Edith Gowin (2013-97)

Fazal Sheikh (American, born 1965), *Bhajan Ashram at Dawn, Vrindavan*. Archival carbon inkjet print on handmade Hahnemuele photo rag 308 g/m2 paper, 54 x 65 x 3.5 cm (framed). Gift of Emmet and Edith Gowin (2013-96)

Fazal Sheikh (American, born 1965), *Bhajan Ashram, Private Prayer, Vrindavan*. Archival carbon inkjet print on handmade Hahnemuele photo rag 308 g/m2 paper, 54 x 65 x 3.5 cm (framed). Gift of Emmet and Edith Gowin (2013-99)

Fazal Sheikh (American, born 1965), *Bhajan Ashram, Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm (framed). Gift of Emmet and Edith Gowin (2014-105)

Fazal Sheikh (American, born 1965), *Jamuna Sarkar*, 2005. Inkjet print, 65 x 54 x 3.5 cm (framed). Gift of Emmet and Edith Gowin (2014-103)

Fazal Sheikh (American, born 1965), *Krishna Icon Sleeping, Vrindavan*. Archival carbon inkjet print on handmade Hahnemuele photo rag 308 g/m2 paper, 54 x 65 x 3.5 cm (framed). Gift of Emmet and Edith Gowin (2013-100)

Fazal Sheikh (American, born 1965), *Prem Dasi*. Archival carbon inkjet print on handmade Hahnemuele photo rag 308 g/m2 paper, 56.5 x 45.5 cm. Gift of Emmet and Edith Gowin (2013-98)

Fazal Sheikh (American, born 1965), *Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm (framed). Gift of Emmet and Edith Gowin (2014-104)

Fazal Sheikh (American, born 1965), *Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm (framed). Gift of Emmet and Edith Gowin (2014-106)

Fazal Sheikh (American, born 1965), *Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm (framed). Gift of Emmet and Edith Gowin (2014-107)

Fazal Sheikh (American, born 1965), *Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm (framed). Gift of Emmet and Edith Gowin (2014-108)

Minor White: Manifestations of the Spirit

J. Paul Getty Museum

July 8–October 19, 2014

Minor White (American, 1908–1976). Gelatin silver prints. The Minor White Archive, Princeton University Art Museum, bequest of Minor White

Cabbage Hill, Oregon, 1941, 18 x 22.9 cm (MWA 41-33)

Copper Creek, Oregon, 1941, 22.7 x 17.7 cm (MWA 41-3) (68)

“Something Died Here,” *San Francisco*, 1947, 22.8 x 17.5 cm (MWA 47-150)

Cedar and Laguna Streets, San Francisco, 1948, 18.9 x 15.6 cm (MWA 48-380)

Gallery Cove, Point Lobos, California, 1948, 9.2 x 11.9 cm (MWA 48-144)

Point Lobos State Park, California, number eight from *Fourth Sequence*, 1948, sequenced 1950, 16.8 x 19.5 cm (MWA 48-155)

The Temptation of Saint Anthony Is Mirrors, 1948. Bound album of thirty-two gelatin silver prints, 27.6 x 25 x 1.4 cm (MWA 48-Temptation)

Tom Murphy, San Francisco, 1948, 12 x 9.8 cm (MWA 48-136)

Car + Bank (San Francisco), 1949, 22.1 x 26.3 cm (MWA 49-67)

Fillmore District, San Francisco, 1949, 15.8 x 12.4 cm (MWA 49-692)

Mission District, San Francisco, 1949, 30.3 x 26.3 cm (MWA 49-85)

Point Lobos State Park, California, number one from *Fourth Sequence*, 1949, sequenced 1950, 18.6 x 23.9 cm (MWA 49-455)

Point Lobos State Park, California, number eight from *Fourth Sequence*, 1949, sequenced 1950, 18.7 x 24 cm (MWA 49-251)



San Francisco, 1949, 34.5 x 26.5 cm (MWA 49-70)

San Francisco, 1949, 26.8 x 21.3 cm (MWA 49-73)

Maimonides Health Center, Bush Street, San Francisco, 1950, 31 x 8.4 cm (MWA 50-25)

Point Lobos State Park, California, number ten from *Fourth Sequence*, 1950, sequenced 1950, 18.5 x 23.7 cm (MWA 50-119)

Point Lobos State Park, California, number eleven from *Fourth Sequence*, 1950, sequenced 1950, 18.6 x 23.7 cm (MWA 50-66)

Maquette for the First Edition of Aperture Magazine, 1952. Graphite drawings, text, and paper, 2.4 x 16.2 x 0.5 cm. Museum purchase, Minor White Archive Fund (u.i. 2013.260.1)

Maquette for the First Edition of Aperture Magazine, 1952. Photographic reproductions, text, and paper, 2.4 x 16.2 x 0.5 cm. Museum purchase, Minor White Archive Fund (u.i. 2013.260.2)

Powell and Market Streets, San Francisco, 1952, 202.2 x 23.7 cm (MWA 52-122)

Two Waves and Pitted Rock (Point Lobos, California), 1952, 18.3 x 23.3 cm (MWA 52-18)

West Bloomfield, N.Y., 1957, 17.8 x 20.6 cm (MWA 57-100)

72 N. Union Street, Rochester, 1958, 24 x 18.7 cm (MWA 58-398)

Shore Acres State Park, Oregon, number four from *Sequence 17: Out of my love for you I will give you back to yourself*, 1959, sequenced 1963, 19.1 x 24.3 cm (MWA 59-105)

Capitol Reef, Utah, number eighteen from *Sequence 17: Out of my love for you I will give you back to yourself*, 1961, sequenced 1963, 18.6 x 23.2 cm (MWA 61-17)

William LaRue, Cape Mears, Oregon, number seventeen from *Sequence 17: Out of my love for you I will give you back to yourself*, 1961, sequenced 1963, 23.6 x 16 cm (MWA 61-36)

Drid Williams, Capitol Reef, Utah, number three from *Sequence 17: Out of my love for you I will give you back to yourself*, 1962, sequenced 1963, 18.6 x 14.6 cm (MAW 62-103.1)

Schoodic Point, Maine, 1969, 20.4 x 27.1 cm (MWA 69-49)

Bristol, Vermont, 1971, 29.3 x 22.6 cm (MWA 71-32B)

Boston, 1974, 21.1 x 26 cm (MWA 74-19.2)



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From Two Arises Three: The Collaborative Works of Arnold Chang and Michael Cherney

Asian Art Museum, San Francisco

July 15, 2014–March 1, 2015

Arnold Chang (Zhang Hong) (American, born 1954) and Michael Cherney (Qiu Mai) (American, born 1969), *After Li Sixun*, 2011. Ink painting and photographic inkjet print on paper, 55.9 x 91.4 cm. Museum purchase, Laura P. Hall Memorial Fund, and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2012-20) (69)

Roman in the Provinces: Art on the Periphery of Empire

Yale University Art Gallery

August 22, 2014–January 4, 2015

McMullen Museum of Art, Chestnut Hill, Massachusetts

February 14–May 31, 2015

Roman, *Stele of Eubolas*, probably 1st–early 2nd century A.D. Somewhat coarse-grained, light gray marble, 20.2 x 29.4 x 1.8 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (2000-92)

Roman, Hadrianic, *Female head*, A.D. 117–138. Large-grained white marble, 24.3 x 17.8 x 22.7 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (2000-51)

Roman, Early Antonine, *Head of a priest of the Imperial cult, possibly from a votive pillar*, ca. A.D. 125–150. Bluish marble, 48.5 x 40.5 x 36 cm. Museum purchase, gift of John B. Elliott, Class of 1951 (y1990-3)

Roman, *Keystone with bust of Tyche in high relief*, early 2nd century A.D. Brown basalt, 34.6 x 40 x 31 cm. Princeton University Archaeological Expedition to Syria, 1904–5 and 1909 (y1930-456)

Roman, Late Antonine, *Colossal female head*, late 2nd century A.D. Large-grained white marble, 36.8 x 27.5 x 27.4 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (2000-50)

Roman, *Grave stele of Helene*, probably 2nd century A.D. Light gray marble with medium-sized crystals and some dark gray inclusions, 12.6 x 10.1 x 2.9 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (2000-94)

Roman, *Bust of a man in a toga*, late 4th century A.D. Chalk, 40.1 x 31.2 x 15.7 cm. Museum purchase (y1943-90)

Full Circle: Works on Paper by Richard Pousette-Dart

Philadelphia Museum of Art

September 13–November 30, 2014

Richard Pousette-Dart (American, 1916–1992), *White Undulation*, 1941–42. Pen and black ink, watercolor, gouache, and oil on heavy wove off-white paper, 78.7 x 58.4 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2008-2)

Hendrick Goltzius: Mythology and Truth

Bowdoin College Museum of Art

September 27, 2014–March 1, 2015

Hendrick Goltzius (Netherlandish, 1558–1617) after Dirck Barendsz. (Dutch, 1534–1592), *The Venetian Wedding*, 1584. Engraving, 42.7 x 73 cm. Bequest of Junius S. Morgan Class of 1888 (x1936-20)

Hendrick Goltzius (Netherlandish, 1558–1617) after Pieter Coecke van Aelst (Flemish, 1502–1550), *The Last Supper*, 1585. Engraving, 27.7 x 36.8 cm. Bequest of Junius S. Morgan, Class of 1888 (x1934-671)

Hendrick Goltzius (Netherlandish, 1558–1617) after Jacob Matham (Dutch, 1571–1631), *Three Fates*, 1587. Engraving, diam. 32.6 cm. Bequest of Junius S. Morgan, Class of 1888 (x1934-688)

Hendrick Goltzius (Netherlandish, 1558–1617) after Bartholomäus Spranger (German, 1546–1611), *The Wedding of Cupid and Psyche*, 1587. Engraving, 43.3 x 85.5 cm. Bequest of Junius S. Morgan, Class of 1888 (x1934-686)

Hendrick Goltzius (Netherlandish, 1558–1617) after Cornelis Cornelisz. van Haarlem (Dutch, 1562–1638), *Companions of Cadmus Devoured by Dragon*, 1588. Engraving on laid white paper, 25 x 31.7 cm. Museum purchase with funds given by David G. Carter, Class of 1945 (x1986-111)

Hendrick Goltzius (Netherlandish, 1558–1617), *The Farnesian Hercules*, ca. 1592, print 1617. Engraving, 40.3 x 29.4 cm. Bequest of Junius S. Morgan, Class of 1888 (x1934-673)

Hendrick Goltzius (Netherlandish, 1558–1617), *Pygmalion and Galatea*, 1593. Engraving, 32.6 x 21.5 cm. Bequest of Junius S. Morgan, Class of 1888 (x1934-687)

Goya: Order and Disorder

Museum of Fine Arts, Boston

October 12, 2014–January 19, 2015

Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Two Majas Embracing* (recto); *Maja Parading before Three Others* (verso), ca. 1796–97. Brush and black and gray wash on cream laid paper, 23.7 x 14.6 cm. Gift of Carl Otto von Kienbusch, Class of 1906, for the Carl Otto von Kienbusch Jr. Memorial Collection (x1952-83)

Henri de Toulouse-Lautrec:

The Path to Modernism

Kunstforum Wien, Austria

October 16, 2014–January 25, 2015

Henri de Toulouse-Lautrec (French, 1864–1901), *The Marble Polisher*, 1882–87. Oil on canvas, 65.5 x 81.3 x 1.9 cm. Gift of the Forbes Magazine Collection: Malcolm S. Forbes, Class of 1941, Malcolm S. Forbes Jr., Class of 1970, and Christopher Forbes, Class of 1972 (y1992-16)

The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980

The Art Institute of Chicago

October 26, 2014–January 11, 2015

Vito Acconci (American, born 1940), *Following (Two Works)*, 1969. Gelatin silver print and chalk on paper, 50.8 x 40.6 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-6)

Danny Lyon (American, born 1942); printed by Chuck Kelton, *Lower Manhattan*, 1967, printed 2007. Gelatin silver print, 25.3 x 25 cm. Gift of M. Robin Krasny, Class of 1973 (2009-150.1)

Danny Lyon (American, born 1942); printed by Chuck Kelton, *West Street and the West Side Highway, Just North of the Trade Center Site*, 1967, printed 2007. Gelatin silver print, 25.5 x 25 cm. Gift of M. Robin Krasny, Class of 1973 (2009-150.12)

Danny Lyon (American, born 1942); printed by Chuck Kelton, *West Street between Jay and Duane Streets*, 1967, printed 2007. Gelatin silver print, 29.5 x 23.3 cm. Gift of M. Robin Krasny, Class of 1973 (2009-150.21)

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Gordon Parks (American, 1912–2006), Photographic spread and article from “A Harlem Family,” *Life*, published March 8, 1968. Publication, 33 x 50.8 cm (open). Princeton University Art Museum (CLF-163.2)

Edited by Allon Schoener, *Harlem on My Mind: Cultural Capital of Black America, 1900–1968*, 1969. Publication, 27.9 x 21.6 x 1.9 cm. Princeton University Art Museum (CLF-158)

Arthur Tress (American, born 1940), *Open Space in the Inner City*, 1971. Portfolio of photomechanical prints, 36.8 x 28.6 x 2.5 cm (case), 35.3 x 28 cm (each sheet). Gift of David Knaus (2015-20)

Peter Blume: Nature and Metamorphosis
Pennsylvania Academy of the Fine Arts

November 14, 2014–April 5, 2015

Peter Blume (American, 1906–1992), *Rock and Stump #44*, 1942. Black chalk and graphite, stumped with incised lines on cream wove paper, 47.8 x 58.1 cm. Gift from the collection of Millard Meiss, Class of 1926, and Margaret L. Meiss (x1994-90)

Versailles on Paper: A Graphic Panorama of the Palace and Gardens of Louis XIV

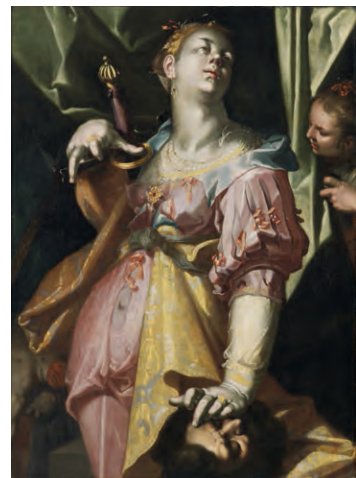
Department of Rare Books and Special Collections, Princeton University Library

February 13–July 19, 2015

After Charles Le Brun (French, 1619–1690), engraver Charles Simonneau (French, 1646–1728), *Grand Escalier du Château de Versailles Paris*, ca. 1721. Engraving, 33.5 x 66.5 cm. Museum collection

Deux Amours de bronze qui se joüent avec un Cygne, qui fiat un jet d'eau . . . par Baptiste Tubi Romain, from a group of twelve fountains Dans les Jardins se Versailles, 1781–96. Engraving, 67 x 49 cm. Museum collection

Deux Amours de bronze qui tiennent une Lyre, d'ou sort un jet d'eau . . . par Pierre le Gros de Chartres, from a group of twelve fountains Dans les Jardins se Versailles, 1781–96. Engraving, 67 x 49 cm. Museum collection



Figures de bronze dorée d'un Triton et d'une Sirene, tenant une conque, d'ou it fort un grand jet d'eau, dans la Fontaine appetée la Sirene, par Gaspar et Balthasar Marcy de Cambrai, from a group of twelve fountains Dans les Jardins se Versailles, 1781–96. Engraving, 68 x 50 cm. Museum collection

Un Amours de bronze, qui tire une fleche d'eau . . . par Louis Lerambert, de Paris, from a group of twelve fountains Dans les Jardins se Versailles, 1781–96. Engraving, 59 x 45.8 cm. Museum collection

Veue Principale Du Théâtre D'Eau Dans Le Jardin de Versailles, 1689. Engraving, 67.5 x 49.5 cm. Museum collection

In the Studio: Paintings

Gagosian Gallery, New York

February 17–April 18, 2015

Jean-Baptiste Siméon Chardin (French, 1699–1779), *Attributes of the Architect*, ca. 1725–27. Oil on canvas, 50 x 86 cm. Gift of Helen Clay Frick (y1935-5)

Jean-Baptiste Siméon Chardin (French, 1699–1779), *Attributes of the Painter*, ca. 1725–27. Oil on canvas, 50 x 86 cm. Gift of Helen Clay Frick (y1935-4)

Alfred Stevens (Belgian, 1823–1906), *The Psyche (My Studio)*, ca. 1871. Oil on panel, 73.7 x 59.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-76) (70)

Embodying Compassion in Buddhist Art: Image, Pilgrimage, and Practice

Frances Lehman Loeb Art Center, Vassar College

April 23–June 28, 2015

Japanese, Nara period (710–794), *Sumidera Heart Sutra (Sumidera shingyō)*, 8th century. Handscroll; ink on paper, 22.9 x 42.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-99)

Japanese, Muromachi period (1333–1568), *White-Robed Kannon (Pandarasvasini Avalokitesvara)*, late 14th century. Hanging scroll; ink on silk, 96.3 x 49.2 cm. Gift of Duane Wilder, Class of 1951 (y1992-6)

Arlene Shechet: All at One

Institute of Contemporary Art, Boston

June 10–September 7, 2015

Arlene Shechet (American, born 1951), *Out and Out*, 2013. Glazed ceramic, glazed kiln bricks, and wood base, 181.6 x 68.6 x 40.6 x 34.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-102)

Discovering the Impressionists:

Paul Durand-Ruel and the New Painting

Philadelphia Museum of Art

June 24–September 13, 2015

Camille Pissarro (French, 1830–1903), *Still Life: Apples and Pears in a Round Basket*, 1872. Oil on canvas, 45.7 x 55.2 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

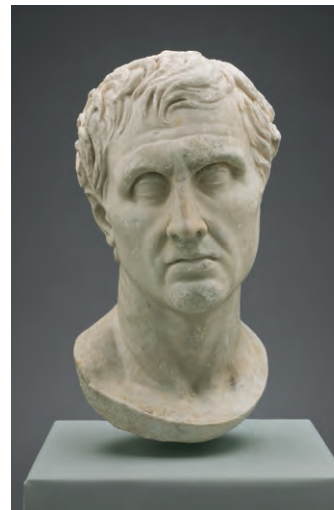
The Seven Deadly Sins: Pride

Bruce Museum of Arts and Science

June 27–October 18, 2015

Jacques Callot (French, 1592–1635), *Pride (Vanity)*, from the series *Les Péchés Capitaux (The Deadly Sins)*, after 1621. Etching and engraving, 7.4 x 5.7 cm. Bequest of Junius S. Morgan, Class of 1888 (x1934-130)

Jacob Matham (Dutch, 1571–1631), after Hendrick Goltzius (Netherlandish, 1558–1617), *Pride*, 1593. Engravings on laid paper, 32.3 x 16.9 cm. Museum purchase, gift of Mr. and Mrs. James E. Burke, with matching funds from IBM Corporation, Johnson & Johnson, and the Prudential Foundation (x1990-102)



Pleasure and Piety: The Art of Joachim Wtewael

National Gallery of Art, Washington, D.C.

June 28–October 4, 2015

The Museum of Fine Arts, Houston

November 1, 2015–January 31, 2016

Joachim Wtewael (Dutch, 1566–1638), *Judith and the Head of Holofernes*, ca. 1595–1600. Oil on canvas, 109.5 x 80 cm. Museum purchase, gift of George L. Craig Jr., Class of 1921, and Mrs. Craig (y1975-11) (71)

Long-Term Loans to the Museum

Anonymous loan

August 19, 2014–August 19, 2018

Beverly Pepper (American, born 1924), *Thetis Circle*, 2011. Cor-Ten Steel, h. 411.5 cm

Lent by Yale University Art Gallery

August 22, 2014–January 4, 2015

Roman, after a Greek bronze original, 3rd century B.C., *Portrait of Menander*, 1st–2nd century A.D. Marble, 38.1 x 25.4 cm. Yale University Art Gallery, Stephen Carlton Clark, B.A. 1903, Fund (72)

Anonymous loan

August 25, 2014–September 21, 2015

Edo or Yoruba artist, *Spoon*, ca. 1500. Ivory

Kongo artist, *Hat*, 20th century. Vegetal fiber

Bamana artist, *Hat*, 20th century. Vegetal fiber and twine

Ethiopian artist, *Processional cross*, 12th–13th century. Brass with copper inlay

Artist unknown, *Ten postcards*. Postcards, each approximately 7.6 x 12.7 cm

Lent by Colección Patricia Phelps de Cisneros

October 15, 2014–May 31, 2015

Lygia Clark (Brazilian, 1920–1988), *Bicho (Máquina-MD)*, 1962. El Dorado aluminum foil, 48.3 x 66 x 61 cm

Lent by the Holly and David Ross Collection
October 27, 2014–

Bamun artist, *Flywhisk*, early 20th century. Wood, glass beads, horse tail, and thread, 36.8 x 17 x 49.5 cm

Dan artist, *Mask*, 20th century. Wood, metal, encrustation, and human hair residue, 25.4 x 14.6 x 7.6 cm

Kongo artist, *Nkisi*, early 20th century. Wood, mirror, beads, glass, fabric, metal, tooth, and string, 36.2 x 7.6 x 8.9 cm

Kaka artist, *Figure*. Wood, leather twine, mud encrustation, 36.8 x 12. x 11.4 cm

Kota, Obamba artist, *Sculptural element from a reliquary group* (bwiti), late 19th–early 20th century. Wood, copper, and brass, 34.9 x 20.3 x 2.5 cm

Urhobo artist, *Mask*, 1800–10. Wood, pigment, and metal, 69.2 x 26.7 x 15.2 cm

Anonymous loan

November 21, 2014–November 21, 2015

Giovanni Santi (Italian, ca. 1435–1494), *Saint George*. Tempera paint on wood panel, 138.1 x 56.5 cm (panel)

Lent by Gillett G. Griffin

December 9, 2014–January 1, 2015

Valdivia (Phase 4), *Female figure with incisions*, 2150–2000 B.C. Ceramic

Calima (Llama phase?), *Vessel in the form of a seated man*, 1000 B.C.–A.D. 100. Ceramic

Late Formative, Mezcala, *Monkey*, 500–200 B.C. Greenstone

Lent by The World of Lygia Clark Cultural Association

December 11, 2014–March 28, 2015

Eduardo Clark, *The World of Lygia Clark*, 1978. Video

Anonymous loan

January 1, 2015–January 1, 2016

Coclé, Late Coclé, *Pedestal dish with mythic being*, A.D. 500–1100. Ceramic with polychrome slip, h. 21.3 cm

Anonymous loan

January 1, 2015–January 1, 2016

Early Horizon, Paracas, *Bowl with felines*, 500–200 B.C. Ceramic with resin paint

Middle Horizon, Wari, *Mirror frame with handle*, A.D. 500–900. Wood, 28.6 x 15.9 x 1.9 cm

Early Intermediate, Mochica, *Stirrup-spout vessel with warrior scenes*, A.D. 400–550. Ceramic with red and cream slip, h. 26.7 cm

Early Intermediate, Recuay, *Vessel in the form of an animal*, A.D. 1–700. Ceramic with resist-applied slip, h. 15.2 cm, l. 15.2 cm (73)

Wari, *Vessel in the form of an elaborately dressed man*, A.D. 500–900. Ceramic with polychrome slip

Anonymous loan

January 1, 2015–January 1, 2016

Nasca, *Drum in the form of a supernatural*, A.D. 80–260. Ceramic with polychrome slip, h. 52 cm, diam. 31.5 cm

Lent by Gillett G. Griffin

January 1, 2015–January 1, 2018

Valdivia (Phase 4), *Female figure*, 2150–2000 B.C. Stone





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Valdivia (Phase 4), *Female figure with incisions*, 2150–2000 B.C. Ceramic

Calima (llama phase?), *Vessel in the form of a seated man*, 1000 B.C.–A.D. 100. Ceramic

Late Formative, Mezcala, *Monkey*, 500–200 B.C. Greenstone

Woodland, Hopewell style, *Platform pipe with a culture*, A.D. 1–400. Stone

Lent by the University of Pennsylvania Museum of Archaeology and Anthropology
January 1, 2015–January 1, 2016

Quimbaya, *Poporo (lime container)*, 200 B.C.–A.D. 1000. Gold-copper alloy, h. 22.9 cm (75)

Marajoara, *Jar with human figure in relief*, A.D. 400–1300. Ceramic, 27 x 21 x 21.9 cm

Marajoara, *Bowl with human face*, A.D. 400–1300. Ceramic, 16.5 x 29.8 cm

Marajoara, *Bottle with four human figures*, A.D. 400–1300. Ceramic with white and red slip, 26.9 x 21.1 cm

Marajoara, *Jar with water creatures*, A.D. 400–1300. Ceramic, 21.9 x 21.9 x 24.1 cm

Marajoara, *Dish in the form of a bat*, A.D. 400–1300. Ceramic with white and red slip, 7.9 x 33.9 x 31.1 cm

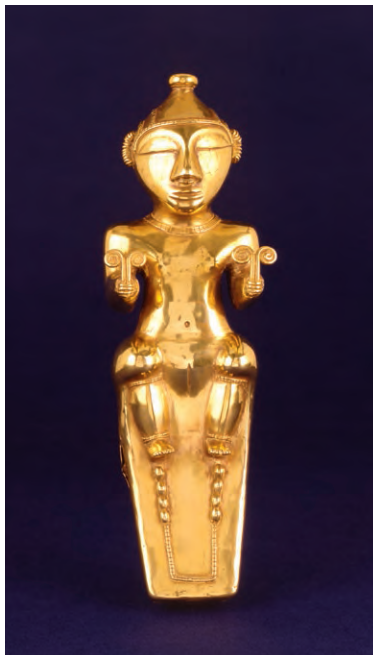
Lent by Sean Avram Carpenter '03, Lauren Sarah Carpenter '06, David Aaron Carpenter '08, and Grace D. Carpenter P '03, '06, '08

January 9, 2015–January 9, 2016
Japanese, Edo period (1600–1868), *Japanese and Chinese Dances*. Pair of six-fold screens; ink, color, and gold on paper

Lent by the Philadelphia Museum of Art
January 15, 2015–January 15, 2016

Early Classic, Teotihuacan, *Mural fragment*, A.D. 350–550. Hematite pigment on stucco, 73.7 x 200.7 cm. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950

Early Classic, Teotihuacan, *Goddess*, A.D. 300–450. Volcanic stone with traces of stucco paint, 91.4 x 41.3 x 40.6 cm. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950



75

Postclassic, Aztec, *Temalacatl (sacrificial stone)*, A.D. 1300–1521. Green igneous stone, 49.5 x 83.8 cm. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950 (74)

Anonymous loan

April 9, 2015–April 9, 2018

Norman Wilfred Lewis (American, 1909–1979), *Untitled*, 1954. Oil and ink on cream wove paper, 58.4 x 83.8 cm

Lent by the Department of Rare Books and Special Collections, Firestone Library
May 2–October 25, 2015

Jacques Jonghelinck (Flemish, 1530–1606), *Georges II of Friendsberg*, 1576. Silver medal. Numismatic Collection, Department of Rare Books and Special Collections, Firestone Library, Gift of the Friends of Princeton University Library in honor of Brooks Levy

Hubertus Goltzius (Flemish, 1526–1583), *Lebendige Bilder gar nach aller Keysern*, 1557. Book. Firestone Library Department of Rare Books and Special Collections

Lent by Margaret Sullivan and Daniel Sullivan, Class of 1951

May 8–December 31, 2015

Qi Baishi (Chinese, 1863–1957), *Three Longevities (Three Peaches)*, 1951. Hanging scroll; ink and color on paper

Lent by the Sarah Campbell Blaffer Foundation, Houston

June 28, 2015–January 31, 2016

Simon Vouet (French, 1590–1649), *Saint Sebastian*, 1620–27. Oil on canvas, 95.9 x 73.7 cm



76



77

“The Art Museum has enriched my experience as an undergraduate by providing me with a space in which I am able to think about the important values and dilemmas that emerge from my coursework as well as my everyday life.”

—TINA WEI '16, STUDENT TOUR GUIDE AND SECRETARY OF THE MUSEUM'S STUDENT ADVISORY BOARD



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Educational Programs and Special Events

58

The **LATE** icon indicates special programs offered in conjunction with Late Thursdays

Signature Events

LATE Picnic on the Lawn and Outdoor Film Screening (83)

August 7, 2014

We celebrated summer with barbecue fare, live music, and family-friendly activities. At sunset we screened the last film in our outdoor film series, Blake Edwards's classic *Breakfast at Tiffany's*, set in New York in the 1960s—the era in which many of the artists in the exhibition *Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell* were working. Caroline Harris, associate director of education, introduced the film and invited attendees to engage in an open dialogue about it.

LATE Nassau Street Sampler (79, 80)

September 11, 2014

To celebrate the beginning of the fall semester and an exciting new year of programs at the Art Museum, we welcomed the campus and community to our sixth annual Nassau Street Sampler. Visitors sampled food from local restaurants while enjoying musical performances by some of Princeton's beloved student groups.



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LATE Yoga Study Break: Midterms Edition

October 23, 2014

For thousands of years, yoga and meditation have been tools to quiet the mind, bring transformation, and achieve wisdom—not unlike the benefits of looking closely at great works of art. Yoga instructor Debbi Gitterman explored the healing benefits of yoga. Refreshments in the galleries followed.



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LATE Yoga: Finals Edition

January 8, 2015

This exploration of the healing benefits of yoga was followed by refreshments in the galleries.

LATE Annual University Faculty and Staff Open House

January 29, 2015

The evening included music and highlights tours led by the newest class of student tour guides. Princeton's Prospect House presented "A Taste of Prospect"—a sampling of their most popular refreshments.

2015 Gala: The City Dynamic

February 7, 2015

We celebrated the drama of the American city in the 1960s and 1970s at *The City Dynamic*, the Museum's benefit Gala for 2015. Funds raised through the Gala enable the Museum to offer programs throughout the year that excite the imagination, encourage lifelong learning, and unite fresh scholarship with public engagement.

Meet the Curators and Beer Tasting

May 28, 2015

Museum Reunions Tent
Alumni enjoyed regional craft beers from Riverhorse Brewing Co. and Triumph Brewing Company in the Museum's Reunions tent, then headed into the Museum for curator-led tours.

Yoga on the Lawn

June 25, 2015

Participants explored the healing benefits of yoga while enjoying a beautiful summer evening and a yoga soundtrack. A reception in the Art Museum followed.

Exhibition Celebrations

Summer Exhibitions Celebration

Rothko to Richter and Lee Bontecou

July 17, 2014

A celebration of our summer exhibitions, *Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell* and *Lee Bontecou: Drawn Worlds* followed the lecture "Mark, Maker, Method" by Kelly Baum, Haskell Curator of Modern and Contemporary Art.

Fall Exhibitions Celebration

Kongo across the Waters and Chigusa: The Art of Tea in Japan

October 25, 2014

Jason Young, associate professor in the Department of History, University at Buffalo, delivered a lecture in conjunction with the opening of the exhibition *Kongo across the Waters*. A reception in the Art Museum followed.

Spring Exhibition Celebration

The City Lost and Found

February 21, 2015

The architect and urbanist Michael Sorkin, whose practice spans design, criticism, and teaching, delivered a lecture in conjunction with the opening of the exhibition *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980*. A reception in the Art Museum followed.

Summer Exhibitions Celebration

Painting on Paper: American Watercolors at Princeton and Collecting Contemporary, 1960–2015: Selections from the Schorr Collection

June 27, 2015

A lecture by Kathleen Foster, the Robert L. McNeil, Jr., Senior Curator of American Art at the Philadelphia Museum of Art, titled "The American Watercolor Movement, 1860–1925," was followed by a reception and opportunity to view the summer exhibitions.

Lectures, Panels, and Talks

Collecting Abstraction: A Conversation with Preston H. Haskell, Class of 1960

May 30, 2014

Pulitzer Prize-winning biographer and art critic Mark Stevens, Class of 1973, discussed the collecting of modern and contemporary art with Preston H. Haskell, Class of 1960, on the occasion of the exhibition *Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell*. A reception in the galleries followed.

LATE Inside View: Lee Bontecou: Drawn Worlds

September 18, 2014

Michelle White, curator at the Menil Collection and curator of *Lee Bontecou: Drawn Worlds*, and Anna Katz, alumna of Princeton University's Department of Art and Archaeology, discussed major themes in Bontecou's evocative drawings. A reception in the galleries followed.

LATE Gallery Talk: Korean Ceramics

October 9, 2014

Sol Jung, a Ph.D. candidate in the Department of Art and Archaeology, discussed Korean ceramics.

LATE Chigusa, a Much-Admired Jar Full of Tea

October 16, 2014

In conjunction with the opening of *Chigusa and the Art of Tea in Japan*, we welcomed Louise Cort, curator of ceramics at the Smithsonian's Freer and Sackler Galleries, who discussed Chigusa and the exhibition it inspired. A reception in the galleries followed.

Curators' Conversation: Kongo across the Waters

October 26, 2014

The curators of *Kongo across the Waters*—Susan Cooksey, curator of African art, the Samuel P. Harn Museum of Art, University of Florida, and Robin Poyner, professor of art history, University of Florida—discussed the exhibition on its opening weekend.



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LATE Art of Power, Power of Art

November 6, 2014

In conjunction with the exhibition *Kongo across the Waters*, Wyatt MacGaffey, J. R. Coleman Professor Emeritus in Social Anthropology at Haverford College, spoke about the Kongolese power objects known as *minkisi*. A reception in the Art Museum followed.

Kongo or Congo? Violence, Modernism, and the Visual Unconscious of Belgian Colonialism, 1897–2013

November 12, 2014

Debora Silverman, professor of history and art history at UCLA, discussed Kongo art and Belgian Modernism. Organized by Chika Okeke-Agulu in conjunction with the exhibition *Kongo across the Waters*. Cosponsored by the Department of Art and Archaeology and the Center for African American Studies. A reception in the Art Museum followed.

LATE In Conversation with Artists

Renée Stout and Radcliffe Bailey

November 20, 2014

Chika Okeke-Agulu, associate professor in the Department of Art and Archaeology, moderated a conversation between Renée Stout and Radcliffe Bailey, two artists whose work was included in *Kongo across the Waters*. A reception in the Art Museum followed.

Masters of Tea

December 12, 2014

In conjunction with the exhibition *Chigusa and the Art of Tea in Japan*, Nobuko Manabe of the Omotesenke School of Tea offered a glimpse into Japanese tea culture.

LATE Inside View: Romare Bearden's

The Block II (81)

March 26, 2015

In conjunction with the exhibition *The City Lost and Found*, cocurator Katherine Bussard, Peter C. Bunnell Curator of Photography, led a discussion of Romare Bearden's *The Block II* (1972), on view in the exhibition. Faculty panelists were Rachael DeLue, associate professor of art and archaeology; Keeanga-Yamahtta Taylor, assistant professor in the Center for African American Studies; and Mariana Mogilevich, Fellow for the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities. A reception in the Museum followed. Cosponsored by the Council for the Humanities.

John Elderfield Lecture Series

In the spring of 2015, the Art Museum presented a special lecture series by John Elderfield on the occasion of his appointment as the Museum's first Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer.

The Art of Attention: Paintings by Henri Matisse

March 8, 2015

The Pleasure of Not Knowing: Pierre Bonnard, Willem de Kooning, Jasper Johns

April 12, 2015

The Mary Pitcairn Keating Annual Lecture: In and Out of the Studio: Paul Cézanne at the Lightning Field

May 17, 2015

The Artist's Studio: A Colloquium with John Elderfield

March 27, 2015

A lively discussion with John Elderfield, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, about the evolving role of the artist's studio from the eighteenth to the twentieth century. Caroline Harris, associate director for education, moderated the panel, which included Peter Galassi, former Chief Curator of Photography at the Museum of Modern Art, New York, and Elizabeth Anne McCauley, David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton.

The City Lost and Found Symposium (82)

Artist Conversation, Art Museum

April 9, 2015

Artist Martha Rosler, whose work was featured in *The City Lost and Found*, participated in a conversation with exhibition cocurators Katherine Bussard, Alison Fisher, and Greg Foster-Rice. A reception followed.

Panels, School of Architecture

April 10, 2015

New York Neighborhoods, Real and Imagined

Julia Foulkes, The New School; Benjamin Looker, Saint Louis University; Mariana Mogilevich, Princeton University. Comment: Katherine Bussard, Princeton University Art Museum; Aaron Shkuda, Princeton University

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Windows to the Past, Windows to the Future: Views of the Pan-American City

Nathan Connolly, Johns Hopkins University; Andrew Sandoval-Strausz, University of New Mexico. Comment: Bruno Carvalho and Alison Isenberg, Princeton University

Framing and Finding the City: Contemporary Arts Practice

Laura Kurgan, Columbia University; Aaron Landsman, Princeton University; Neil Goldberg, artist. Comment: Lucia Allais and Judith Hamera, Princeton University

A reception and a tour of *The City Lost and Found* followed in the Art Museum.

Cosponsored by the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities and the Princeton University Art Museum

LATE El Anatsui: A Conversation (20) **April 23, 2015**

The influential Ghanaian-born artist El Anatsui participated in a conversation with Chika Okeke-Agulu, associate professor of art and archaeology. This public program took place during Anatsui's tenure as the 2015 Sarah Lee Elson, Class of 1984, International Artist-in-Residence.

Writing Artists' Lives: A Conversation **May 29, 2015**

Pulitzer Prize-winning Princeton alumni Mark Stevens, Class of 1973, Annalyn Swan, Class of 1973, and Steven Naifeh, Class of 1974, discussed the writing of artist biographies.

Cultural Property and the Future of Museums **May 30, 2015**

Princeton University Art Museum director James Steward convened a panel of five distinguished alumni to consider cultural property ownership and the impact of this contested issue on the future of institutional collecting.

Exhibition Tour and Watercolor Demonstration **June 28, 2015**

Watercolor artist and author Adam Van Doren and exhibition cocurator Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, led a tour of *Painting on Paper* followed by an outdoor watercolor demonstration by Mr. Van Doren.

Student Programming

Cocktails and Curators **September 22, 2014**

Graduate students from all departments joined members of the Museum's curatorial staff for a relaxed evening of artful and art-full conversation in our galleries.

Theatre Intime presents Red: A Talkback **September 28, 2014**

After its first Sunday matinee performance, Theatre Intime and the cast and crew of *Red* discussed the play and the larger themes upon which it touches. A reception in the galleries followed.

LATE Hispanic Heritage Month Celebration **October 2, 2014**

At our third annual Hispanic Heritage Month celebration, visitors enjoyed performances by student dance groups and student-led tours of the collections.



84

LATE Student Advisory Board: Fall Gala **December 4, 2014**

The Student Advisory Board's annual gala featured food, music, student performances, giveaways, and crafts while visitors discovered colorful connections among the Museum's collections. Honeyhead, Uma, The Footnotes, and Stanley Mathabane performed.

Graduate Student Sketch and Snack **December 12, 2014**

Graduate student Museum representatives from the Department of Art and Archaeology took a study break and relaxed and sketched in the Museum.

LATE Failed Love (84) **February 12, 2015**

The Museum's Student Advisory Board hosted their annual event celebrating the power of a broken heart to inspire art, featuring live music, poetry readings, chocolate, and great art.

LATE Poetry Slam **February 26, 2015**

The evening featured dynamic student performances by Songline and Ellipses Slam Poetry. The Museum's student guides were on hand to discuss works in the *The City Lost and Found*.

LATE Annual Visiting Artist Lecture: **Ghost of a Dream** **March 5, 2015**

For the Student Advisory Board's annual Visiting Artist Lecture, sculptor Lauren Was and painter Adam Eckstrom discussed their collaboration as *Ghost of a Dream*. They then led a workshop in which attendees helped to create a new work.



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LATE Inspiration Night (85) **April 2, 2015**

At the Student Advisory Board's annual Inspiration Night, a faculty panel—moderated by Alexander Nehamas, Edmund N. Carpenter II, Class of 1943, Professor in the Humanities—discussed the Museum's recent acquisition *Shanghai* (2000) by Andreas Gursky. Panelists were Eduardo Cadava, professor of English; Branko Glisic, professor of civil and environmental engineering; Cary Liu, curator of Asian art; and Jan-Werner Mueller, professor of politics. Student performers and artists then responded to Gursky's work.

Concerts and Performances

Theatre Intime presents Red: A Preview **September 19, 2014**

Theatre Intime and the cast of *Red*, a drama about Mark Rothko, presented a preview in the Museum galleries. A reception and tours of *Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell* followed.

Classically Russian Concert and Reception **November 2, 2014**

Rossen Milanov conducted a night of Russian music inspired by commedia dell'arte, including works by William Bolcom, Tchaikovsky, and Stravinsky. A post-concert reception followed in the Museum galleries with the opportunity to discover works of art that illustrate the commedia dell'arte tradition.

L'Avant Scène presents: La Musica Deuxième **by Marguerite Duras** **November 21–22, 2014**

L'Avant Scène performed *La Musica Deuxième* in the Sterling Morton gallery. This performance was the most recent of many engendered by the Museum's partnerships with the faculty in the Department of French and Italian.

Princeton Singers: My Funny Valentine **February 14, 2015**

The Princeton Singers offered a sampler of Valentine bonbons, presenting love in its many guises—glorious, sad, funny, and awkward. Works from the Renaissance to *Love Advice* by Pulitzer Prize-winning composer Aaron J. Kernis and a reprise of Stephen Paulus's *I Love* were performed.

Princeton Singers: On the Town **April 18, 2015**

Complementing the exhibition *The City Lost and Found*, this performance explored the ways the worlds of the composer, the performer, and the audience often shape each other. Works by Guillaume Dufay and Heinrich Isaac, Steve Reich and Philip Glass, and the premiere of a new work by Steven Sametz were featured.

LATE Fefer/Serra Interactive Project **April 30, 2015**

Jazz saxophonist Avram Fefer created an improvisational piece inspired by Richard Serra's sculpture *The Hedgehog and the Fox* live on-site. A reception on the top floor of Fine Hall followed.

Film Screenings

LATE Outdoor Film Series: Mark-Making and Abstraction

In conjunction with the exhibition *Rothko to Richter*, the Museum's annual outdoor film series featured films with a focus on mark-making and Abstract Expressionism.

July 10: Painters Painting (1973) **July 24: Pollock (2000)**

Observance of World AIDS Day/Day Without Art: Film and Discussion **December 1, 2014**

The Museum screened *How to Survive a Plague* (2012), the story of ACT UP and Treatment Action Group (TAG). Following the screening, producer and alumnus Howard Gertler, Class of 1996, led a discussion.

National Gallery **May 10, 2015**

Museum Director James Steward introduced this incisive, lively documentary that goes behind the scenes at one of the world's great museums: the National Gallery, London. Cosponsored by the Art Museum, the Arts Council of Princeton, and the Garden Theatre.

Family Programs

Homeschool Week

January 13–16, 2015

Homeschool families were invited to the Museum for self-guided, interactive tours followed by related art projects.

Family Movie Night: Percy Jackson @ the Olympians: The Lightning Thief **January 15, 2015**

An evening of adventure and mystery with a riddle-solving quest through the Museum's galleries of ancient Greek and Roman art, followed by a screening of the fantasy-adventure film *Percy Jackson @ the Olympians: The Lightning Thief* (2010).

Family Day: Places and Spaces **May 16, 2015**

A fun-filled day for the whole family with art projects, stories, games, scavenger hunts, live performances, and refreshments.

Art for Families **October 1–November 22, 2014** **February 7–April 25, 2015**

On Saturday mornings in the fall and spring, families are invited to visit the Museum to enjoy an engaging gallery activity followed by a related art project.

Artful Adventures

This series of ten self-guided single-gallery tours is available to families at any time. Designed to encourage close looking and thoughtful discussion, these activities keep children and adults actively engaged as they explore the Museum together. Children receive an Artful Adventures passport and a sticker for each Adventure they complete. They are encouraged to return to the Museum to collect all ten stickers.

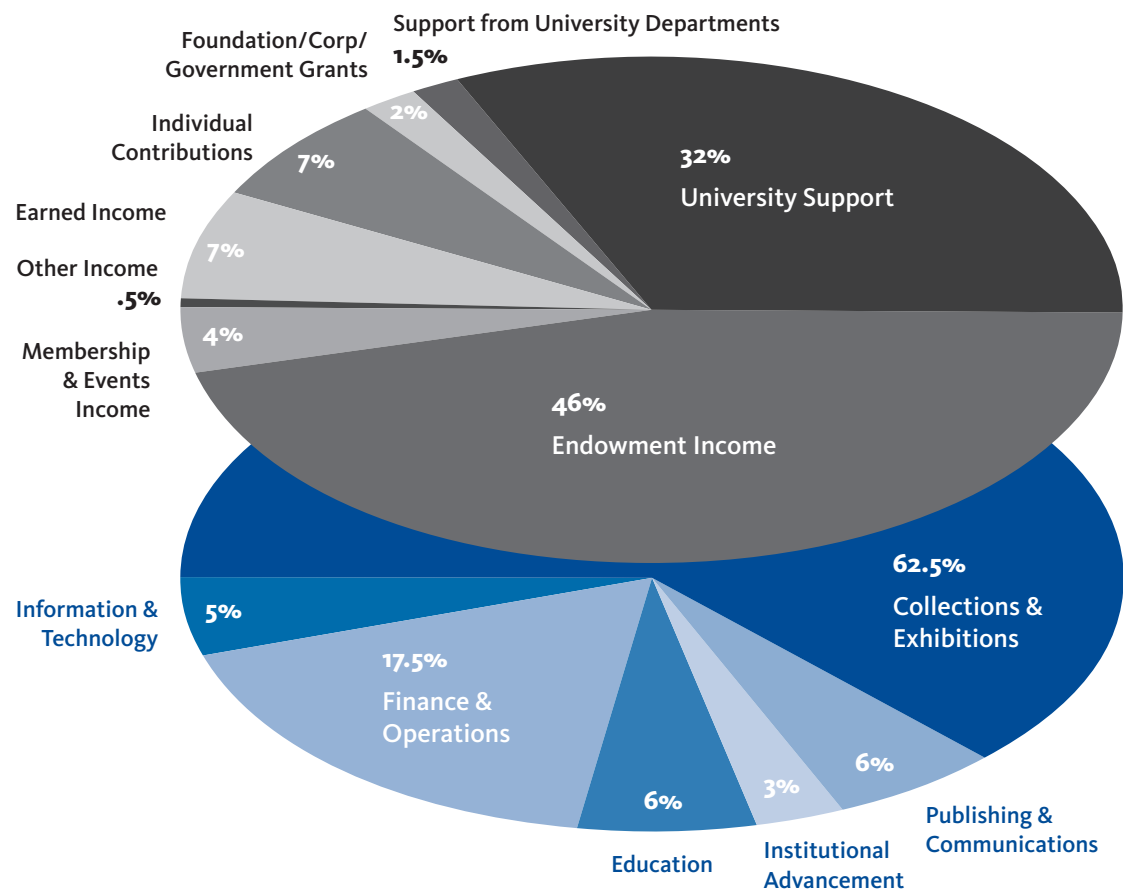


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Operating Income and Expense

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Income	FY15 Actual	Expense	FY15 Actual
University Support	\$ 4,991,000	Total Collections & Exhibitions	\$ 9,861,000
Endowment Income	7,107,000	Total Education	963,000
Membership & Events Income	661,000	Total Institutional Advancement	478,000
Other Income	50,000	Total Publishing & Communications	942,000
Earned Income	1,129,000	Total Finance & Operations	2,755,000
Individual Contributions	1,067,000	Total Information & Technology	830,000
Foundation/Corp/Government Grants	276,000	Total Expense	15,829,000
Support from University Departments	222,000	Carry forward to FY16	3,944,000
Total Income	15,503,000	Grand Total	19,773,000
Carry forward from FY14	4,270,000		
Grand Total	19,773,000		



“The show gives voice to a broad range of actors through an electric and all-inclusive range of makers and visual materials.”

—NEW CITY REVIEW OF THE CITY LOST AND FOUND



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Donors

64 *Aspire Campaign Donors*

Major Benefactors Gifts of \$500,000 or more, November 9, 2007–June 30, 2012

Hugh Trumbull Adams, Class of 1935*
Allen R. Adler, Class of 1967,
and Frances Beatty Adler
The Andrew W. Mellon Foundation
James E. Burke* and Diane W. Burke
Gregory Callimanopoulos, Class of 1957
Sarah Lee Elson, Class of 1984
Heather and Paul G. Haaga Jr., Class of 1970
Preston H. Haskell, Class of 1960
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37
Donors to the collections

71,885
Objects digitized by the inventory project to date

174
Objects added to the collections

20
Student interns



90
Docents

84
Objects loaned to other museums

395
Faculty-led precepts held in Museum

8
Temporary exhibitions

32
Student tour guides

99

24,500+
Monthly website visitors

377,126
Visitors to Princeton-organized exhibitions at other venues

145,292
Visitors July 2014-June 2015

9,556
Schoolchildren who visited on field trips

234
Public programs

3,797
Princeton University students visiting the Museum for precepts

21,367
Attendance at public programs

0
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Published by the Princeton University Art Museum

Associate Director for Publishing and Communications

Curtis R. Scott

Associate Editor

Anna Brouwer

Associate Editor and Interpretive Manager

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Printer

Brilliant Graphics, Exton, Pennsylvania

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