



**Princeton University
Art Museum**

Annual Report 2015–2016

PRINCETON UNIVERSITY
ART MUSEUM

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Princeton University Art Museum Annual Report 2015–2016

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Director's Overview

As many observers would agree, the 2015–2016 fiscal year was one of the most dynamic in the long history of the Princeton University Art Museum. The return to Princeton of the Pearlman Collection of Impressionist and Post-Impressionist art in September 2015, following a four-nation tour, and its subsequent presentation in our galleries as *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, capped an important year. This exhibition proved to have remarkable impact, both on our campus—with heavy teaching from the exhibition—and off, drawing significant audiences. But just as importantly, that success has sustained itself. Typical weeks in subsequent months, without the benefit of works by Monsieur Cézanne on the walls, saw attendance of 3,000 to 5,000 visitors; lecture halls were often full. These represent only one obvious measure of impact and visibility, but by the time the fiscal year ended, we had welcomed 206,000 visitors to the Museum over these twelve months—a record for a museum whose origins can be traced back 261 years. Experiencing the Museum galleries during those months, and especially during the final few weeks of the exhibition, was exhilarating. Many visitors were discovering us for the first time, while others were coming back after an absence of many years, discovering not only the glories of an affecting temporary exhibition but also the collections writ large.

Somehow that exhibition and many of the year's other events, from exhibitions such as *Pastures Green and Dark Satanic Mills: The British Passion for Landscape* and *By Dawn's Early Light: Jewish Contributions to American Culture from the Nation's Founding to the Civil War* to stand-alone lectures and other educational programs, seem to have signaled a new period in the Museum's long history. This is a period of sustained visibility and impact across our collections installations and exhibitions, when a lecture aimed at a largely scholarly audience can attract 300 attendees. When we recall that average annual attendance throughout the 1990s and much of the 2000s hovered around 90,000 to 95,000 visitors, it is clear that the Museum is in a new place—thanks to the sustained efforts of the entire Museum staff, our campus colleagues, hundreds of volunteers, and benefactors of all stripes.

This is not to say that we can rest on our laurels. Such visibility and the impact arising from it could easily be undone. We thus remain vigilant in considering which exhibitions will best serve the University's teaching and research mission, and



the needs of our students and faculty, and simultaneously engage wider publics. To that end, this is a year that has also seen great strides in the development of several important multiyear exhibition projects, including Karl Kusserow's ambitious reconsideration of the history of American landscape painting through the lens of ecological history and ecocriticism; Anne McCauley's groundbreaking work on the American pictorialist photographer Clarence White and his underappreciated legacy; and Michael Padgett's magisterial investigation of the Berlin Painter, an exhibition that I am certain will reignite our imaginations around the art of ancient Greece.



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Alongside these efforts is the ongoing work to deepen our collections and activate our use of them throughout our galleries. During the past fiscal year, 235 works of art have entered the Museum's collections, including a particularly rich trove of photographs and a number of key works from the ancient Americas. Important individual acquisitions have been made that bring to Princeton true masterpieces such as Fitz Henry Lane's *Ship in Fog, Gloucester Harbor* and a Zapotec anthropomorphic urn that is a superb example of its type at exceptional scale (4). As much as we relish the ability to grow the collections in these ways, so too are we energized by the new presentations in our collections galleries. Just in January and February of this year, we completely rehung a dozen of our galleries, affording the opportunity to discover treasured favorites in new contexts, new acquisitions installed for the first time, or long-hidden works brought once again onto public display. Personally curating and overseeing the new installation of our modern and contemporary galleries was for me a true highlight of the year.

Our engagement efforts, too, continue to grow in impact, whether measured qualitatively or quantitatively, as we serve our closest partner—the Department of Art and Archaeology—in deep ways and as we engage more and more departments and faculty across the campus. This year, the Museum welcomed 392 University classes (4,089 students) from 95 courses being led by 99 professors and preceptors, from 58 departments and programs. At the end of the current grant cycle, we will have awarded a total of 22 mini-grants to faculty, enabling them to develop new courses that use the Museum and our collections deeply (rather than occasionally).

Three other multiyear efforts came to a successful conclusion this year and warrant mention here. The first of these was the completion in December of the Museum's comprehensive, collections-wide inventory project that led us to inspect, measure, and photograph every object in the Museum's holdings, some for the first time since the 1930s, we believe. The scope and complexity of this project cannot be overstated, and

we owe an enormous debt to the Office of the Provost for partnering with us to secure the necessary funds, and to Associate Registrar Ginny Pifko for overseeing this project from beginning to end. The second was the Museum's reaccreditation by the American Alliance of Museums, the seal of professionalism in our field, whose best value is no doubt the extensive self-study and self-evaluation it requires. The report of the accreditors particularly lauded the extraordinary progress made in the past ten years and the talents and collegial teamwork of the staff. Its primary concern? The inadequacy and risks posed by the current facility. And the third was the completion and occupancy—as of May 16, 2016—of the long-desired 20,000-square-foot off-site art storage facility intended to relieve our onsite storage challenges and create room for robust future growth of the collections (5).

These and many more efforts are detailed in the following pages, structured along the Museum's operational lines. Before turning to these details, however, I would like to consider the Museum in its wider University context and in terms of its impact. This year the University completed work on a comprehensive strategic framework. As part of this process, a number of task forces met for a year or more to consider key aspects of the University's work and to outline some of the primary initiatives or needs facing us in the years to come. Among these, the Task Force on the Humanities—with which I met—recommended that a new Art Museum facility would be one of the most critical investments the University could make in the future vitality of the humanities at Princeton. I have often observed that the Museum is perhaps more a humanities enterprise than an arts organization, though we are often categorized with the visual and performing arts. Straddling both is certainly a part of who we are and what we do, and this recognition of the value of a better facility and, ultimately, of a great art museum at the heart of this august university is both gratifying and pragmatically important. The recommendations of the Task Force reveal the strides we have made in deepening our impact on campus as well as the limitations we face.

University leadership shares and supports these views and has drawn deeply on the Task Force's recommendation. The Museum thus is at a critical juncture in its historical development—one that affords us an opportunity to remedy spatial and operational shortcomings that have plagued us for a generation or more. We face an opportunity that we must do our utmost to seize, for I fear that such an opportunity will not come again for a generation. The dynamism described in this report gives us the tools we need: A vital museum is not a hypothetical, but a reality. But achieving a museum facility worthy of Princeton, of the



collections we steward, and of the programs we now offer, can only come to fruition with the support of our benefactors at unprecedented levels.

Exhibitions

Over the course of the past year, the Museum presented a wide array of special exhibitions featuring works of art from our own holdings and numerous national and international loans. Ten large- and small-scale exhibitions highlighted a variety of cultures, periods, and media, ranging from Tang Dynasty paintings to late sixteenth-century Persian illuminations to contemporary American photographs. Among the high points of the year was the long-anticipated exhibition *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection* (42), organized by the Museum in cooperation with the Henry and Rose Pearlman Foundation. The return of these extraordinary Impressionist and Post-Impressionist works after an eighteen-month, four-nation tour was celebrated through a series of opening events, lectures, colloquia, and other educational programs, which helped to attract record numbers of visitors. The opportunity to present nearly the whole of this collection is one that will

not come again soon; although these works have been on loan to the Museum since 1976, the remarkable watercolors by Paul Cézanne are of such delicacy that they cannot be shown again in their entirety for perhaps another decade.

Additional important partnerships over the course of the year included collaborations with and loans from institutions in Europe and the United States, such as the British Museum, the National Museum Wales, the Metropolitan Museum of Art, the Newcomb Art Museum at Tulane University, and the Nasher Museum of Art at Duke University. The Princeton University Library was an especially important partner this

year, bringing together curatorial voices, conservators, and objects—fostered, I know, by the leadership of outgoing University Librarian Karin Trainer, whose collegial leadership we shall miss. Beginning with select loans on display in last summer's exhibition *Painting on Paper: American Watercolors at Princeton* (40) and continuing through the spring 2016 exhibition *By Dawn's Early Light: Jewish Contributions to American Culture from the Nation's Founding to the Civil War* (7), the close working relationship between these two campus institutions has greatly benefited both the University community and the wider public. In fall 2015, this collaborative outlook and commitment culminated in the presentation of forty-eight magnificent paintings from the one of the finest intact Persian manuscripts in the United States, the so-called Peck *Shahnama*.



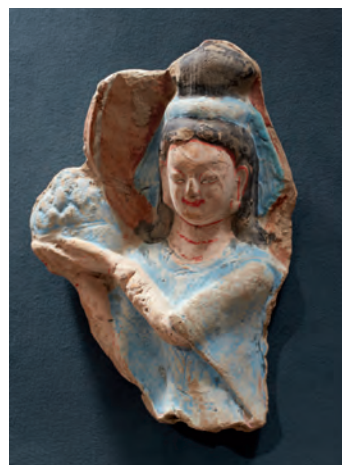


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The Library's decision to disbind the codex for analysis and conservation before rebinding it in a more suitable form allowed us the exceptional opportunity to display the manuscript's sumptuous paintings and illuminations for the first time, in the exhibition *Princeton's Great Persian Book of Kings* (39), which attracted the interest of students, faculty, and many other visitors.

Sacred Caves of the Silk Road: Ways of Knowing and Re-creating Dunhuang (8, 11), organized with the P. Y. and Kinmay W. Tang Center for East Asian Art, was another example of the Museum's ongoing campus partnerships. Drawing on various collections at Princeton, the exhibition featured original and secondary materials from Dunhuang, China, and the surrounding region—including documentary photographs, historical color renderings, sculptural fragments, and texts—supplemented with major loans from the British Museum to provide a deep examination of the rich history of this sacred site.

The past year also featured two separate exhibitions drawn entirely or largely from the collections of single institutions. The first, *Pastures Green and Dark Satanic Mills: The British Passion for Landscape*, surveyed the rich holdings of the National Museum Wales to trace the history of landscape in Britain from the late eighteenth century to the present through paintings, watercolors, drawings, and photographs. In so doing, the exhibition considered the relationship of art-making to social and industrial change and even to British national identity—themes that made the exhibition especially useful in teaching while affording an opportunity to explore the vitality of painting in the British Isles. The second, *Women, Art, and Social Change: The Newcomb Pottery Enterprise* (9, 44), explored the special role



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played by women in the American Arts and Crafts movement by focusing on the Newcomb Pottery enterprise, developed at New Orleans's Newcomb College (Tulane University's former women's college). Established in 1895, Newcomb Pottery was a radical educational experiment focused on training young women to support themselves by producing and selling ceramics, textiles, metalwork, jewelry, book bindings, and other handmade works. Princeton has a special relationship with the Arts and Crafts movement, having organized in 1972 the first serious exhibition on the subject, bringing the movement to the attention of both scholars and the public.



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Following the example of last summer's exhibition *Collecting Contemporary, 1960–2015: Selections from the Schorr Collection* (41) and the 2014 exhibition *Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell*, the Museum is continuing its engagement with collections with close ties to Princeton. *A Material Legacy: The Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art* (which opened on July 30, just outside the full scope of this report) brought together many of the most exciting artists from the past decade to illuminate the material impulse found in contemporary art practices. Nancy is a longtime member of the Museum's Advisory Council, and we are thrilled to have had the opportunity to share highlights of Nancy and David's collection with the public, including with students who worked deeply with the exhibition before its close on October 30.

Two other summer 2016 exhibitions continued this theme. *Surfaces Seen and Unseen: African Art at Princeton* included works newly acquired from the collection of Holly and David Ross, and others on loan from private collectors, in order to explore the ways in which an object's surface and its additions, changes, and encrustations alter its appearance and power over the course of its lifetime. *Ansel Adams to Edward Weston: Celebrating the Legacy of David H. McAlpin* (10, 47) presented a selection of highlights

from the 1971 gift of more than five hundred photographs by acclaimed master photographers from the nineteenth and twentieth centuries, a gift that put Princeton on the map as a pioneer in the field and that led to the leadership status we hold in the field today.

Nine installations were presented in the recently refurbished Works on Paper Study Room, which is open to the public on weekends. Each display—organized by students, faculty, and staff—features about a dozen to two dozen prints, drawings, and photographs on selected themes ranging from art and physics to





the human figure in Japanese prints.

In addition to these exhibitions and installations, the Museum collaborated with the Cantor Arts Center at Stanford University to present *500 Years of Italian Master Drawings from the Princeton University Art Museum* at Stanford during the summer of 2015. Moreover, in the spring of 2016 the Seattle Art Museum's Asian Art Museum displayed a modified version of the exhibition organized by the Museum and the Tang Center for East

Asian Art under the title *Journey to Dunhuang: Buddhist Art of the Silk Road Caves*. These partnerships reflect the national standing of Princeton's collections, the increasing regard for our scholarship, and this Museum's own desire to share its collections and research efforts with other communities—a goal of the Museum's current strategic plan.

Engagement

The past year has been an especially robust one for academic engagement. The Museum welcomed 392 University classes (4,089 students) from 95 courses. The diversity of this engagement has been especially gratifying: 99 professors and preceptors, from 58 departments, worked from our collections and exhibitions this year. Juliana Ochs Dweck, Mellon Curator of Academic Engagement, and Veronica White, curator of academic programs, made a particular effort to reach out to science departments in 2015, connecting with colleagues in neuroscience, physics, mechanical engineering, and environmental studies. Outreach to the sciences included an academic panel, "Albert Bierstadt and the Art of Environmental Conditions," which focused on Bierstadt's painting *Mount Adams, Washington* (1875) and placed the work in an art historical context while approaching it from different scientific perspectives.

Julie and Veronica have also begun reaching out to faculty in areas that have high student enrollment, such as politics, history, and psychology, not only forging new relationships but also experimenting with new formats for teaching in the galleries. This has led to a diverse group of courses making use of the Museum, including "America Then and Now," "Elementary Japanese," "Environmental Fluid Mechanics," and "Interdisciplinary Approaches to Western Culture."

Evaluation is a top priority for the Education Department and is especially critical in the area of class engagement. Faculty exit surveys capture enthusiasm more than impact; an ideal survey would assess both pedagogic strategies and the historical and cultural resonances conveyed over the course of a semester, documenting the ways the Museum effects holistic, sustainable changes in habits and attitudes across the

University. To that end, the Education Department is developing an assessment of students' intellectual and social experiences in the Museum.

As in the past, the Museum's curators and other staff continued to be actively involved in teaching, not only in the Department of Art and Archaeology but also by offering courses through five other departments and the Freshman Seminar program. These ranged from John Elderfield's seminar on the art of Paul Cézanne, presented while the exhibition *Cézanne and the Modern* was on view, to Laura Giles and Tom Kaufmann's freshman seminar on Old Master drawings and Bryan Just's course on Mesoamerican art. In addition, Caroline Harris's freshman seminar explored aspects of exhibition planning, design, and installation, using *Cézanne and the Modern* to introduce students to some of the most compelling practical, theoretical, and ethical issues confronting museums today. Many staff participated in other courses and served as thesis advisors and dissertation committee members.



The Museum hosted ten academic-year McCrindle interns (named for the patron who funded the program, the late collector and philanthropist Joseph McCrindle) and twelve summer interns who worked with various curators and staff members. The range of their projects included conducting research for the upcoming exhibition *Nature's Nation: American Art and Environment*, assisting with collections assessment in Photography, updating collections records for works in Art of the Ancient Americas, and planning small installa-

tions devoted to French political lithography from the nineteenth century and prints and drawings depicting British landscapes.

The year also proved to be a dynamic one for student engagement. The student guides now number thirty-four highly engaged participants. Thirty-four students also serve on the Student Advisory Board (SAB) and show a remarkable commitment to the Museum and its mission. They have organized some of the most successful SAB programs since the inception of the group six years ago, including their fall gala focused on *Cézanne and the Modern*, which attracted almost 400 students. More importantly, it did the best job of any student gala yet of incorporating art into the evening's festivities. This year's SAB-sponsored anti-Valentine's Day event, Failed Love, had almost 500 attendees.

Public programs—of which the Museum offered a staggering 265 during 2015–16, serving almost 30,000 guests—now regularly fill to capacity or sell out, indicating a remarkable growth in participation from the Museum's faculty, student, and regional

audiences. The growth of these audiences was especially evident with the programs surrounding the opening of the special exhibition *Cézanne and the Modern*, which welcomed more than 5,000 people to the Museum for lectures, panels, special events, art workshops, and receptions. The response to the opening programs was overwhelming and gratifying—but more interestingly, in the subsequent months it proved to be a harbinger of the “new normal.”

The series of opening events encapsulated the ways in which public programs can simultaneously serve many communities, separately and together. The Museum’s annual kickoff to the academic year, the Nassau Street Sampler (14), launched the festivities surrounding the Cézanne exhibition and drew more than 2,500 visitors, primarily students—although there were many members of the general public as well—offering opportunities to engage with art, food, and what it means to be a Princetonian. More than 200 guests enjoyed a special reception and dinner the following evening for donors, special friends, and other guests; and well over 500 guests attended the Saturday evening keynote lecture by Bridget Alsdorf, which was simulcast from the auditorium to several classrooms to accommodate the numbers. Following the lecture, more than 2,000 guests joined us for the community celebration officially launching *Cézanne and the Modern*. Two smaller programs that weekend provided more intimate connections with works of art: a plein-air painting workshop and a panel that gave audiences a chance to learn more about collector Henry Pearlman. In total, more than 5,000 visitors joined us throughout the opening weekend.



Another programmatic highlight of the year has been the opportunity to meet some of the most exciting artists working today, particularly in relationship to the University's outdoor sculpture program. In two robustly attended programs, artists Doug and Mike Starn and Ursula van Rydingsvard spoke with me about the sculptures they had recently completed for the Princeton campus. In the spring, we welcomed two artists-in-residence: the conceptual collective Slavs and Tatars came to Princeton as the Sarah Lee Elson, Class of 1984, International Artists-in-Residence, and the same week photographer Stephen Shore spoke to a standing-room-only crowd.



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In addition to these public programs that provide a gateway to the Museum for both students and the wider community, the Museum provides several other entry points for members of the public to engage in deeper or more sustained ways. The Museum Travel Program (15) offers members special behind-the-scenes access to cultural sites and private collections both in the region and across the country (and occasionally internationally). This year the program served seventy-three travelers on four trips, including multiday visits to the Berkshires and Baltimore, and day trips to Philadelphia and New York. The Travel Program has been substantially reshaped in the past two years to afford more distinctive travel opportunities and to connect it more

deeply to the Museum's mission and educational goals. Now, each trip is accompanied by either a curator or by me as the director, ensuring that travelers develop a deeper relationship with the Museum's intellectual resources.

In fall 2015, the Museum launched a new volunteer program known as the Museum Ambassadors—joining the Community Leadership Council as a new initiative seeking to better serve the University and the region as they are today. In recent years, many community members had expressed an interest in volunteering for the Museum yet did not have the time to commit to joining the docent corps. The Ambassadors program fills that gap, recruiting people to staff the Information Desk on Thursday nights and weekends and to help with Saturday family programs. Thus far, the Museum Ambassadors have proved a resounding success: sixty individuals—a diverse mix of community members, University staff, and even a high-school senior—applied for about thirty positions. They are enthusiastic emissaries for the Museum to a broader public, and a new class of Ambassadors will be recruited in the fall of 2016.

Publishing

The Museum's publications, whether scholarly catalogues, brochures, gallery labels, exhibition graphics, self-guided activities for families, or the advertisements and signage that help our visitors know what, when, and where things are happening, serve

to increase the visibility, accessibility, and impact of the Museum's collections, exhibitions, and programs. Each of these projects goes through a rigorous editorial and design process to assure that the information presented is accurate, informative, accessible, and visually appealing. Over the course of a year, the Publishing and Communications staff will have completed more than 350 individual jobs, with approximately 75 to 100 in the development and production pipeline at any given moment.

While the success of a well-executed publication is sometimes best measured indirectly (if it works well you might not notice why) or anecdotally (visitors and colleagues routinely write or stop by to tell us how much they appreciate our publications), the Museum's publications are also recognized for their quality by professional organizations and peers (16). This year has been marked with particularly noteworthy



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recognition and awards. In April, the Society of Architectural Historians selected the catalogue accompanying *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980* as the recipient of its prestigious 2016 Philip Johnson Exhibition Catalogue Award—essentially their award for the best museum catalogue published in the previous two years. Moreover, the Association of Art

Museum Curators announced that the visually stunning catalogue published in conjunction with the exhibition *Princeton's Great Persian Book of Kings* was awarded one of the organization's first-place prizes as best exhibition catalogue for 2015.

The Collections

From July 1, 2015, to June 30, 2016, the Museum acquired 235 works of art, including 167 as gifts from 41 different donors, and another 68 as purchases made possible by the significant endowments and special gifts intended exclusively for such purposes. As in the past, many of these gifts and purchases were transformative acquisitions aimed at meaningfully enhancing our gallery displays as well as substantially increasing the collections' utility as a research and teaching tool. By any measure, the principal purchase of the year was an archetype of American painting by the Luminist master Fitz Henry Lane, titled *Ship in Fog, Gloucester Harbor* (ca. 1860) (17). Set in Gloucester Harbor from the vantage point of the open water, looking toward land, the painting's subject is arguably no longer the ship in the harbor but the fog itself, known as the most difficult of atmospheric conditions for a painter to render. Lane's expert handling of the subject comes from his late period, when his assurance and expressiveness combined to create canvases of both timeless harmony and visual logic infused with a



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profound quietude. The painting was probably the greatest work by Lane still in private hands, and it dramatically bolsters the Museum's esteemed holdings of American art. We are grateful for the foresight and generosity of donors past and present for making this pivotal acquisition possible, most especially those who made gifts on a tight timetable to acquire this work before it went to another museum, including the Sherrerd family and Celia Felsher and John Cecil, both Class of 1976. *Ship in Fog* would have escaped our grasp without them.

Other acquisitions highlights included one of the most important Chinese archaeological pieces to be added to the collections in many years, an outstanding ceramic eared cup dating from the third century B.C. and decorated with built-up glazes using a rare technique and beaded pattern. It may be the best-preserved example of a vessel with glass paste glazes known to exist in the world, and it represents the earliest low-fired glaze technique in China. From the Oaxaca region in Mexico, a superb Zapotec anthropomorphic urn (ca. 350–650), with its complex iconography and dense decoration, stands out for its large scale and its superb quality and condition. It, too, is widely regarded as among the finest examples known.



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Among the works on paper acquired this year were a spectacular Pre-Raphaelite drawing by the little-known artist Walter Fryer Stocks of the Jamaican-born model Mrs. Fanny Eaton (ca. 1859)—the first pre-twentieth-century portrait of an identifiable woman of color to enter the Museum's collections (18). Additionally, with support from the Laura P. Hall Memorial Fund, the small but powerful rendering *Friends* (1944) by the major African American artist Elizabeth Catlett came into the collections this spring and now hangs in the Mary Ellen Bowen Gallery of American Art (66).

Like these two, many recent acquisitions and gifts are currently on view in the galleries, juxtaposed with other works of art in order to encourage visitors to look closely, challenge previous assumptions, and consider multiple interpretations. These displays are often complemented, or even occasioned, by notable loans from private collectors and public institutions. Two exceptional paintings on view in the Museum this past year afforded a special opportunity to examine the importance of the Christian martyr Saint Sebastian to artists of the Baroque period: *Martyrdom of*



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Saint Sebastian (ca. 1632–36) by Giovanni Francesco Barbieri, known as Guercino, from the Federico Castelluccio Collection, and *Saint Sebastian* (ca. 1620–27) by Simon Vouet, from the Sarah Campbell Blaffer Foundation (19). In spite of their similarities in format, scale, medium, and time of execution, the two works offered insights into the artists' varying choices for representing the same subject, insights that were further deepened by the presentation of a selection of Guercino's drawings from Princeton's holdings, considered to be the finest in North America. Further noteworthy loans included Takashi Murakami's monumental *Tan Tan Bo – In Communication* (83), painted in 2014 in response to the Japanese earthquake and tsunami of 2011. This spring, that work anchored Marquand Mather Court—the Museum's largest gallery devoted to contemporary art—in a consideration of the varied ways contemporary artists have responded to disaster and disruption in recent years. Such extraordinary loans deepen our teaching impact as well as the broader effectiveness of our galleries, and we are enormously grateful to the lenders.

Along with the growth of our collections, further documentation and cataloguing continues in order to facilitate universal access to the Museum's records and related digital images of tens of thousands of original works of art. These efforts build on the multiyear inventory project, which inventoried 94,700 works of art, created 53,543 new records, and produced 102,000 new photographs. In addition to providing critical data, the inventory allowed for the rehousing of over 14,000 works of art, conservation assessments of nearly 1,700 objects, and the replacement of outdated shelving, cabinets, and drawers. Future access, study, and interpretation of these considerable holdings will build on the data created during this essential project.

Campus Art

After years of planning, design, and fabrication, two major outdoor commissions were completed this year, fulfilling the Campus Art Program's important mission of enriching

the University's visual and intellectual environment by placing innovative works of art by living artists across the campus. In August 2015, a colossal eighteen-foot-tall glass and steel sculpture by Doug and Mike Starn was installed on the Museum's front lawn. The remarkable new piece, *(Any) Body Oddly Propped* (20), continues the artists' exploration of organic energy systems through root and branch forms, which in this case also reflect Princeton's distinct natural setting. The glass used in making the enormous panels is itself an innovation—an expressive way of digitally printing ceramic



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colors in multiple layers that are further coated with hand-painted backgrounds. As the visitor walks around, and indeed through and among, the six glass panels, or as the sun's position shifts, changing light effects emerge, reinforcing the sense of both ephemerality and permanence. This long-awaited commission in such a critical location—where it now functions as the emblem of the Museum—would not have been possible without the exceptional generosity and patience of Shelly Belfer Malkin, Class of 1986, and her husband Anthony Malkin, whose gift in support of

this project supplemented the resources of the John B. Putnam Jr. Memorial Fund.

In October, an equally monumental work of art was installed in front of the new Andlinger Center for Energy and Environment by the sculptor Ursula von Rydingsvard, who was chosen for the project because of our belief in her as one of the greatest of living artists. The nineteen-foot-tall sculpture, titled *URODA*, is the first by the artist made of copper and employs thousands of painstakingly hand-hammered sheets of metal (21). Perhaps unsurprisingly, the artist notes that it will also be her last work in copper. The commission was based on a full-scale model executed in cedar and then fabricated in collaboration with the metal artist Richard Webber and a team of assistants. The result challenges viewers to reconsider the nature of material form and creates the latest addition to the University's distinguished collection of campus art, known as the John B. Putnam Jr. Memorial Collection. An accompanying installation at the Museum of ten loans from the artist, which together succinctly sketched out the array of considerations that compel her, was made possible with the support of Susan and John Diekman, Class of 1965, and Robert and Stacey Goergen, Class of 1990 (1, 43).

In addition to such commissions, the Campus Art Program also considers long-term loans that will enrich particular characteristics of the public environment in which diverse users come together. Accordingly, this year the patio in front of Chancellor Green was host to the bronze sculpture *Pumpkin (M)* (82) by the acclaimed Japanese artist Yayoi Kusama. The work was kindly lent by a member of the Museum's Advisory



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Council, augmenting the loan of a major sculpture by Beverly Pepper, sited near Whitman College, from another private collection.

In conjunction with the Campus Art Steering Committee, we are hard at work on other commissions at varying stages of development. The latest commission, which will be opened to the public in the coming months, features the work of the celebrated Pakistani American artist Shahzia Sikander for a site-based installation in the new Julis Romo Rabinowitz Building and Louis A. Simpson International Building, formerly the Old Frick Chemistry Building (22). Like other recent projects, it seeks to balance issues of originality and intellectual and visual provocation with a respect for the wide array



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of activities that take place in such spaces, and for the physical beauty and integrity of the campus and of its buildings. Sikander's multisite installation stretches the artist's production to date by incorporating large-scale glass and mosaic elements, and it should become a new campus landmark.

Information and Technology

Advancing one of the Museum's key strategic objectives—to share globally the entirety of the Museum's collections with students, scholars, and users of all kinds—the Museum has completed the first year of a five-year, Museum-wide project, the Collections

Discovery Initiative (July 1, 2015–June 30, 2020). Concentrated efforts to further cataloging and visual documentation of the collections, as well as to design a sustainable infrastructure to allow enhanced discoverability of resources, are well underway. Online tools to support teaching and research based on the Museum’s collections are being developed in collaboration with Museum staff, faculty, and students. A significant financial commitment from the University, the allocation of existing Museum funds, and Museum fundraising efforts have enabled great progress to be made in the first year. As a result, the Museum has now published more than 52,000 works of art from its collections online, which has had the result of dramatically increasing the demand for physical access to works of art for object-based teaching and research.

Two collections cataloguers were hired to undertake retrospective cataloging of over 10,000 high-profile works of art for online publication by October 2017. As part of the Collections Discovery Initiative, the Museum’s information architecture is being reviewed and redesigned in collaboration with colleagues across the University and in the museum field in order to identify the most effective solutions.

Information and Technology staff are ultimately involved in all of the Museum’s exhibitions and publications, with responsibility for photography; information management; image requests, licensing, and copyright clearance; and in-gallery time-based media technology and digital interactives. This year, key efforts and outcomes included:

- *A companion interactive for the exhibition Princeton’s Great Persian Book of Kings, exploring the stories and magnificent details of paintings in the Peck Shahnama (<http://artmuseum.princeton.edu/interactive-projects/peck-shahnama/>);*
- *Development of the Museum’s first online exhibition, Transient Effects: The Solar Eclipses and Celestial Landscapes of Howard Russell Butler, launched in the fall of 2016, in advance of the total solar eclipse that will be visible across a broad section of the U.S. in August 2017;*
- *Continued participation in a multiyear interdisciplinary initiative to create an online resource center at Princeton to catalogue, publish, and provide online access to the unique archaeological treasures excavated at Antioch-on-the-Orontes (1932–39);*
- *Continued participation in the American Art Collaborative, a consortium of fourteen art museums in the United States committed to establishing a critical mass of linked open data on the subject of American art; and*
- *Completed digitization and cataloging in preparation for an online publication that provides access to the Minor White Archive at Princeton. This included the photography of more than 6,000 finished photographic prints and 5,800 proof cards, as well as the cataloging and indexing of these materials.*

Facilities

After years of planning, the construction and commissioning of a long-awaited off-site art storage facility was completed in spring 2016 (23). This state-of-the-art building of



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20,000 gross square feet now allows for the de-densification of the Museum's current on-campus storerooms and the consolidation of the whole of the Museum's collections within greater Princeton. Supported by a commitment of \$15 million in University resources, the facility provides more than 13,000 square feet of additional fine art storage in museum-quality conditions

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and has been designed for future modular expansion as collections growth demands. The process of relocating tens of thousands of works of art to this new space from temporary off-site storage and from the Museum began in June.

Among the many challenges of maintaining the Museum's current outdated facility is the need to address deferred upgrades and to make ongoing improvements to the building's infrastructure and systems, which affect both public and nonpublic spaces. With support from the Office of the Provost, these important upgrades continue to be made, including the installation of a new generation of security cameras and wireless networks in many of our galleries. At the same time, with the support of campus-wide Major Maintenance funding, all ceiling light fixtures on the lower level are being replaced with more energy-efficient LED lamps, which will also greatly enhance the appearance of our displays. This effort replaces lighting that had been in use since the facility's renovations in 1988–89.

Institutional Advancement

The Museum's development and fundraising energies over the past year continued to focus on generating sufficient programmatic support to sustain its leadership activities in all areas, including exhibitions, publications, academic programs, and educational outreach, as well as collections access initiatives. As always, these programs and collections-based activities are vital to the work of the Museum and to its important contributions to the University's teaching, research, and service mission.

Significantly, one of the Museum's core strategic objectives—demonstrating leadership in the arts and humanities on campus and beyond, and, in turn, demonstrating the value of the visual arts in strengthening citizenship—aligns closely with the University's own recently released strategic planning framework, including the recommendations made by the associated Task Force on the Humanities. As noted above, the Museum was bolstered by the Task Force's recommendation of a new, purpose-built art museum facility, but much work lies ahead in order to bring us to this auspicious goal. Fundraising is certain to play a critical role.



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The Museum is heartened by the generous and abiding support of its many loyal benefactors, including alumni and other friends from near and far. Early in 2016, an endowment pledged during the Aspire campaign by art historian, Princeton parent, and Advisory Council member Nancy Lee was fully realized, making it possible to name the Nancy and Peter Lee Curatorship of Asian Art (24), a title that celebrates Nancy's deep commitment to Asian art and to Princeton and that honors the memory of her late husband. Our own Cary Liu has been named the inaugural Nancy and Peter Lee Curator of Asian Art. Aside from the prestige attached to this and to all named positions, this important gift brings essential new resources and

visibility to the Museum. We are profoundly grateful to Nancy and her family, and to all of our many benefactors for their philanthropic vision and support.

The University has given us both the authority and the mandate to seek the resources we need through donated income, both endowment and term. As in previous years, the Museum remains responsible for securing through its own efforts the programmatic support it needs in order to sustain its leadership activities in all areas. Several approved fundraising opportunities have been identified, 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 of academic programs, a position responsible for integrating the Museum's collections and exhibitions into teaching and research across disciplines, and for deepening the experience of the Museum in the classroom.*

In addition to these three naming opportunities, the Museum will continue to secure both term and endowed funds for exhibitions, publications, education, conservation, and collections information management and access. These are monies that must be raised each year from external sources, and thus finding these funds continues to be an urgent and ongoing 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. A full list of gifts and grants, as well as sponsorships of our annual Gala, is included at the back of this report, and major benefactors are also recognized by name on the annual donor board in the galleries. Among the many significant gifts for program support received from individual donors over the past year are:

- *A major annual commitment from Heather and Paul Haaga, Class of 1970, that continues to provide underwriting support for the Museum's vibrant Late Thursdays program;*



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- *A multiyear commitment for major exhibition support from Susan and John Diekman, Class of 1965;*
- *A leadership gift from Princeton community member Faria Abedin to support the fall 2015 exhibition Princeton's Great Persian Book of Kings;*
- *Major gifts to enable the acquisition of Ship in Fog by Fitz Henry Lane given by Celia Felsher, Class of 1976, and John Cecil, Class of 1976; and by the three children of the late John J. F. Sherrerd, Class of 1952, and his late wife, former Museum Advisory Council member Kathleen C. Sherrerd: Anne C. Sherrerd, Graduate alumna 1987; Susan Sherrerd, Class of 1986; and John J. F. Sherrerd Jr.;*
- *A series of significant underwriting commitments from Museum docent Annette Merle-Smith to support three major exhibition projects: Cézanne and the Modern in fall 2015; The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C., in spring 2017, and Nature's Nation: American Art and Environment, which will be on view in fall 2018;*
- *A leadership commitment from Shelly Malkin, Class of 1986, and Anthony Malkin to support Nature's Nation: American Art and Environment; and*
- *An endowing gift made by Hopewell, New Jersey, residents Jeannie and Jitender Chopra, establishing the Chopra Family Youth and Community Program Fund to support the Museum's education and outreach programming.*

In addition to these generous gifts from individual benefactors over the past year, the Museum received its largest corporate sponsorship since before the financial crisis when Neiman Marcus made a major gift as the presenting sponsor of *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, underwriting our exhibition-related education and outreach programs through the Heart of Neiman Marcus Foundation.

In an effort to secure support from a broad range of institutional sources, this year the Museum substantially increased the number of grant proposals it has submitted. While several proposals are still under consideration, the Museum has already received support from a number of key funders:

- *The Henry Luce Foundation granted \$125,000 toward the exhibition Nature's Nation: American Art and Environment, which is scheduled to open in 2018. The David A. Gardner '69 Magic Project, administered by the Council on the Humanities, is also supporting this project with a \$40,000 grant over two years, and the National Endowment for the Arts has awarded this project a grant of \$50,000.*
- *The Museum continues to receive important support for scholarly publications through the Barr Ferree Foundation Fund for Publications, administered by the Department of Art and Archaeology. In fiscal year 2016, this fund provided grants totaling \$304,600 to support three Museum publications: the exhibition catalogue for Princeton's Great Persian Book of Kings; the catalogue for the exhibition The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C.; and the publication of a collections catalogue devoted to the Museum's holdings in Mesoamerican art.*
- *Grants for exhibitions also included support from the Dunhuang Foundation for Sacred Caves of the Silk Road: Ways of Knowing and Re-creating Dunhuang—a collaboration between the Museum and our colleagues at the P. Y. and Kinmay W. Tang Center for East Asian Art; grants of \$100,000 from the Stavros Niarchos Foundation and \$25,000 from the Leon Levy Foundation for the exhibition The Berlin Painter and His World; and a grant of \$25,000 from the E. Rhodes and Leona B. Carpenter Foundation for the fall 2016 exhibition Epic Tales from India.*
- *The Frelinghuysen Foundation and the Hilla von Rebay Foundation once again provided expendable support for the Museum's paid summer internship program, in which twelve interns enjoyed a range of experiences, from exhibition development to educational outreach to collections classification and digitization.*
- *The Museum also continues to receive important support from our colleagues in other departments and programs across campus. In gratitude and recognition of this generous collegiality, these campus partners are named in the donor lists at the back of this Annual Report.*
- *Last year at this time, we reported that the Museum's 2015 fundraising Gala had nearly doubled the revenue raised by this annual event in 2014. This year, despite a twelve-month vacancy in the staff position responsible for managing our membership programs and this event, the 2016 Gala—Sublime and Beautiful, held on February 6—surpassed last year's total, breaking another record and making it the most successful fundraising event in the Museum's history. This midwinter celebration provided an important opportunity to showcase the Museum to our alumni and friends from the community and around the country and also generated essential funds for exhibitions and a wide range of education and outreach programs. It will be no surprise that the single greatest factor in the success*

of this fundraising event was, once again, the significant number of table sponsorships provided by individual and corporate benefactors. The majority of these sponsorships came from alumni—including the personal sponsorships of President Christopher Eisgruber, Class of 1983, and Provost David Lee, Graduate School Class of 1999, and others from nearby and as far away as Chicago, Atlanta, Dallas, Los Angeles, and San Francisco. The collective efforts of Institutional Advancement staff and a corps of energetic volunteers led by two Museum docents (Jeanne Johnson and Connie Poor, wife of Dean Vince Poor, Graduate School Class of 1977) helped to ensure that the Gala remains the “social event of the Princeton calendar” even as it generates broad visibility and important revenue.



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During the past year, the Institutional Advancement team has been enhanced by the addition of two new staff members charged with managing our annual and corporate support efforts, including our membership programs. The Museum is committed to growing and diversifying annual donated support from the local and regional community, including managing and expanding our membership programs and developing strategies for enhancing donated

support for the Museum’s annual programming needs. Our general, and primarily local, membership group—the Friends of the Princeton University Art Museum—provides the Museum with annual revenue as well as outreach into the wider regional community. Membership numbers have been static for a number of years, but our new staff are focused on ensuring the vitality of our Friends program by finding ways in which this free admission museum can develop new and attractive opportunities to build affinity, foster volunteer engagement, and increase both membership numbers and revenue. During a dedicated and targeted May 2016 membership campaign, the Museum realized a 300% increase in the number of memberships processed relative to the same period last year. In addition, in keeping with our strategic commitment to developing a broader base of supporters and laying the foundation for major local and regional giving, the manager of annual and corporate support will focus on building relationships with new individual supporters and with the regional corporate community.

The Partners program remains for the Museum an important arm of annual philanthropic support, and income from renewing Partners has remained steady. With a fully staffed development team now in place, we feel confident that meaningful

growth can be achieved through dedicated cultivation efforts and a better understanding of the critical role that annual support plays in providing the unrestricted funds so essential to supporting the work of the Museum and its long-term vitality.

Earned Income

Manager of Retail and Wholesale Operations Christine Hacker has continued working with a wide range of artisans to successfully emphasize handmade merchandise while also overseeing various product development endeavors. The Museum Store also continues its successful ambassadorial role, providing an extended Museum experience by participating in high-profile events such as



Communiversality and Reunions. To extend availability to faculty, staff, and local constituents, the Museum Store was open on Mondays during the month of December, following last year's positive response. In the year ahead, the retail operation looks to expand its reach through the addition of a more robust store component to the Museum website.

This year, the Museum also saw significant revenue from traveling some of its temporary exhibitions, bringing a diversified revenue stream that helped balance the burden on annual fundraising. Total revenues generated from traveling exhibitions this year were over \$300,000. Traveling some of the Museum's exhibitions also provides opportunities for increasing the visibility of our scholarship and can generate significant revenue from the boosted sale of exhibition catalogues, as was clearly the case with the catalogue for *Cézanne and the Modern*, for which more than 5,000 copies were sold directly to the other venues.

Financial Management and Operations

Following the complex rollout of Princeton Prime, the University's new financial management system, the Museum has begun to see improved financial information and reporting that supports management, compliance, and stewardship. Using the new system, the Museum's finance team initiated automated reporting, sending out to budget managers selected department/fund balances on a monthly basis. The team continued to coordinate training for Museum staff on the new expense reporting system, providing additional one-on-one training as needed. The team has also created reports that provide a financial overview of exhibition projects and allow for improved analysis and planning of our resource allocations.

With the goal of providing both world-class security and world-class customer service, during the past year, Security Operations Manager Salvatore Caputo implemented a new Protective Intelligence Program (PIP), a two-level security review of

facility reports for outgoing loans to other museums. Sal also successfully designed, promoted, and implemented the new “Officer-In-Charge” program, providing professional development and advancement opportunities for high-performing members of the security team. Cross-training between Museum and Library security staff has continued, further reducing overtime hours and costs. Sal’s leadership was particularly critical during the opening week of the very popular exhibition *Cézanne and the Modern* and its associated events, ensuring the safety of the art as well as a good experience for visitors during a period of unprecedented attendance.

As noted above, the Art Museum was successfully reaccredited by the American Alliance of Museums, indicating that we meet the standards of the museum field, particularly in regard to the care and preservation of our collections. The accreditation decision is the culmination of a nearly two-year process that involved the dedicated efforts of Museum staff and University members and included the preparation of an extensive self-study, a site visit, and review by the Accreditation Commission. The Museum revisited and updated the majority of its core documents, including its Collections Management Policy, Institutional Code of Ethics, and Emergency Response and Disaster Preparedness Plan, ensuring that they reflect current best practices. We also had the opportunity to reflect on the progress made toward addressing the concerns raised during the Museum’s previous reaccreditation, including:

- *the first complete collections inventory;*
- *enormous strides in the visual documentation of, and online access to, the collections;*
- *the development of a new interpretive strategy, including a commitment to the philosophy that every Museum object should have some form of interpretation;*
- *significant investments in the current facility;*
- *construction of a new art storage facility; and*
- *doubling the size of the Museum’s curatorial team.*

Many of these achievements would not have been possible without the \$28 million in new leadership endowments contributed over the past five years.

A theme that resonated during both our strategic planning process and, more recently, during our reaccreditation self-study is the need for improved skills in project management, including better communication built on a shared platform of information. To that end, the Museum made a significant investment in project management training for more than forty members of the staff. The three-day workshop reminded team leaders and team members alike of the bigger picture, of the need to discover new ways to work smarter and more collaboratively as a team, and to carry out our project work more efficiently. We plan to make this workshop available to all staff over time. Building on this shared experience, new project management guidelines and tools have been and are being developed to guide staff actively engaged in key projects.

Communications and Building Visibility

In marketing its programs and activities, the Museum continues to hone a strategy that ensures a strong local, regional, national, and international presence through relationship-building, advertising, and media coverage. By cultivating a network of arts professionals, writers, journalists, and supporters, the Museum ensures that it will continue to be considered a primary provider of arts programming and scholarship at the highest levels. The Museum partners with organizations on and off campus

to develop marketing strategies, collaborate on programming, and share resources. Chief among these is the Museum's Community Leadership Council (CLC), which marked its first anniversary in December. This group, comprising regional business leaders, heads of regional not-for-profits, government and community leaders, and others is serving as an essential advisory group as the Museum develops additional outreach efforts. The CLC is also fostering new partnerships with the Princeton Public Schools, the local YMCA, and other new partners and is providing critical insights into community patterns and desires, insights that were and will be especially helpful with exhibitions such as *Epic Tales from India*.

Campus partners include the University's Office of Communications, the Office of Community and Regional Affairs, the Department of Art and Archaeology, the Department of African American Studies, the Council of the Humanities, the Sharmin and Bijan Mossavar-Rahmani Center for Iran and Persian Gulf Studies, the Andlinger Center for Energy and the Environment, the Lewis Center for the Arts, the Department of Music, and the Princeton University Library. Regional collaborations include partnerships with the Princeton Garden Theatre (now a regular partner in presenting curated film series), McCarter Theatre, the Peacock Inn, Nassau Inn, the Princeton Convention and Visitors Bureau, the Arts Council of Princeton, Discover Jersey Arts, the Princeton Area Arts and Culture Consortium, the Princeton Chamber of Commerce, the Princeton Symphony Orchestra, and the Princeton Singers. Additionally, the Museum's marketing materials are now distributed through fourteen regional hotels in central New Jersey and southeast Pennsylvania.

The Museum's website continues to be a primary public resource for Museum-related articles, videos, and announcements. From July 2015 through June 2016, the number of users increased by 19%, from 213,773 to 254,068. The number of site visits also increased from 294,356 to 357,365 an increase of 21%. Most visitors spend their time searching the collections and visiting the calendar pages. Social media has also seen a steady increase from year to year.



	2016*		2015	2014
eNewsletter recipients	8,519	Increase of 15%	7,439	5,544
Facebook fans	14,306	Increase of 27%	11,268	7,960
Twitter followers	8,705	Increase of 14%	7,619	6,465
Instagram followers	1,442	Increase of 58%	911	0

*As of June 30, 2016

At the local level, print advertisements are routinely placed in publications such as *Town Topics*, *Princeton Alumni Weekly*, and *U.S. 1* and in playbills at McCarter Theatre. At the national level, strategically positioned ads are placed in annual special art editions of the *New York Times*, namely the Fine Arts and Exhibitions section in October and the highly anticipated Museums section in March. Additionally, full-color inserts promoting the primary exhibitions of the fall and spring seasons were included in nearly 90,000 regional *Times* subscriptions in the aforementioned issues. Further, increased online advertising in the *New York Times* and on NJ.com during the weeks leading up to and during the *Cézanne and the Modern* opening aided in record visitor attendance. The Museum continued to advertise all exhibitions in the Blouin Gallery Guide, positioning it 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 City.

During the past fiscal year, the Museum has received an increased number of reviews, mentions, and listings in a wide variety of national and international publications, including the *New York Times*, *Wall Street Journal*, CBS News, and *American Fine Art Magazine*; regional coverage in the *Star-Ledger*, *Philadelphia Inquirer*, *Times of Trenton*, *Town Topics*, and *U.S. 1*; and mention in many arts blogs. Highlights of this year include coverage in the *New York Times* by Tammy LaGorce; in the *Wall Street Journal* by Judith Dobrzynski, Lee Lawrence, and Mary Tompkins Lewis; and in *Antiques and Fine Art Magazine*. Additional coverage included a nationally broadcast CBS News segment about the loan of the Guercino Saint Sebastian painting by actor-collector Federico Castelluccio, and an episode about the Ursula von Rydingsvard commission on *State of the Arts* on PBS (WHYY and NJTV stations) by Susan Wallner.



During the fall season, *Cézanne and the Modern* enjoyed rave reviews—including the testimonial by Mary Tompkins Lewis from the *Wall Street Journal* that the exhibition was “not to be missed.” Apart from specific exhibition reviews, the Museum was also consistently included in arts previews in the *New York Times*, *Star-Ledger*, and *Philadelphia Inquirer*.

The following reflects the quantified value of selected media coverage that the Museum received from July 2015 through June 2016 in regional and national placements, cumulatively valued at more than \$4 million:

Media Placement	Topic	Est. Publicity Value
<i>Wall Street Journal</i> (US)	<i>Cézanne and the Modern</i>	\$118,794
<i>Wall Street Journal</i> (International)	<i>Princeton's Great Persian Book of Kings</i>	\$630,632
CBS News (National)	Guercino loan	\$652,520
<i>Forward</i> (Print and online)	<i>By Dawn's Early Light</i>	\$16,000
<i>American Fine Art Magazine</i>	Fitz Henry Lane acquisition	\$7,800
<i>Cultured Magazine</i>	Ursula von Rydingsvard	\$15,200
<i>New York Times</i>	Exhibitions included in weekly events listings	\$2,968,000

Conclusion

For many years now, I have seen the role of a great museum, including one in a leadership academic setting, as being a bridge between excellence and accessibility, between the academy and the broad communities around it, and as affording unique opportunities for our users to learn about themselves, about other citizens of the world, and indeed about the world itself, past and present. Our work is never done. New initiatives await our attention—not least as we seek actively to better represent the world as it is today, to include more voices from around Princeton and around the world, and to afford more opportunities for students, artists, scholars, and community members. While we work assiduously to preserve the best of the world’s cultural production and to better understand the past—and thus ourselves—through these works, we also seek to help our users ultimately become better citizens of the world. While the goal of fostering better citizenship is a lofty one, it urges us on toward a museum whose impact grows over time. I thank all of you for being part of that journey.



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*“In the hands of masters, watercolors—
as the summer exhibition at the
Princeton University Art Museum
demonstrates—can deliver brilliant
works.”*

—WALL STREET JOURNAL REVIEW OF PAINTING ON PAPER

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“Students gain stronger critical and visual analysis skills, and confidence in discussing and engaging with the multiple uses and meanings of art objects. They also develop a sense of ownership and connection with the collection.”

—ANNA ARABINDAN-KESSON, ASSISTANT PROFESSOR,
ART & ARCHAEOLOGY AND AFRICAN AMERICAN STUDIES



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Exhibitions

Painting on Paper: American Watercolors at Princeton ⁽⁴⁰⁾

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 and from several alumni and patrons.



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Collecting Contemporary, 1960–2015: Selections from the Schorr Collection ⁽⁴¹⁾

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 past 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 either had been donated to the Museum by the Schorrs or had been on long-term loan to Princeton for twenty-five years.



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Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection ⁽⁴²⁾

Ashmolean Museum of Art and Archaeology, Oxford, England, March 13–June 22, 2014

Musée Granet, Aix-en-Provence, France, July 11–October 5, 2014

High Museum of Art, Atlanta, October 25, 2014–January 11, 2015

Vancouver Art Gallery, February 7–May 18, 2015

Princeton University Art Museum, September 19, 2015–January 3, 2016

Betsy Rosasco, Research Curator of European Painting and Sculpture

Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings
Organized in cooperation with the Henry and Rose Pearlman Foundation

One of the finest collections held by a single family, the Henry and Rose Pearlman Collection had not toured in its entirety since 1976, when it was placed on long-term loan at the Princeton University Art Museum, where it has remained ever since. This major exhibition presented Impressionist and Post-Impressionist masterpieces from the Pearlman Collection and featured paintings and sculptures by artists who were transformative members of the avant-garde of their day. A rare opportunity for audiences in four countries to discover lesser-known masterworks from beloved artists including Edgar Degas, Édouard Manet, Vincent van Gogh, and Amedeo Modigliani, as well as an



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extraordinary collection of magisterial watercolors, oil paintings, and drawings by Paul Cézanne, this exhibition offered insights not only into the development of Impressionism and Post Impressionism but also into the history of collecting avant-garde art in the United States.

Princeton's Great Persian Book of Kings (39)

October 3, 2015–January 24, 2016

Marianna Shreve Simpson, independent scholar; coordinated by Juliana Ochs Dweck, Mellon Curator of Academic Engagement
Composed more than 1,000 years ago by the Persian poet Firdausi, the *Shahnama*, or Book of Kings, narrates the story of Iran from the dawn of time to the seventh century A.D. This sweeping epic has been a source of artistic inspiration in Persian culture for centuries and provides the essential basis for our understanding of the history of Persian painting as it developed from late medieval through early modern times. Princeton University's late sixteenth-century Peck *Shahnama* (named after its donor) is one of the finest intact volumes in the United States. The exhibition *Princeton's Great Persian Book of Kings*, featuring all of the manuscript's fifty illuminated and illustrated folios, introduced the beauty and art-historical importance of the Peck *Shahnama* to the public for the first time.

Sacred Caves of the Silk Road: Ways of Knowing and Re-creating Dunhuang (8, 11)

October 3, 2015–January 10, 2016

Cary Liu, Nancy and Peter Lee Curator of Asian Art

Dora Ching, Associate Director, Tang Center for East Asian Art, Art and Archaeology
Zoe Kwok, Assistant Curator of Asian Art
The city of Dunhuang, located in China's western province of Gansu, was once an important terminus of the Silk Road. Outside the city, along the edge of the desert, is a sacred complex of more than seven hundred primarily Buddhist cave-grottoes that preserve an astonishing trove of early styles and periods of art. Built and rebuilt over the course of a millennium, starting from the mid-fourth century, the caves were filled with brilliantly colored paintings and sculptures that covered the walls, ceilings, and floors. *Sacred Caves of*

the Silk Road brought together paintings, calligraphy, and sculpture discovered at Dunhuang along with early photo archives, present-day photographs, and artists' renderings and copies to allow for a deeper look into ways to model and understand this sacred site, the sociocultural sphere it operated within, and the history and religious life of the region.

Ursula von Rydingsvard and Others:

Materials and Manipulations (1, 43)

October 17, 2015–February 7, 2016

James Steward, Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director

For decades, the sculptor Ursula von Rydingsvard has explored organic and inorganic materials, the familiar and the unfamiliar. She is best known for her large-scale work—often in cedar and frequently crafted from four-by-fours painstakingly remade with such untraditional sculptural tools as a circular saw. This installation featured nine works by von Rydingsvard that were gathered on the occasion of the installation of *URODA*, the monumental commission for Princeton University that now occupies the primary approach to the new Andlinger Center for Energy and the Environment. The works by von Rydingsvard illustrated a concern with the aesthetic potential and emotional power of materials that is shared by several other contemporary artists whose work is found in the Museum's collections. This installation witnessed a renewed interest both in painstaking fabrication and in exposing the properties and origins of materials and forms.



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**Pastures Green and Dark Satanic Mills:
The British Passion for Landscape**

January 23–April 24, 2016

Coordinated by Betsy Rosasco, Research Curator of European Painting and Sculpture Organized by the American Federation for the Arts and the National Museum Wales The British passion for landscape—already present in the literary works of Milton, Shakespeare, and even Chaucer—began to dominate the visual arts at the time of the Industrial Revolution. In the preface to his poem “Milton” (1804–10), William Blake wrote of “England’s green and pleasant land” and the “dark satanic mills” of its new industrial cities. Drawn from the remarkable collections of the National Museum Wales, *Pastures Green and Dark Satanic Mills: The British Passion for Landscape* offered visitors the opportunity to follow the rise of landscape painting in Britain, unfolding a story that runs from the Industrial Revolution through the eras of Romanticism, Impressionism, and Modernism to the postmodern and post-industrial imagery of today. Showcasing masterpieces by artists from Constable to Turner to Monet (working in Britain), the exhibition offered insights into the cultural history of Britain as it became the world’s first industrial nation late in the eighteenth century. Cities—where the nation’s new wealth was generated and its population concentrated—mills, and factories started to challenge country estates and rolling hills as the defining images of the nation. Artists tracked, recorded, and resisted these changes, inaugurating a new era of landscape art which celebrated the land’s natural beauty and a certain idea of Britain that became deeply enmeshed in national identity.

**By Dawn’s Early Light: Jewish
Contributions to American Culture from
the Nation’s Founding to the Civil War (7)**

February 13–June 12, 2016

A Museum collaboration with the Princeton University Library Stephen Ferguson, Acting Associate University Librarian for Rare Books and Special Collections, Princeton University Library; coordinated by Juliana Ochs Dweck, Mellon Curator of Academic Engagement *By Dawn’s Early Light* explored how, in the earliest days of the United States, Jews began to grapple in the public arena with what it meant to be Jewish and American. In response to the challenges of liberty and American. In response to the challenges of liberty and adapted American cultural idioms to express themselves in new ways; in the process, they invented American Jewish culture. *By Dawn’s Early Light* showcased a rich variety of Jewish voices from this age of experimentation. On view were more than 170 of the earliest novels, poems, plays, newspapers, scientific treatises, prayer books, and paintings produced by Jews in the United States. Works came from the Princeton University Library’s Leonard L. Milberg ’53 Jewish American Writers Collection, with additional materials from lenders such as the Library Company of Philadelphia, the Library of Congress, the Metropolitan Museum of Art, the American Jewish Historical Society, and Mr. Milberg’s personal collection.

**Women, Art, and Social Change:
The Newcomb Pottery Enterprise (9, 44)**

May 7–July 10, 2016

Coordinated by Karl Kusserow, John Wilmerding Curator of American Art, and Martin Eidelberg, Professor Emeritus of Art History, Rutgers University Organized by the Newcomb Art Museum of Tulane University and the Smithsonian

Institution Traveling Exhibition Service Newcomb Pottery, established in 1895 as an educational experiment of the H. Sophie Newcomb Memorial College (Tulane University’s former women’s college), is considered one of the most significant makers of American art pottery of the twentieth century, and the ceramics created there are both critically acclaimed and highly coveted by collectors. The artistic venture offered an opportunity for Southern women to support themselves financially during and after their training. Inspired by the flora and fauna of the Gulf South, the one-of-a-kind pieces offer insight into the extraordinary women who made a lasting impression on American decorative arts. *Women, Art, and Social Change* built on Princeton’s longstanding role in shaping public understanding of the Arts and Crafts movement and brought together works created during the forty-five-year lifespan of the Newcomb enterprise, including the iconic pottery as well as textiles, metalwork, jewelry, bookbinding, and historical artifacts.

**Ansel Adams to Edward Weston:
Celebrating the Legacy of David H.
McAlpin (10, 47)**

June 25–October 2, 2016

Katherine Bussard, Peter C. Bunnell Curator of Photography This exhibition of approximately forty photographs celebrated the pioneering legacy of David H. McAlpin, Class of 1920, whose seminal gift of more than five hundred photographs to Princeton, beginning in 1971, made this one of the earliest museums to commit to photography as a fine art form. A friend to many midcentury artists and a champion of art museums, McAlpin brought a visionary impulse to his collecting and to his donation to Princeton. His 1971 gift included exceptional works by acclaimed historical photographers of the nineteenth and the early twentieth century, as well as works by those artists McAlpin had befriended in the decades before his gift—Ansel Adams, Georgia O’Keeffe, Eliot Porter, Alfred Stieglitz, Edward Weston, and Minor White. McAlpin further ensured serious engagement with the medium through an acquisitions fund and a professorship in the Department of Art and Archaeology dedicated to the history of photography—the first in the nation.

Publications

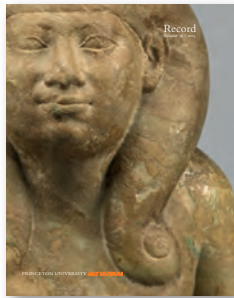
38 Books and Journals

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.



Princeton's Great Book of Kings: The Peck Shahnama

By Marianna Shreve Simpson, with an essay by Louise Marlow
208 pages, 9 x 12¾ inches
107 color illustrations
Project editor: Janet Rauscher
Designer: Margaret Bauer
Printer: Brilliant Graphics, Exton, Pennsylvania
Published October 2015



Record of the Princeton University Art Museum

Vol. 74 (2015)
Edited by J. Michael Padgett, Curator of Ancient Art
Essays by Bryan Kraemer, Peter Lacovara, Laura Lesswing, and Kate Liszka in collaboration with students from Princeton University's course on ancient Egyptian archaeology
Acquisitions of the Princeton University Art Museum 2014
80 pages, 8½ x 10¾ inches
70 color and 3 line illustrations
Project editor: Janet Rauscher
Designer: Bruce Campbell
Printer: Brilliant Graphics, Exton, Pennsylvania
Published June 2016

Interpretive Materials

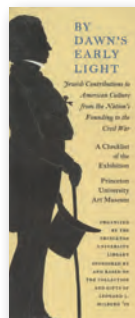
Working closely with colleagues in curatorial and education, the editorial and graphic design staff has edited, designed, and produced graphics, interpretive materials, and object labels for ten temporary exhibitions and roughly two dozen gallery rotations, including the reinstallation of significant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

"Sacred Caves of the Silk Road: Ways of Knowing and Re-creating Dunhuang"

By Cary Y. Liu, Dora C. Y. Ching, and Zoe S. Kwok
Published October 2015

"By Dawn's Early Light: Jewish Contributions to American Culture from the Nation's Founding to the Civil War: A Checklist of the Exhibition"

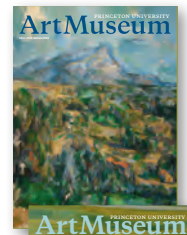
Published February 2016



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
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.



“Not to be missed”

—WALL STREET JOURNAL REVIEW OF
CÉZANNE AND THE MODERN



Acquisitions

40 African Art

Eket artist, Cross River region, Nigeria, *Ogbom figure*. Wood, metal, and pigment, 74.9 x 18.4 x 21 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2015-6680)

Kaka artist, Western Cameroon, *Figure*, 20th century. Wood, leather twine, probably mud, resin, and other organic material, 36.8 x 12.7 x 11.4 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2016-48)

Kota, Obamba artist, Gabon, *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. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2016-49)

Kuba artist, Democratic Republic of the Congo, *Belt (yet)*, 20th century. Glass beads, cowrie and other shells, leather, fabric, and raffia, 22.9 x 170.2 x 6.3 cm. Gift from the Holly and David Ross Collection (2015-6682) (48)

Kuba artist, royal Bushong clan, Mweka area, Democratic Republic of the Congo, *Cosmetics box*, 20th century. Wood, h. 17.5 cm, diam. 15.1 cm. Gift of Perry E. H. Smith, Class of 1957 (2015-6693 a–b)

Kuba artist, Mweka area, Democratic Republic of the Congo, *Mask*, 20th century. Wood, kaolin, and traces of pigment, 25.8 x 15.3 x 11.5 cm. Gift of Perry E. H. Smith, Class of 1957 (2015-6694)



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48

Kuba artist, Mweka area, Democratic Republic of the Congo, *Mask*, 20th century. Fiber, raffia, cowrie shells, and glass beads, 44.0 x 22.0 x 45.0 cm (excluding raffia). Gift of Perry E. H. Smith, Class of 1957 (2015-6695) (49)

Lega artist, Shabunda area, Democratic Republic of the Congo, *Tappers*, 20th century. Bone, 19.5 x 5.1 x 2.3 cm (a), 19.9 x 4.6 x 2.3 cm (b). Gift of Perry E. H. Smith, Class of 1957 (2015-6697 a–b)

Lega artist, Shabunda area, Democratic Republic of the Congo, *Mask*, 20th century. Wood, 25.3 x 13.6 x 2.8 cm. Gift of Perry E. H. Smith, Class of 1957 (2015-6698)

Lega artist, Kama area, Democratic Republic of the Congo, *Mask*, 20th century. Wood, 12.3 x 5.8 x 2.2 cm. Gift of Perry E. H. Smith, Class of 1957 (2015-6699)

Lega artist, Kama area, Democratic Republic of the Congo, *Mask*, 20th century. Wood and kaolin, 14.1 x 8.3 x 5.0 cm. Gift of Perry E. H. Smith, Class of 1957 (2015-6700)

Senufo (possibly Bamana) artist, Ivory Coast or Southern Mali, *Headdress*, 20th century. Wood, hide, metal, string, feathers, and smoke patina or other organic material, 85.7 x 65.4 x 32.4 cm, with mount: 98.4 x 65.4 x 32.4 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2016-47)

Songye artist, Tshofa or Kabinda area, Democratic Republic of the Congo, *Whistle*, 20th century. Wood, 5.3 x 6.2 x 3 cm. Gift of Perry E. H. Smith, Class of 1957 (2015-6696)

Urhobo artist, Nigeria, *Mask*, late 19th–20th century. Wood, kaolin, Reckitt's Laundry Blue or indigo, camwood, and metal, h. 69.2 cm., w. 26.7 cm., d. 15.2 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2016-50)

Wurkum artist, Nigeria, *Figures*. Wood and mud patina, 45.7 x 10.2 x 8.3 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2015-6681 a–b)

Yoruba artist, Nigeria, West Africa, *Cap (fila abeti aja ileke)*, late 19th century. Glass beads, fabric, thread, and rattan, h. 43.2 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams and Hugh Trumbull Adams Princeton Art Fund (2015-6738)

American Art

Thomas Hicks (American, 1823–1890), *Portrait of James A. Van Dyke*, 1852. Oil on canvas, 237.2 x 198.8 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2015-6730)

Fitz Henry Lane (American, 1804–1865), *Ship in Fog, Gloucester Harbor*, ca. 1860. Oil on canvas, 61 x 99 cm. Museum purchase made possible by the Fowler McCormick, Class of 1921, Fund; the Kathleen C. Sherrerd Program Fund for American Art; and Celia A. Felsher, Class of 1976, and John L. Cecil, Class of 1976 (2017-10) (17)

Robert Emmett Owen (American, 1878–1957), *Mill Scene, Autumn*. Oil on canvas, 28.9 x 38.9 cm. Gift of Ira Newman (2015-6723)



50

Newcomb Pottery, New Orleans, Henrietta Davidson Bailey (American, 1874–1950), decorator; Joseph Meyer (American, 1848–1931), potter, *Vase with Design of Pine Trees*, 1912. Ceramic with low-relief carving, underglaze with matte glaze, h. 41 cm, diam. 20 cm. Gift of Joel Cohen in memory of Kermit A. Brandt, Class of 1956 (2016-38) (50)

Alexander Phimister Proctor (American, 1860–1950), *Princeton Tigers*, 1912. Bronze, 10.2 x 23.8 x 6.7 cm (each). Gift of The Proctor Foundation and A. Phimister Proctor Museum (2015-6817 a–b)

Helen R. Searle (American, 1830–1884), *Two Plums*. Oil on canvas, 9.5 x 13 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2015-6740)

Teco Art Pottery, Terra Cotta, Illinois, Fernand Moreau (American, born France, 1853–1920), designer, *Tulip Vase*, 1900–1910. Terracotta with matte Teco Green glaze, 30.2 x 16.5 cm. Gift of Joel Cohen in memory of Kermit A. Brandt, Class of 1956 (2016-39)

Teco Art Pottery, Terra Cotta, Illinois, Fernand Moreau (American, born France, 1853–1920), designer, *Butressed Floriform Vase*, 1900–1910. Terracotta with matte Teco Green glaze, 33.7 x 17.1 cm. Gift of Joel Cohen in memory of Kermit A. Brandt, Class of 1956 (2016-40)

Ancient, Byzantine, and Islamic Art

Egyptian, New Kingdom, 18th Dynasty, 1386–1349 B.C., *Vessel lid with Cartouches of Amenhotep III*. Blue faience, diam. 4 cm. Gift of Robert Huxley, Class of 1964, and Sally Huxley (2016-17)

Greek, Early Proto-Attic, ca. 700–675 B.C., *Lidded bowl (pyxis) with fenestrated stand*, attributed to the Mesogeia Painter. Ceramic, h. with lid 21 cm., diam. 14 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2016-84 a–b)

Greek, Laconia, ca. 590–550 B.C., *Laconian column-krater*. Ceramic, 29.2 x 38.7 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2016-52)

Greek, probably South Italy, ca. 520–510 B.C., *Appliqué of Herakles battling Acheloos*. Bronze, h. 6.7 cm. Museum purchase, Classical Purchase Fund (2015-6765)

Greek, Attic, ca. 440–430 B.C., *Red-figure lekythos*, attributed to the Achilles Painter. Ceramic, h. 35.9 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2016-53)

Art of the Ancient Americas

Olmec, Early Formative, reportedly from above Las Bocas, Puebla, Mexico, *Standing figure with filed teeth, wearing a waist wrap*, 1200–900 B.C. Ceramic with red pigment, 13.2 x 5 x 2 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2016-11)

Olmec, Early Formative, Las Bocas, Puebla, Mexico, *Tecomate with feathered serpent design; perhaps the earliest known depiction of Quetzalcoatl*, 1200–900 B.C. Blackware ceramic with traces of cinnabar, h. 11, diam. 13.5 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2016-12)

Olmec, Middle Formative, possibly from Guerrero, Mexico, *Dwarf*, 1000–500 B.C. Speckled and veined deep and milky green serpentine, 5.6 x 4.1 x 2.2 cm. Museum purchase, Mary Trumbull Adams Art Fund (2015-6684)

Comala, Late Formative, Colima, Mexico, *Vessel in the form of a dog*, 200 B.C.–A.D. 250. Burnished, slipped ceramic, h. 14.5 cm, l. 28.8 cm (max). Gift of the Estate of C. Bagley Wright Jr., Class of 1946, and gift of Virginia Bloedel Wright (2015-6691)

Zapotec, Classic (Monte Albán IIIa/Pitao phase), Oaxaca, Mexico, *Anthropomorphic urn*, A.D. 350–500. Ceramic with traces of pigment, h. 47 cm, w. 31.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-2) (4)

Maya (Chocholá style), Late Classic, Chocholá Maxcanu vicinity, Northern lowlands, Maya area, Yucatán or Campeche, Mexico, *Drinking vessel with figural scene and hieroglyphs*, A.D. 600–800. Ceramic with traces of red pigment, h. 14.7, diam. 14.5 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2016-13) (51)

Maya (Chocholá style), Late Classic, Chocholá or vicinity, Northern lowlands, Maya area, Yucatán or Campeche, Mexico, *Drinking cup with image of the Maize God's birth*, A.D. 600–800. Ceramic with traces of red pigment, h. 17.8, diam. 13.2 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2016-14)

Maya (Silho Orange: Silho variety), Terminal Classic to Early Postclassic, Aguacatal or vicinity, Southern lowlands, Maya area, Campeche, Mexico, *Cylinder vessel with "trumpet" base*, A.D. 800–1100. Ceramic, 18.7 x 11.4 cm. Gift of Alfred L. Bush (2016-54)

Salado, Roosevelt Red Ware, Arizona, United States, *Jar*, A.D. 850–1000. Corrugated ceramic, h. 29.8 cm, diam. 40.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2015-6685)

Salado, Roosevelt Red Ware, *Jar with handle*, A.D. 850–1000. Corrugated ceramic, h. 12.7 cm, diam. 16.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2015-6686)

Mimbres, Boldface Black on White (Style II), Mimbres valley, New Mexico, *Bowl with geometric design*, A.D. 900–1000. Ceramic with white and black slips, d. 14.6 cm, diam. 31.3 cm (max.). Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2016-6)



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Mimbres, Classic Black on White (Style III), Mimbres valley, New Mexico, *Bowl with negative painted figure*, A.D. 1000–1150. Ceramic with white and red-black slips, d. 7.9 cm, diam. 19 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2016-3)

Mimbres, Classic Black on White (Style III), Mimbres valley, New Mexico, *Bowl with geometric design*, A.D. 1000–1150. Ceramic with white and red-black slips, d. 13.3 cm, diam. 34.9 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2016-4)

Mimbres, Classic Black on White (Style III), Mimbres valley, New Mexico, *Bowl with composite creature*, A.D. 1000–1150. Ceramic with white and red-black slips, d. 7 cm, diam. 16.8 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2016-5)

Salado, Roosevelt Red Ware, Pinto Polychrome, Tonto Basin, Gila county, Arizona, *Bowl with face*, A.D. 1275–1300. Ceramic with red, white, and black slips, d. 10.2 cm, diam. 21.4 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2016-7)

Salado, Roosevelt Red Ware, Pinto Polychrome, Tonto Basin, Gila county, Arizona, *Bowl with geometric design*, A.D. 1275–1300. Ceramic with red, white, and black slips, d. 8.6 cm, diam. 19.4 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2016-8) (52)



Salado, Roosevelt Red Ware, Tonto polychrome, Tonto Basin, Gila County, Arizona, *Female effigy vessel*, A.D. 1350–1450. Corrugated ceramic with red and white slips, 18.7 x 11.7 x 12.7 cm. Museum purchase, Mary Trumbull Adams Art Fund (2015-6683) (53)

Asian Art

Chinese, Eastern Zhou, Warring States period (ca. 470–221 B.C.), *Decorated eared cup*, 3rd century B.C. Gray ceramic with glass paste glazes and red pigment, l. 13.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund; Mary Trumbull Adams Art Fund; and Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2015-6732)

Chinese, Song dynasty (960–1279), *Yaozhou ware celadon bowl*, late 11th–12th century. Glazed ceramic with molded designs, diam. 9.7 cm. Gift of Robert L. Poster, Class of 1962, and Amy Poster (2015-6770)

Chinese, Song dynasty (960–1279), *Small bottle*. Ceramic with dark brown glaze, h. 12.3 cm. Gift of Dr. Stanley Yeager (2015-6772)

Chinese, Ming dynasty (1368–1644), *Gourd-shaped bottle with ribbon*. Ceramic with dark brown glaze, h. 19.3 cm. Gift of Dr. Stanley Yeager (2015-6773)

Zheng Hongxian (Chinese, 1856–1920), *These Days of Endless Drinking*. Hanging scroll; ink on paper, 134.9 x 32.8 cm (calligraphy). Gift of Mrs. Chin Howe in memory of her husband, King L. Howe (2015-6793)

Zheng Xiaoxu (Chinese, 1860–1938), *Time to Travel*. Hanging scroll; ink on paper, 116.8 x 31.5 cm (calligraphy). Gift of Mrs. Chin Howe in memory of her husband, King L. Howe (2015-6791)

Chen Pu'an (Chinese, 1897–1962), *Calligraphy from the "Stele for Zhang Qian"*. Hanging scroll; ink on paper, 131.8 x 31.1 cm (calligraphy). Gift of Mrs. Chin Howe in memory of her husband, King L. Howe (2015-6792)

Singapore Tyler Print Institute in collaboration with ten artists. *Asian Contemporary Art in Print*, 2006. Portfolio of 10 prints. Gift of Karen Karp, Class of 1981, on the occasion of her 35th Reunion (2016-22.1–10)

Xu Bing (Chinese, born 1955), *China*, 2006. Lithograph, screenprint, and chine-colle on handmade Japanese paper, 49.5 x 61 cm (2016-22.1)

Wong Hoy Cheong (Malaysian, born 1960), *Chronicles of Crime*, 2006. Photo etching, aquatint, spit bite, and roulette, 49.5 x 61 cm (2016-22.4)

Amanda Heng (Singaporean, born 1951), *Singirl*, 2006. Lithograph, screenprint, embossing, and relief, 49.5 x 61 cm (2016-22.8)

Michael Lin (Taiwanese, born 1964), *Untitled*, 2006. Lithograph and woodcut, 62.2 x 50.2 cm (2016-22.2)

Jiha Moon (South Korean, born 1973), *Rain Catcher*, 2006. Lithograph and screenprint on handmade paper, 49.8 x 61.6 cm (2016-22.5)

Navin Rawanchaikul (Thai, born 1971), *Navin Meets Navin (in Singapore)*, 2006. Screenprinting, lithograph, embossing, 49.5 x 61 cm (2016-22.9)

Wilson Shieh (Chinese, born 1970), *Lady*, 2006. Lithography and woodcut, 61 x 49.5 cm (2016-22.10)

Nilima Sheikh (Indian, born 1945), *Majnun Bereaved*, 2006. Etching, relief, and lithography with mica powder, 49.5 x 61 cm (2016-22.6)

Yuken Teruya (Japanese, born 1973), *Untitled*, 2006. Hand cutting, hard ground etching, soft ground etching, photo technique, chine-colle, punched hole, 61 x 49.5 cm (2016-22.3)

Lin Tianmiao (Chinese, born 1961), *Focus*, 2006. Lithograph, screenprint, and embossing, 62.2 x 50.2 cm (2016-22.7)

Faizallah, of the Awadh school, Lucknow, Uttar Pradesh, India, *Bhils Hunting by Night*, ca. 1760. Opaque pigments with gold on paper, with blue and buff outer borders, 36.2 x 27 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2016-51) (55)

Japanese, Muromachi period (1333–1568), Hōsetsu Tōzen (active 16th century), *Landscape*, 16th century. Hanging scroll; ink and color on paper, 34.1 x 27.8 cm. Museum



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purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2015-6767) (54)

Japanese, Edo period (1600–1868), Kitao Shigemasa (1739–1820), *Mizu-e of a woman brushing snow*, 1750–59. Woodblock print (*hosōban* format); ink and color on paper, 31.1 x 14.1 cm. Museum purchase, The Anne van Biema Collection Fund (2015-6736)

Japanese, Edo period (1600–1868), Utagawa Kuniyoshi (1797–1861), *The Monster's Chūshingura (Bakemono Chūshingura)*, ca. 1836. Woodblock prints (twelve *koban* on three *ōban* *tate-e* format); ink and color on paper, 38.4 x 26 cm (each). Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in Art 425: The Japanese Print (2015-6735 a–c)

Japanese, Edo period (1600–1868), Utagawa Kunisada (1786–1865), *Nakamura Utaemon IV as Matsuomaru*, 1863. Woodblock print (*ōban* *tate-e* format); ink and color on paper, 36.2 x 26.2 cm. Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in Art 425: The Japanese Print (2015-6733)

Japanese, Edo period (1600–1868), Utagawa Kunisada (1786–1865), *Nakamura Utaemon IV as Matsuomaru*, ca. 1863. Woodblock print (key block proof); ink on paper, 37.9 x 26.6 cm. Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in Art 425: The Japanese Print (2015-6734)

Japanese, Meiji period (1868–1912), Tanomura Chokunyu (1814–1907), Tomioka Tessai (1837–1924), *The Three Landscapes of Japan (Nihon Sankei)*, 1902. Three hanging scrolls; ink on silk, 106 x 35.9 cm (each). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2015-6768 a–c)

Baik Yoon Moon (Korean, 1906–1979), *Landscape*, early 20th century. Ink and colors on paper, approx. 68 x 68 cm. Gift of Ewon Baik, Class of 2013, Ejeong Baik, Class of 2016, and the Baik Family (2015-6702)

Baik Yoon Moon (Korean, 1906–1979), *Still life with bronze vessels and plants*, early 20th century. Two-fold screen; ink and color on paper, 115.4 x 33.5 cm (each). Gift of Ewon Baik, Class of 2013, Ejeong Baik, Class of 2016, and the Baik Family (2015-6701)



54

Modern and Contemporary Art

Jennifer Bartlett (American, born 1941), *Two Houses, Thin Lines*, 1998. Oil on canvas, 177.8 x 177.8 x 6 cm. Gift of RBS Sempra Commodities LLP (2015-6729)

Amos Ferguson (Bahamian, 1920–2009), *Bahamian Bride*, 1983. Enamel on cardboard, 91.4 x 76.2 cm. Gift of Margaret Hedberg and Gregory S. Hedberg, Class of 1968, in honor of Dr. Chika Okele-Agulu (2016-42)

Amos Ferguson (Bahamian, 1920–2009), *Bahamian Dancers*, 1983. Enamel on cardboard, 91.4 x 91.4 cm. Gift of Margaret Hedberg and Gregory S. Hedberg, Class of 1968, in honor of Dr. Chika Okele-Agulu (2016-43)

Claes Oldenburg (American, born Sweden 1929) and Coosje van Bruggen (Dutch, active in America, 1942–2009), *Study for a Sculpture of 1992, Version Four*, 1992. Cardboard, canvas, steel, epoxy, urethane, and latex with latex-painted aluminum base, 34.3 x 64.1 x 48.3 cm. Gift of John Wilmerding (2016-34)

Doug and Mike Starn (American, born 1961), *(Any) Body Oddly Propped*, 2015. Glass, steel, and bronze, panel 1: 431.8 x 304.8 cm; panel 2: 198.1 x 551.2 cm; panel 3: 142.2 x 551.2 cm; panel 4: 317.5 x 551.2 cm; panel 5: 157.5 x 490.2 cm; panel 6: 167.6 x 429.3 cm. Museum commission made possible by Shelly Belfer Malkin, Class of 1986, and Anthony E. Malkin, and by the John B. Putnam Jr. Memorial Fund (2015-6737) (20, 56)

Toshiko Takaezu (American, 1922–2011), *Untitled*. Stoneware, 7.4 x 13.1 cm. Gift of Lor Campbell Gehret and G. Michael Gehret, Class of 1969 (2015-6822)



57



56

Ursula von Rydingsvard (American, born Germany, 1942), *Braided Ladle*, 2014. Cedar, 259.1 x 71.1 x 66 cm. Museum purchase, Mary Trumbull Adams Art Fund (2015-6703) (57)

Ursula von Rydingsvard (American, born Germany, 1942), *URODA*, 2015. Copper, steel, bronze, h. 579.1 cm. John B. Putnam Jr. Memorial Collection (2015-6739) (21)

Photography

Wilson A. Bentley (American, 1865–193), *Untitled (snowflake)*, ca. 1903–10. Gelatin silver printing out paper print, 10.2 x 7.4 cm. Gift of David B. Long in memory of Mary W. George (2015-6718)

Wilson A. Bentley (American, 1865–1931), *Untitled (snowflake)*, ca. 1903–10. Gelatin silver printing out paper print, 10.2 x 7.6 cm. Gift of David B. Long in memory of Mary W. George (2015-6719)

Ilse Bing (German, active France and United States, 1899–1998), *Modèle – Schiaparelli (model in backless ball gown)*, 1933. Gelatin silver print, 28.3 x 14.9 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6774)

Ilse Bing (German, active France and United States, 1899–1998), *Modèle – Schiaparelli (close-up of puffy sleeve)*, 1933. Gelatin silver print, 28.3 x 22.2 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6777)

Ilse Bing (German, active France and United States, 1899–1998), *Suite of jewelry – cuff bracelet and pin*, 1933. Gelatin silver print, 25.4 x 22.2 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6778)

Ilse Bing (German, active France and United States, 1899–1998), *Greco (high heeled sandals)*, 1934. Gelatin silver print, 22.2 x 28.3 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6775)

Ilse Bing (German, active France and United States, 1899–1998), *Julienne of Paris (striped shoe)*, 1934. Gelatin silver print, 19 x 28.3 cm. Gift of M. Robin Krasny, Class of 1973 (2015-6751)

Ilse Bing (German, active France and United States, 1899–1998), *Modèle – Schiaparelli (model in ball gown)*, 1934. Gelatin silver print, 28.3 x 12.1 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6776)

Adolphe Braun (French, 1811–1877), *Basel, View from the Hôtel des Trois Rois*, ca. 1865. Albumen print, 22.3 x 46.4 cm; mount, 46.1 x 57.1 cm. Museum purchase, gift of David and Kathryn Richardson, parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in honor of Peter C. Bunnell (2016-18)

Frédéric Brenner (French, born 1959), *Brenda's Jewish Cooking Class, Johannesburg, South Africa*, from the series *Diaspora*, 2001, printed 2005. Gelatin silver print, 34.9 x 31.1 cm (image); 40 x 50.2 cm (sheet). Gift of J. Michael Parish, Class of 1965 (2016-33)

Christopher Colville (American, born 1974), *Horizon Variant Triptych*, 2014. Gelatin silver prints, 11.5 x 45.7 cm. Museum purchase (2015-6692 a–c)

Edward Sheriff Curtis (American, 1868–1952), *Agichide – Assiniboin*, from *The North American Indian*, 1907–30. Photogravure, 29.2 x 40 cm. Gift of Sarah Garvey (2015-6743) (58)

Edward Sheriff Curtis (American, 1868–1952), *The Land of the Atsina*, from *The North American Indian*, 1907–30. Photogravure, 29.8 x 40 cm. Gift of Sarah Garvey (2015-6741)

Edward Sheriff Curtis (American, 1868–1952), *Mawinéhikis (Tries to Excell) Cree*, from *The North American Indian*, 1907–30. Photogravure, 19 x 14 cm. Gift of Sarah Garvey (2015-6744)

Edward Sheriff Curtis (American, 1868–1952), *Otter Robe – Atsina*, from *The North American Indian*, 1907–30. Photogravure, 39.4 x 27.9 cm. Gift of Sarah Garvey (2015-6742)

Edward Sheriff Curtis (American, 1868–1952), *Piegan Woman*, from *The North American Indian*, 1907–30. Photogravure, 19 x 14 cm. Gift of Sarah Garvey (2015-6745)

Arthur Wesley Dow (American, 1857–1922), *Waterfalls*, 1903. Gelatin silver print, 25.4 x 33.3 cm (image); 27.9 x 35.5 cm (sheet). Gift of George and Barbara Wright (2015-6721)

Arthur Wesley Dow (American, 1857–1922), *Pacific Ocean, Pacific Grove, California*, 1912. Gelatin silver print, 26.9 x 36.2 cm (image); 27.6 x 36.8 cm (sheet). Gift of George and Barbara Wright (2015-6722)

Josef Maria Eder (Austrian, 1855–1944), *Eduard Valenta (Austrian, 1857–1937), Frogs in Belly and Back Views (Frösche im Bauch und Rückenlage)*, 1896. Photogravure, 24.1 x 16.5 cm. Gift of J. Michael Parish, Class of 1965 (2016-24)

Leonard Freed (American, 1929–2006), *Salvation Army Sunday school, Brooklyn, New York*, from the series *Black in White America*, 1963, printed 1968. Gelatin silver print, 25.4 x 20.3 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6760) (59)

Leonard Freed (American, 1929–2006), *Sociology student with his 3 month old daughter on the balcony of his apartment, Harlem, New York City*, 1963, from the series *Black in White America*, 1968. Gelatin silver print, 20.3 x 25.4 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6759)



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Leonard Freed (American, 1929–2006), *Swim model, beauty contest, Harlem*, from the series *Black in White America*, 1963, printed 1968. Gelatin silver print, 20.3 x 25.4 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6758)

Leonard Freed (American, 1929–2006), *IBM Computer Labs in Mainz, Germany*, 1965. Gelatin silver print, 20.3 x 25.4 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6764)

Leonard Freed (American, 1929–2006), *Two children stand in front of black awareness sign, New York City*, ca. 1970. Gelatin silver print, 20.3 x 25.4 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6763)



Leonard Freed (American, 1929–2006), *Boy playing with his mother, New Jersey*, 1970. Gelatin silver print, 20.3 x 25.4 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6761)

Leonard Freed (American, 1929–2006), *Girl in living room, New Jersey*, from the series *Black Middle Class Family*, 1970. Gelatin silver print, 20.3 x 25.4 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6762)

Leonard Freed (American, 1929–2006), *Soldiers in front of Beauty Boutique, Connecticut*, 1970. Gelatin silver print, 20.3 x 25.4 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6757)

Leonard Freed (American, 1929–2006), *Policewoman plays games with children, New York*, from the series *Police Work*, 1976. Gelatin silver print, 17.8 x 23.8 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6752)

Leonard Freed (American, 1929–2006), *Demonstrator with flag, police fire tear gas, Spain*, from the series *Spain*, 1977. Gelatin silver print, 20.3 x 25.4 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6755)

Leonard Freed (American, 1929–2006), *The Basque nationalist flag and thousands of supporters reunited in front of a reproduction of Picasso's Guernica, Guernica, April 26, 1977*. Gelatin silver print, 20.3 x 25.4 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6756)



Leonard Freed (American, 1929–2006), *Police headquarters, Art department, women tell artist what the man looked like*, from the series *Police Work*, 1978. Gelatin silver print, 20.3 x 25.4 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6753)

Leonard Freed (American, 1929–2006), *Policeman's funeral*, from the series *Police Work*, 1979. Gelatin silver print, 25.4 x 20.3 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Dr. Robert Curvin, Graduate School Class of 1975 (2015-6754)

Lee Friedlander (American, born 1934), *Durham*, 1998. Gelatin silver print, 50.8 x 40.6 cm. Gift of J. Michael Parish, Class of 1965 (2016-31)

Lee Friedlander (American, born 1934), *Anna and Giancarlo*, 2000. Gelatin silver print, 50.8 x 40.6 cm. Gift of J. Michael Parish, Class of 1965 (2016-32)

Lotte Jacobi (American, born Germany, 1896–1990), *Boy on Beach [John Hunter]*, 1923–29. Gelatin silver print, 15.6 x 8.3 cm. Gift in memory of Robert Sargent Fay, friend of Lotte Jacobi (2015-6812)

Lotte Jacobi (American, born Germany, 1896–1990), *Woman*, before 1935. Gelatin silver print, 9.8 x 13.3 cm. Gift in memory of Robert Sargent Fay, friend of Lotte Jacobi (2015-6816)

Lotte Jacobi (American, born Germany, 1896–1990), *Beatrice Trum Hunter*, ca. 1943. Gelatin silver print, 24.1 x 19 cm. Gift in memory of Robert Sargent Fay, friend of Lotte Jacobi (2015-6809)

Lotte Jacobi (American, born Germany, 1896–1990), *Beatrice Trum Hunter*, ca. 1943. Gelatin silver print, 24.8 x 19.4 cm. Gift in memory of Robert Sargent Fay, friend of Lotte Jacobi (2015-6810)

Lotte Jacobi (American, born Germany, 1896–1990), *Beatrice Trum Hunter*, ca. 1943. Gelatin silver print, 25.1 x 20.3 cm. Gift in memory of Robert Sargent Fay, friend of Lotte Jacobi (2015-6811)

Lotte Jacobi (American, born Germany, 1896–1990), *Photogenics*, 1946–55. Gelatin silver print, 25.4 x 20.3 cm. Gift in memory of Robert Sargent Fay, friend of Lotte Jacobi (2015-6813)

Lotte Jacobi (American, born Germany, 1896–1990), *Photogenics*, 1946–55. Gelatin silver print, 25.4 x 20.3 cm. Gift in memory of Robert Sargent Fay, friend of Lotte Jacobi (2015-6814)

Lotte Jacobi (American, born Germany, 1896–1990), *Shadows in Doorway*, 1950–59. Gelatin silver print, 22.2 x 17.5 cm. Gift in memory of Robert Sargent Fay, friend of Lotte Jacobi (2015-6815) (62)



André Kertész (American, born Hungary, 1894–1985), *André Kertész/Still Life*, 1926–78, printed 1981. Portfolio of 10 gelatin silver prints, 17.8 x 24.4 cm (each image); 20.3 x 25.4 cm (each sheet); 45.7 x 38.1 x 6.3 cm (portfolio case). Gift of Susan and Peter MacGill (2015-6821.1.0)

Joe Maloney (American, born 1949), *Joe Maloney/Dye Transfer*, 1977–80, printed 1982. Portfolio of 10 dye transfer prints, 41.9 x 53.7 cm (each sheet); 57.8 x 45.1 x 4.4 cm (portfolio case). Gift of Susan and Peter MacGill (2015-6820.1.10)

Susan Meiselas (American, born 1948), *The Life of an Image: "Molotov Man,"* 1979–2009. Mixed-media installation. Museum purchase, Bagley Wright Fund (2016-41.1.17) (60)

Jonathan Monk (English, born 1969), *The Sky the Day England Beat Denmark 1-0 at Wembley, 9th of March, 1994*. Gelatin silver print, 50 x 60 cm. Gift of Johanna Reinfeld Kolodny (2015-6828)

Jonathan Monk (English, born 1969), *Me up in a Tree Similar to One Painted by Piet Mondrian in about 1944*, 2000. Chromogenic print, 51 x 57 cm. Gift of Johanna Reinfeld Kolodny (2015-6827)

Jonathan Monk (English, born 1969), *Keep Still (Raw War)*, *Bruce Nauman (1970)*, 2001. Gelatin silver print with Letraset text, 9 x 12 cm. Gift of Johanna Reinfeld Kolodny (2015-6829)

Jonathan Monk (English, born 1969), *Keep Still (Trademarks)*, *Vito Acconci (1970)*, 2002. Gelatin silver print with Letraset text, 8.3 x 13.3 cm. Gift of Johanna Reinfeld Kolodny (2015-6831)

Jonathan Monk (English, born 1969), *Sculpture Prize*, 2002. Gelatin silver print with felt-tip marker, 14 x 10 cm. Gift of Johanna Reinfeld Kolodny (2015-6825)

Jonathan Monk (English, born 1969), *Wall Structure with Jacket*, 2002. Gelatin silver print with felt-tip marker, 7.2 x 10.5 cm. Gift of Johanna Reinfeld Kolodny (2015-6826)

Jonathan Monk (English, born 1969), *Keep Still (Fabrikhallen) (Bernd & Hilla Becher, '84)*, 2003. Gelatin silver print with Letraset text, 11.7 x 17.5 cm. Gift of Johanna Reinfeld Kolodny (2015-6830)



62

Karl Everton Moon (American, 1878–1948), *Young Indian Woman with Braids*, ca. 1903–14. Platinum print with hand coloring, 49.5 x 39.4 cm. Gift of Sarah Garvey (2015-6748)

Eadweard Muybridge (American, 1830–1904), *Hand*, from the series *Animal Locomotion*, 1887. Collotype, 48.3 x 61 cm. Gift of J. Michael Parish, Class of 1965 (2016-25)

Eadweard Muybridge (American, 1830–1904), *Horse*, from the series *Animal Locomotion*, 1887. Collotype, 48.3 x 61 cm. Gift of J. Michael Parish, Class of 1965 (2016-30)

Eadweard Muybridge (American, 1830–1904), *Leaping Men*, from the series *Animal Locomotion*, 1887. Collotype, 48.3 x 61 cm. Gift of J. Michael Parish, Class of 1965 (2016-26)

Eadweard Muybridge (American, 1830–1904), *Monkey*, from the series *Animal Locomotion*, 1887. Collotype, 47.6 x 59.7 cm. Gift of J. Michael Parish, Class of 1965 (2016-27)

Eadweard Muybridge (American, 1830–1904), *Patrol Nude*, from the series *Animal Locomotion*, 1887. Collotype, 47.6 x 60.3 cm. Gift of J. Michael Parish, Class of 1965 (2016-28)

Eadweard Muybridge (American, 1830–1904), *Raccoon*, from the series *Animal Locomotion*, 1887. Collotype, 47.6 x 60.3 cm. Gift of J. Michael Parish, Class of 1965 (2016-29)

Shirin Neshat (American, born Iran, 1957), *Ghada*, from the series *Our House is on Fire*, 2013. Inkjet print, 66 x 44.4 cm. Gift of the Robert Rauschenberg Foundation (63)

Shirin Neshat (American, born Iran, 1957), *Sayed*, from the series *Our House is on Fire*, 2013. Inkjet print, 66 x 44.4 cm. Gift of the Robert Rauschenberg Foundation

Arnold Newman (American, 1918–2006), *Georges Rouault, Paris*, 1957. Gelatin silver print, 31.4 x 24.8 cm. Gift of Michael Rips, Class of 1976 (2015-6838)

Arnold Newman (American, 1918–2006), *David Ben Gurion*, 1960–69. Gelatin silver print, 24.8 x 31.7 cm. Gift of Michael Rips, Class of 1976 (2015-6840)



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Arnold Newman (American, 1918–2006), *Menashe Kadishman*, 1960–69. Gelatin silver print, 34.6 x 27 cm. Gift of Michael Rips, Class of 1976 (2015-6839)

Arnold Newman (American, 1918–2006), *Vladimir Nabokov*, 1960–69. Gelatin silver print, 24.4 x 16.5 cm. Gift of Michael Rips, Class of 1976 (2015-6836) (61)

Arnold Newman (American, 1918–2006), *Marilyn Monroe and Carl Sandburg, Beverly Hills*, 1962. Gelatin silver print, 24.8 x 33 cm. Gift of Michael Rips, Class of 1976 (2015-6837)

Dorothy Norman (American, 1905–1997), *Water Lilies*, ca. 1932–39. Gelatin silver print, 8.9 x 7 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6780)

Dorothy Norman (American, 1905–1997), *Carriage House, Cape Cod*, ca. 1932–45. Gelatin silver print, 8.3 x 7 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6779)

Dorothy Norman (American, 1905–1997), *Woods Hole (flowers and leaves)*, ca. 1932–45. Gelatin silver print, 6 x 7 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6781)

William Herman Rau (American, 1855–1920), *Rockdale Cut, L.V.R.R.*, ca. 1890–1900. Albumen print, 43.2 x 48.3 cm. Gift of David B. Long in honor of Lance E. Metz (2015-6720)

Frank A. Rinehart (American, 1861–1928), *Eagle Elk, Sioux*, ca. 1898. Platinum print with hand coloring, 23.5 x 18.1 cm. Gift of Sarah Garvey (2015-6746)

Arthur Rothstein (American, 1915–1985), *Hank White, 17 year old farmer, Indiana*, 1940. Gelatin silver print, 25.4 x 20.3 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6786)

Arthur Rothstein (American, 1915–1985), *Ruins of London*, 1947. Gelatin silver print, 20.3 x 25.4 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6789) (64)

Arthur Rothstein (American, 1915–1985), *Milton Avery and wife, Sally, in their studio—Woodstock, New York*, 1950. Gelatin silver print, 20.3 x 25.4 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6787)

Arthur Rothstein (American, 1915–1985), *Soviet Cosmonauts in Model of Soyuz Space Ship at Houston, Texas*, 1974. Gelatin silver print, 25.4 x 20.3 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6788)



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August Sander (German, 1876–1964), printed by Gunther Sander (German, 1907–1987), *The Painter Franz Wilhelm Seiwert*, from the portfolio *Portraits of Artists*, 1924, printed 1974. Gelatin silver print, 28.6 x 21 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6785)

August Sander (German, 1876–1964), printed by Gunther Sander (German, 1907–1987), *The Painters Anton Räderscheidt and Marta Hegemann*, from the portfolio *Portraits of Artists*, 1924, printed 1974. Gelatin silver print, 28.9 x 21 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6782)

August Sander (German, 1876–1964), printed by Gunther Sander (German, 1907–1987), *The Painter Otto Dix and his wife, Martha*, from the portfolio *Portraits of Artists*, 1925–26, printed 1974. Gelatin silver print, 21 x 28.6 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6784)

August Sander (German, 1876–1964), printed by Gunther Sander (German, 1907–1987), *The Dadaist Raoul Hausmann, Posing*, from the portfolio *Portraits of Artists*, 1929, printed 1974. Gelatin silver print, 28.6 x 21 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2015-6783)

Jo Spence (British, 1934–1992), *Phototherapy: Work on Emotional Eating*, 1984. Chromogenic print, 91 x 62 cm; mount, 103.8 x 73 cm. Museum purchase, Bagley Wright Fund (2016-20)

Edward Steichen (American, born Luxembourg, 1879–1973), *The Painter Louis Mayer*, 1901. Platinum print, 10.9 x 7.7 cm; green mount, 11.5 x 8.3 cm; gray mount, 29.6 x 23.6 cm. Museum purchase, gift of David and Kathryn Richardson, parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in honor of Peter C. Bunnell (2016-19)

Joyce Tenneson (American, born 1945), *Allium*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6800)

Joyce Tenneson (American, born 1945), *Angel's Trumpet*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6803)

Joyce Tenneson (American, born 1945), *Anthurium*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6796)

Joyce Tenneson (American, born 1945), *Blushing Bride*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6805)



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Joyce Tenneson (American, born 1945), *Clematis*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6795)

Joyce Tenneson (American, born 1945), *Clematis*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6799)

Joyce Tenneson (American, born 1945), *Clematis*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6808)

Joyce Tenneson (American, born 1945), *Hydrangea*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6802)

Joyce Tenneson (American, born 1945), *Lily*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6804)

Joyce Tenneson (American, born 1945), *Milkweed*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6801)

Joyce Tenneson (American, born 1945), *Orchid*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6806)

Joyce Tenneson (American, born 1945), *Poppy*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6794) (65)

Joyce Tenneson (American, born 1945), *Rose*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6798)

Joyce Tenneson (American, born 1945), *Sandersonia*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6807)

Joyce Tenneson (American, born 1945), *Sarracenia*, from *Flower Portraits: Life Cycle of Beauty*, 2002. Inkjet print, 61 x 50.8 cm. Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2015-6797)

George Trager (American, 1861–1948), *The Medicine Man Taken at the Battle of Wounded Knee*, ca. 1891. Albumen print, 14.6 x 19 cm. Gift of Sarah Garvey (2015-6747)

Adam Clark Vroman (American, 1856–1916), *Around Petrified Forest, "A Log High and Dry,"* 1895. Platinum print, 15.2 x 20.3 cm. Gift of Sarah Garvey (2015-6750)

Adam Clark Vroman (American, 1856–1916), *Zuni man wearing patterned shirt and earrings*, ca. 1895–1904. Platinum print, 14.6 x 10.2 cm. Gift of Sarah Garvey (2015-6749)

Prints and Drawings

Drawings

Alice Adams (American, born 1930), *Study for Mound for Viewing Slope and Sky*, ca. 1985. Pen and green ink over graphite and blue colored pencil on frosted Mylar, 175.3 x 92.7 x 3.8 cm. Gift of Alice Adams (2015-6823)

Alex Brown (American, born 1966), *Untitled*, 2006. Tattoo machine with black ink on smooth white wove paper, 76.2 x 56.5 cm. Gift of Johanna Reinfeld Kolodny in memory of Hudson, Feature Inc. (2015-6832)

Paul Cadmus (American, 1904–1999), *Study for Le Ruban Dénoué: Hommage à Reynaldo Hahn #3*, 1962. Graphite with touches of white gouache on cream wove paper, 38.7 x 47 cm (sight). Gift of Kirk C. Peterson (2015-6727)

Elizabeth Catlett (American, 1915–2012), *Friends*, 1944. Egg tempera and blue colored pencil on Masonite board, 28.6 x 23.5 cm. Museum purchase, Laura P. Hall Memorial Fund (2016-10) (66)

Rafael Coronel (Mexican, born 1932), *Untitled*, ca. 1960–75. Brush and brown wash with graphite and gouache on cardboard, 76.2 x 50.7 cm. Gift of Kirk C. Peterson (2015-6819)

Rex Goreleigh (American, 1902–1986), *Trenton Market Scene*, 1972. Watercolor over graphite on heavy cream wove paper, 43.7 x 18.9 cm. Gift of Marvin R. and Ingrid W. Reed (2015-6818)



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Philip Guston (American, 1913–1980), *Untitled*, ca. 1960. Brush with gray and black ink on thin beige wove paper, 59.5 x 45.1 cm. Gift of Louisa Giaccone Kroner and Richard Kroner (2016-15)

Philip Guston (American, 1913–1980), *Untitled*, ca. 1960. Brush with gray and black ink on thin beige wove paper, 59.8 x 45.1 cm. Gift of Louisa Giaccone Kroner and Richard Kroner (2016-16)

Johann Friedrich Overbeck (German, 1789–1869), *Madonna and Child in a Landscape*, ca. 1820. Pen and gray ink with brush and brown wash over graphite on beige wove paper, 19.1 x 15.2 cm. Museum purchase, Laura P. Hall Memorial Fund (2016-9) (67)

Philip Pearlstein (American, born 1924), *Two Standing Nudes*, 1965. Graphite on smooth cream wove paper, 43.1 x 35 cm. Gift of Christopher C. Forbes, Class of 1972 (2015-6824)



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Henri Jules Saladin (French, 1851–1923), *Capitoline Temple of Dougga, Tunisia, front view*, 1885. Watercolor, pen with black and brown ink, over traces of graphite on beige wove paper, 56.8 x 40.8 cm (image); 61.5 x 45.1 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund (2016-55)

Henri Jules Saladin (French, 1851–1923), *Capitoline Temple of Dougga, Tunisia, rear view*, 1886. Watercolor, pen with black and brown ink over traces of graphite on cream wove paper, 51.6 x 39.8 cm (image); 56.4 x 44.1 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund (2016-56)

Walter Fryer Stocks (British, 1842–1915), *Mrs. Fanny Eaton*, ca. 1859. Black, red, and white chalk on cream wove paper, 43.2 x 34.9 cm. Museum purchase, Surdna Fund (2016-1) (18)

Prints

Marc Chagall (French, born Belarus, 1887–1985), *Paravent, Paris 1963*, 1963. Color lithograph mounted on four-panel folding screen, 144.8 x 45.1 cm (each panel). Gift of Marcus Aaron II, Class of 1950, and Barbara G. Aaron (2015-6790)

Bruce Conner (American, 1933–2008), *#109*, 1970. Offset photolithograph, 13.3 x 13.7 cm (image); 27.6 x 18.4 cm (sheet). Gift of Conner Family Trust, San Francisco (2015-6704)

Bruce Conner (American, 1933–2008), *#113*, 1970. Offset photolithograph, 29.8 x 24.1 cm. Gift of Conner Family Trust, San Francisco (2015-6705)



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Bruce Conner (American, 1933–2008), #114, 1970. Offset photolithograph, 21.3 x 27.1 cm (image); 27.9 x 33 cm (sheet). Gift of Conner Family Trust, San Francisco (2015-6706)

Bruce Conner (American, 1933–2008), #115, 1970. Offset photolithograph, 26.4 x 26.4 cm (image); 31.1 x 31.1 cm (sheet). Gift of Conner Family Trust, San Francisco (2015-6707)

Bruce Conner (American, 1933–2008), #116, 1970. Offset photolithograph, 19.7 x 27.3 cm (image); 28.3 x 33.3 cm (sheet). Gift of Conner Family Trust, San Francisco (2015-6708)

Bruce Conner (American, 1933–2008), #117, 1970. Offset photolithograph, 20 x 27.6 cm (image); 28.3 x 33.3 cm (sheet). Gift of Conner Family Trust, San Francisco (2015-6709)

Bruce Conner (American, 1933–2008), #126, 1970–71. Offset photolithograph, 30.5 x 29.8 cm (image); 38.1 x 36.2 cm (sheet). Gift of Conner Family Trust, San Francisco (2015-6710)

Bruce Conner (American, 1933–2008), #201, 1970. Offset photolithograph, 18.9 x 14.8 cm. Gift of Conner Family Trust, San Francisco (2015-6711)

Bruce Conner (American, 1933–2008), #202, 1970. Offset photolithograph, 19 x 14.6 cm. Gift of Conner Family Trust, San Francisco (2015-6712)

Bruce Conner (American, 1933–2008), #207, 1970. Offset photolithograph, 27 x 23 cm (image); 28.9 x 24.8 cm (sheet). Gift of Conner Family Trust, San Francisco (2015-6713)

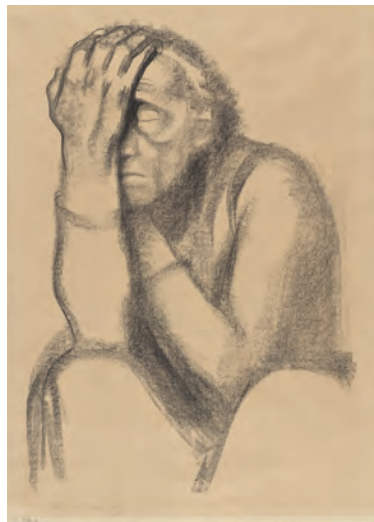
Bruce Conner (American, 1933–2008), #208, 1970. Offset photolithograph, 26.8 x 23.3 cm (image); 29 x 24.8 cm (sheet). Gift of Conner Family Trust, San Francisco (2015-6714)

Bruce Conner (American, 1933–2008), #209, 1970. Offset photolithograph, 27.8 x 18.9 cm (image); 28.2 x 19.2 cm (sheet). Gift of Conner Family Trust, San Francisco (2015-6715)

Bruce Conner (American, 1933–2008), #210, 1970. Offset photolithograph, 27.7 x 18.5 cm (image); 28.2 x 18.7 cm (sheet). Gift of Conner Family Trust, San Francisco (2015-6716)

Bruce Conner (American, 1933–2008), *Set of Five: 501, 502, 503, 504, 505*, 1970. Offset photolithographs, 20.3 x 18.1 cm (a); 20.3 x 18 cm (b); 20.5 x 18.1 cm (c); 20.4 x 18.2 cm (d); 20.3 x 18 cm (e). Gift of Conner Family Trust, San Francisco (2015-6717 a–e)

Hanne Darboven (German, 1941–2009), *World Views (Weltansichten)*, 1990. Color screenprints with photographic contact prints, 42 x 29.7 cm (each). Museum purchase, Laura P. Hall Memorial Fund (2016-57.1-14)



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Richard Earlom (British, 1743–1822), after Henry Fuseli, (British, born in Switzerland, 1741–1825), *Lear Casting out his Daughter Cordelia*, 1792. Stipple engraving inked in color, with watercolor additions, 50 x 63 cm. Museum purchase, Surdna Fund (2016-21) (68)

Adolph Gottlieb (American, 1903–1974), *Imaginary Landscape I*, 1971. Color etching and aquatint, 44.5 x 60.2 cm (plate). Gift of Jan Kubik, Class of 1970 (2015-6728)

Käthe Kollwitz (German, 1867–1945), *Reflecting Woman (Nachdenkende Frau II)*, 1920. Lithograph on light gray laid paper, 59.8 x 44.3 cm. Gift of Allen R. Adler, Class of 1967 (2015-6771) (69)

Édouard Manet (French, 1832–1883), *Charles Baudelaire in Profile I*, 1862. Etching, 13 x 7.5 cm (plate); 43.7 x 32.5 cm (sheet). Gift of John Elderfield (2015-6724)

Édouard Manet (French, 1832–1883), *Charles Baudelaire, In Profile II*, 1867–68. Etching, 10.2 x 8.5 cm (plate); 33.7 x 24.8 cm (sheet). Gift of John Elderfield (2015-6725)

Édouard Manet (French, 1832–1883), *Charles Baudelaire, Full Face III*, 1868. Etching, 9 x 7.7 cm (plate); 28.7 x 21.6 cm (sheet). Gift of John Elderfield (2015-6726)

Paul Signac (French, 1863–1935), *The Wreckers (Les Démolisseurs)*, 1896. Lithograph, 47 x 30.5 cm (image); 56.5 x 45.5 cm (sheet). Museum purchase, gift of the PECCO Foundation (2015-6769) (70)



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Loans

Loans from the Collections

Tahoe: A Visual History

Nevada Museum of Art, Reno

August 22, 2015–January 10, 2016

Ruth Bernhard (American, born Germany, 1905–2006), *Snow Crystals, Lake Tahoe*, 1973. Gelatin silver print, 23 x 19 cm. Bequest of Ruth Bernhard (2008-969)

Ruth Bernhard (American, born Germany, 1905–2006), *Snow, Lake Tahoe III*, 1973. Gelatin silver print, 19 x 23 cm. Bequest of Ruth Bernhard (2008-974)

A Beautiful Lie—Eckersberg

Statens Museum for Kunst, Copenhagen

October 8, 2015–January 24, 2016

Christoffer Wilhelm Eckersberg (Danish, 1783–1853), *Ulysses Fleeing the Cave of Polyphemus*, 1812. Oil on canvas, 165.4 x 183.2 x 4.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2002-348) (72)

Zhang Hongtu

Queens Museum of Art

October 18, 2015–February 28, 2016

Zhang Hongtu (Chinese, born 1943), *Fish*, 1985. Acrylic on canvas, 165.4 x 183.2 x 4.8 cm. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art and Museum purchase, Asian Art Department Fund (2008-365)

The Time Between: The Sequences of

Minor White

Museum of Photographic Arts, San Diego

October 20, 2015–January 31, 2016

Minor White (American, 1908–1976), *Devil's Slide, San Mateo County, California*, 1947. Gelatin silver print, 9.2 x 11.6 cm, 29 x 25.4 cm (mount). Gift of F. Jeffris Elliott (x1978-78 a)

Minor White (American, 1908–1976), *Matchbook Cove, San Mateo County, California*, 1947. Gelatin silver print, 9.4 x 12 cm, 29 x 24.5 cm (mount). Gift of F. Jeffris Elliott (x1978-78 c)

Minor White (American, 1908–1976), *Matchbook Cove, San Mateo County, California*, 1947. Gelatin silver print, 9.5 x 11.8 cm, 29 x 25.4 cm (mount). Gift of F. Jeffris Elliott (x1978-78 d)

Minor White (American, 1908–1976), *Matchstick Cove, San Mateo County, California*, 1947. Gelatin silver print, 9.3 x 11.8 cm, 29.1 x 25.4 cm (mount). Gift of F. Jeffris Elliott (x1978-78 k)

Minor White (American, 1908–1976), *Robert Bright, San Pedro Point Marker, California*, 1947. Gelatin silver print, 9.1 x 11.4 cm, 28.9 x 25.4 cm (mount). Gift of F. Jeffris Elliott (x1978-78 g)



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Minor White (American, 1908–1976), *San Mateo County, California*, 1947. Gelatin silver print, 11.5 x 9 cm, 28.5 x 25.4 cm (mount). Gift of F. Jeffris Elliott (x1978-78 f)

Minor White (American, 1908–1976), *San Mateo County Coast, California*, 1947. Gelatin silver print, 11.8 x 9.2 cm, 29.2 x 25.3 cm (mount). Gift of F. Jeffris Elliott (x1978-78 j)

Minor White (American, 1908–1976), *San Pedro Point, California*, 1947. Gelatin silver print, 9.1 x 11.4 cm, 29 x 25.4 cm (mount). Gift of F. Jeffris Elliott (x1978-78 b)

Minor White (American, 1908–1976), *Stinson Beach, California*, 1947. Gelatin silver print, 12 x 9.3 cm, 29 x 25.4 cm (mount). Gift of F. Jeffris Elliott (x1978-78 h)

Minor White (American, 1908–1976), *Tom Murphy, San Mateo County, California*, 1947. Gelatin silver print, 9.4 x 11.7 cm, 29 x 25.3 cm (mount). Gift of F. Jeffris Elliott (x1978-78 l)

Minor White (American, 1908–1976), *Nude Foot, San Francisco*, March 23, 1947. Gelatin silver print, 21.1 x 27 cm (image), 27.2 x 34.7 cm (sheet), 40.5 x 50.7 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-896)

Minor White (American, 1908–1976), *Sun in Rock (Devil's Slide, San Mateo County, California)*, October 12, 1947. Gelatin silver print, 9.3 x 11.9 cm, 29.2 x 25.4 cm (mount). Gift of F. Jeffris Elliott (x1978-78 e)

Minor White (American, 1908–1976), *Pebbly Beach, Point Lobos State Park, California*, 1948. Gelatin silver print, 18.8 x 24.2 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.8)

Minor White (American, 1908–1976), *Devil's Slide, San Mateo County, California*, 1948. Gelatin silver print, 9 x 11.3 cm, 28.6 x 25.3 cm (mount). Gift of F. Jeffris Elliott (x1978-78 m) (71)

Minor White (American, 1908–1976), *Sun over the Pacific, Devil's Slide, San Mateo County, California*, 1948. Gelatin silver print, 18.7 x 25.1 cm (image), 27.7 x 35 cm (sheet), 40.5 x 50.7 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-1127)

Minor White (American, 1908–1976), *Point Lobos State Park, California*, July 23, 1948. Gelatin silver print, 18.5 x 23.8 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.9)

Minor White (American, 1908–1976), *Sandblaster, San Francisco*, 1949. Gelatin silver print, 21.5 x 25.1 cm (image), 27.1 x 34.7 cm (sheet), 40.5 x 50.7 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-5660)



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Minor White (American, 1908–1976), *Point Lobos State Park, California*, March 3, 1949. Gelatin silver print, 24 x 18.5 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.4)

Minor White (American, 1908–1976), *Point Lobos State Park, California*, March 3, 1949. Gelatin silver print, 18.6 x 24 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.5)

Minor White (American, 1908–1976), *Point Lobos State Park, California*, July 29, 1949. Gelatin silver print, 18.7 x 24 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.1)

Minor White (American, 1908–1976), Title page, from the *Fourth Sequence*, 1950. Ink on paper, 35.6 x 40.3 cm. Gift of Joyce Lancaster Wilson (1995-337.0)

Minor White (American, 1908–1976), *Point Lobos State Park, California*, March 1950. Gelatin silver print, 18.7 x 24.1 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.3)

Minor White (American, 1908–1976), *Point Lobos State Park, California*, March 14, 1950. Gelatin silver print, 24.1 x 18.5 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.2)

Minor White (American, 1908–1976), *Point Lobos State Park, California*, March 14, 1950. Gelatin silver print, 18.6 x 24.1 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.6)

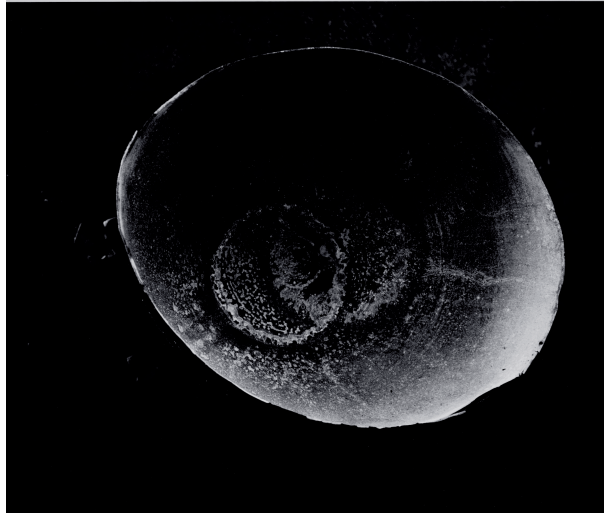
Minor White (American, 1908–1976), *Point Lobos State Park, California*, March 14, 1950. Gelatin silver print, 18.6 x 23.8 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.11)

Minor White (American, 1908–1976), *Point Lobos State Park, California*, March 14, 1950. Gelatin silver print, 24.2 x 18.5 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.12)

Minor White (American, 1908–1976), *Pebbly Beach, Point Lobos State Park, California*, March 15, 1950. Gelatin silver print, 24.1 x 15.8 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.7)

Minor White (American, 1908–1976), *Point Lobos State Park, California*, March 17, 1950. Gelatin silver print, 18.5 x 23.7 cm, 35.5 x 40.7 cm (mount). Gift of Joyce Lancaster Wilson (1995-337.10)

Minor White (American, 1908–1976), *Birdlime and Surf, Point Lobos, California*, 1951. Gelatin silver print, 23.2 x 27.5 cm (image), 27.3 x 34.8 cm (sheet), 40.5 x 50.6 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-5661)



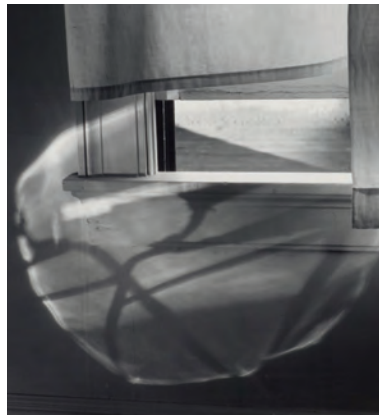
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Minor White (American, 1908–1976), *Two Barns, Dansville, New York*, 1955. Gelatin silver print, 23.7 x 30.1 cm (image), 27.6 x 35.1 cm (sheet), 50.7 x 40.5 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-5662)

Minor White (American, 1908–1976), *The Sound of One Hand Clapping, Pultneyville, New York*, October 10, 1957. Gelatin silver print, 25.5 x 30.3 cm (image), 35.2 x 34.3 cm (sheet). Museum purchase, gift of David H. McAlpin, Class of 1920 (x1970-14) (73)

Minor White (American, 1908–1976), *Windowsill Daydreaming, Rochester, New York*, 1958. Gelatin silver print, 29.6 x 23 cm (image), 34.8 x 27.1 cm (sheet), 50.7 x 40.5 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-5663) (74)

Minor White (American, 1908–1976), *Batavia, New York*, January 11, 1958. Gelatin silver print, 33.2 x 20.3 cm (image), 40.6 x 30.5 cm (sheet). Museum purchase, gift of David H. McAlpin, Class of 1920 (x1970-22)



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Minor White (American, 1908–1976), *Windowsill Daydreaming, Rochester*, July 20, 1958. Gelatin silver print, 31.4 x 24.6 cm (image), 39.3 x 33 cm (sheet). Museum purchase, gift of David H. McAlpin, Class of 1920 (x1970-15)

Minor White (American, 1908–1976), *Ritual Branch, 72 N. Union Street, Rochester*, December 8, 1958. Gelatin silver print, 25.9 x 25.5 cm (image), 35.7 x 33.1 cm (sheet). Museum purchase, gift of David H. McAlpin, Class of 1920 (x1970-21)

Minor White (American, 1908–1976), *Golden Gate Bridge, San Francisco*, 1959. Gelatin silver print, 9 x 11.8 cm, 29.2 x 25.4 cm (mount). Gift of F. Jeffris Elliott (x1978-78 i)

Minor White (American, 1908–1976), *Peeled Paint, Rochester, New York*, 1959. Gelatin silver print, 31 x 22.7 cm (image), 34.7 x 27.2 cm (sheet), 50.7 x 40.5 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-5664)

Minor White (American, 1908–1976), *Dumb Face, 72 N. Union Street, Rochester*, January 12, 1959. Gelatin silver print, 32 x 24.8 cm (image), 40.6 x 33 cm (sheet). Museum purchase, gift of David H. McAlpin, Class of 1920 (x1970-19)

Minor White (American, 1908–1976), *Galaxy, 72 N. Union Street, Rochester*, January 12, 1959. Gelatin silver print, 31.3 x 22.9 cm (image), 40.6 x 33 cm (sheet). Museum purchase, gift of David H. McAlpin, Class of 1920 (x1970-17)

Minor White (American, 1908–1976), *Night Icicle, 72 N. Union Street, Rochester*, January 17, 1959. Gelatin silver print, 30.4 x 22.8 cm (image), 38.3 x 30.6 cm (sheet). Museum purchase, gift of David H. McAlpin, Class of 1920 (x1970-20)

Minor White (American, 1908–1976), *72 N. Union Street, Rochester*, January 17, 1959. Gelatin silver print, 34.2 x 24.5 cm (image), 40.6 x 33 cm (sheet). Museum purchase, gift of David H. McAlpin, Class of 1920 (x1970-23)



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Minor White (American, 1908–1976), *Burned Mirror*, Rochester, June 25, 1959. Gelatin silver print, 31.5 x 20.7 cm (image), 39.7 x 30.5 cm (sheet). Museum purchase, gift of David H. McAlpin, Class of 1920 (x1970-18)

Minor White (American, 1908–1976), *Beginnings*, Rochester, New York, 1962. Gelatin silver print, 29.8 x 22.8 cm (image), 34.8 x 27.3 cm (sheet), 50.6 x 40.5 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-5665)

Minor White (American, 1908–1976), *Empty Head, Frost on Window* (72 N. Union Street, Rochester), 1962. Gelatin silver print, 30.2 x 24 cm (image), 38.3 x 33.1 cm (sheet). Museum purchase, gift of David H. McAlpin, Class of 1920 (x1970-16)

Minor White (American, 1908–1976), *Ritual Stones*, Notom, Utah, 1963. Gelatin silver print, 29.3 x 22.2 cm (image), 34.6 x 27.3 cm (sheet), 50.7 x 40.5 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-5666)

Minor White (American, 1908–1976), *Ivy*, Portland, Oregon, 1964. Gelatin silver print, 29.9 x 22.2 cm (image), 35 x 27.3 cm (sheet), 50.7 x 40.5 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-5667)

Minor White (American, 1908–1976), *Navigation Markers*, Cape Breton, Nova Scotia, 1970. Gelatin silver print, 22.1 x 27.6 cm (image), 27.4 x 35 cm (sheet), 40.6 x 50.7 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-5668)

Minor White (American, 1908–1976), *Dock in Snow*, Vermont, 1971. Gelatin silver print, 30.7 x 22.6 cm (image), 35.2 x 27.6 cm (sheet), 50.5 x 40.6 cm (mount). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (x1980-5669)

Minor White (American, 1908–1976), Title page, from the *Jupiter Portfolio*, 1975. Ink on paper, 48.3 x 38.1 cm. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (MWA 75-JP89.o)



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Design for Eternity: Architectural Models from the Ancient Americas

The Metropolitan Museum of Art, New York
October 26, 2015–September 18, 2016

Late Formative, Mezcala, *Architectural model*, 500–200 B.C. Metadiorite, 18 x 11.5 x 6.7 cm. Bequest of John B. Elliott, Class of 1951 (1998-444)

Late Formative, Maya, *Funerary urn*, ca. 300 B.C. Limestone, h. 28.5 cm (overall), h. 23.5 cm, w. 17 cm (body), h. 26.5 cm, w. 19 cm (lid). Gift of Mrs. Gerard B. Lambert in memory of her husband, Class of 1908 (y1967-144)

Late Formative, Maya, *Figurine*, ca. 300 B.C. Gray-green stone with natural pock-marks on the surface, 12 x 5.5 x 4.9 cm. Gift of Mrs. Gerard B. Lambert in memory of her husband, Class of 1908 (y1967-145)

Late Formative, Maya, *Figurine*, ca. 300 B.C. Gray-green stone with natural pock-marks on the surface, 8.1 x 5.1 x 3.7 cm. Gift of Mrs. Gerard B. Lambert in memory of her husband, Class of 1908 (y1967-146)

Late Formative, *Drinking vessel in the form of a lake with four thatched houses*, 200 B.C.–A.D. 200. Ceramic with red and cream slip, h. 10.3 cm, l. 31.6 cm., d. 19.7 cm. Promised bequest of Gillett G. Griffin

Late Postclassic, Aztec, *Temple model*, A.D. 1300–1520. Ceramic, 18.3 x 8.8 x 10.2 cm. Promised bequest of Gillett G. Griffin (76)

Early Intermediate, Mochica, *Stirrup spout vessel in form of house and figure*. Ceramic with red and orange slip, 14.6 x 8.8 x 19 cm. Promised bequest of Gillett G. Griffin

Surrealist Sculptures: Arp vs. Duchamp
Hirshhorn Museum and Sculpture Garden, Washington, D.C.

October 29, 2015–February 15, 2016
Ruth Bernhard (American, born Germany, 1905–2006), *Creation*, 1936. Gelatin silver print, 19.8 x 24.7 cm, 44.5 x 34.6 cm (mount). Bequest of Ruth Bernhard (2008-423)

Ruth Bernhard (American, born Germany, 1905–2006), *Broken Doll*, 1938. Gelatin silver print, 19 x 23 cm. Bequest of Ruth Bernhard (2008-439) (75)

Ruth Bernhard (American, born Germany, 1905–2006), *Puppet Hand and Foot*, New York, 1938. Gelatin silver print, 16 x 24 cm. Bequest of Ruth Bernhard (2008-463)

Ruth Bernhard (American, born Germany, 1905–2006), *Quicksand*, 1938. Gelatin silver print, 24 x 18 cm. Bequest of Ruth Bernhard (2008-464)

Carlo Portelli

Galleria dell'Accademia, Florence

December 21, 2015–April 30, 2016

Carlo Portelli da Loro (Italian, before 1510–1574), *Virgin, Child, Infant John, and Saint Margaret*, 1565–74. Oil on wood panel, 125.5 x 97 cm. Gift of Harold Godwin, Class of 1879 (y340) (78)

Pierre-Jean Mariette and the Art of Collecting Drawings

The Morgan Library & Museum, New York

January 22–May 1, 2016

Parmigianino (Francesco Mazzola) (Italian, 1503–1540), *Two Studies for Figure of Victory; seated figure of Pallas Athena*, ca. 1531–35. Pen and brown ink on light tan laid paper prepared with salmon wash, 51 x 33.5 cm. Gift of Peter W. Josten in memory of Stephen Spector (x1989-86–88)

Annibale Carracci (Italian, 1560–1609), *Study for the Choice of Hercules*, ca. 1595–97. Pen and brown ink over traces of red chalk on beige laid paper, 22.3 x 19.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2008-43)

Architecture of Life

Berkeley Art Museum and Pacific Film Archive

January 31–May 29, 2016

Luca Cambiaso (Italian, 1527–1585), *Study for the Return of Ulysses*, ca. 1565. Pen and brown ink and brush and brown wash on brown laid paper, squared in red chalk, 19.7 x 34.4 cm. Laura P. Hall Memorial Collection (x1946-155)

**Yun-Fei Ji: The Intimate Universe**

Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, New York

February 6–July 2, 2016

Ji Yunfei (Chinese, born 1963), *The Wait*, 2009. Handscroll; ink and color on paper, 57.1 x 90.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2010-80)

Eckersberg—Fascination with Reality

Hamburger Kunsthalle

February 11–May 16, 2016

Christoffer Wilhelm Eckersberg (Danish, 1783–1853), *Ulysses Fleeing the Cave of Polyphemus*, 1812. Oil on canvas, 80 x 63.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2002-348) (72)

**Picasso and the Great War, Experimentation, and Change**

The Barnes Foundation, Philadelphia

February 21–May 9, 2016

Columbus Museum of Art

June 10–September 11, 2016

Pablo Picasso (Spanish, 1881–1973), *Harlequin*, 1917. Graphite on brown wove paper, 26.8 x 19.5 cm. Museum purchase, John Maclean Magie, Class of 1892, and Gertrude Magie Fund (x1952-145)

Journey to Dunhuang: Buddhist Art of the Silk Road Caves

Seattle Art Museum

March 5–June 12, 2016

James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, Western Wei dynasty, 535–557, *Celestial musician with flute*, 1958–63. Ink and color on paper, 69.2 x 48.5 cm. Gift of Lucy L. Lo (2012-133)

James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, Early Tang dynasty, 618–704, *Heavenly Guardian*, 1958–63. Ink and color on paper, 99.2 x 78.8 cm. Gift of Lucy L. Lo (2012-135)

James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, High Tang dynasty, 704–781, *Kasyapa*, 1958–63. Ink and color on paper, 78.4 x 55.2 cm. Gift of Lucy L. Lo (2012-136)

James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, High Tang dynasty, 704–781, *Bodhisattva holding peaches*, 1958–63. Ink and color on paper, 142.4 x 51.3 cm. Gift of Lucy L. Lo (2012-137)

James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, High Tang dynasty, 704–781, *Landscape, from Cave 217, south wall, Mogao Caves, Dunhuang, Gansu province*, 1958–63. Ink and color on paper, 69 x 127.1 cm. Gift of Lucy L. Lo (2012-138)

James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, Late Tang dynasty, 848–907, *Procession of Lady Song, from Cave 156, Mogao Caves, Dunhuang, Gansu province*, 1958–63. Ink and color on paper, 95.3 x 711.8 cm. Gift of Lucy L. Lo (2013-104)

James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, Late Tang dynasty, 848–907, *Procession of Zhang Yichao, from Cave 156, Mogao Caves, Dunhuang, Gansu province*, 1958–63. Ink and color on paper, 95.4 x 698.9 cm. Gift of Lucy L. Lo (2013-105)

James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, High Tang dynasty, 704–781, *Building, from Cave 217, Mogao Caves, Dunhuang, Gansu province*, 1958–63. Ink and color on paper, 149.5 x 96.3 cm. Gift of Lucy L. Lo (2013-106)



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James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, Northern Wei dynasty, 386–535, *Buddhist Tiger Story, from Cave 254, Mogao Caves, Dunhuang, Gansu province*, 1958–63. Ink and color on paper, 78.5 x 112 cm. Gift of Lucy L. Lo (2013-107)

James C. Lo Workshop (Chinese, Modern period, 1912–present), restoration copy after wall painting, High Tang dynasty, 704–781, *Lady, from Cave 130, Mogao Caves, Dunhuang, Gansu province*, 1958–63. Ink and color on paper, 102.2 x 69.5 cm. Gift of Lucy L. Lo (2013-109)

James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, Western Wei dynasty, 535–557, *Animals, from Cave 249, Mogao Caves, Dunhuang, Gansu province*, 1958–63. Ink and color on paper, 64 x 96.4 cm. Gift of Lucy L. Lo (2013-110)

James C. Lo Workshop (Chinese, Modern period, 1912–present), copy after wall painting, Middle Tang dynasty, 781–848, *Banquet scene, 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)

Amedeo Modigliani, A Retrospective

Lille métropole musée d'art moderne, d'art contemporain et d'art brut, Villeneuve d'Ascq, France

February 27–June 5, 2016

Amedeo Modigliani (Italian, 1884–1920), *Léon Indenbaum*, 1916. Oil on canvas, 54.6 x 45.7 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum (77)

Unfinished: Thoughts Left Visible

The Metropolitan Museum of Art, New York

March 18–September 4, 2016

Domenico Beccafumi (Italian, 1484–1551), *Holy Family*, 1977. Oil on panel, 57.8 x 46 cm. Museum purchase, John Maclean Magie, Class of 1892, and Gertrude Magie Fund (y1958-127)

“Not Theories but Revelations”: The Art and Science of Abbott Handerson Thayer

Williams College Museum of Art, Williamstown, Massachusetts

March 11–August 21, 2016

Abbott Handerson Thayer (American, 1849–1921), *Monadnock, Winter Sunrise*, 1919. Oil on canvas, 133 x 158 cm. Gift of Frank Jewett Mather Jr. (y1953-56) (80)

Edgar Degas: A Strange New Beauty

The Museum of Modern Art, New York

March 26–July 24, 2016

Edgar Degas (French, 1834–1917), *The Engraver Joseph Tourny*, 1857. Etching on light gray chine-colle, 23 x 14.4 cm (plate). Gift of James H. Lockhart, Jr., Class of 1935 (x1960-6)

Edgar Degas (French, 1834–1917), *After the Bath, Woman Drying Herself*, 1890s. Oil on canvas, 75.5 x 86 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art



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Pergamon and the Hellenistic Kingdoms of the Ancient World

The Metropolitan Museum of Art, New York

April 18–July 17, 2016

Greek, Hellenistic, *Fragmentary portrait of a Greek king*, 3rd century B.C. Bronze, 19.5 x 20 x 25 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (1996-183)

Greek, *Ornamental roundel from a horse's bridle: head of Medusa*, second quarter of the 3rd century B.C. Silver gilt, diam. 7 cm. Museum purchase with a fund given in memory of Allan Marquand, Class of 1874, and Mrs. Marquand (y1951-5)

South Italian, Greek, Tarentine, *Ornamental roundel from a horse's bridle: head of Hermes*, second quarter of the 3rd century B.C. Silver gilt, diam. 7 cm. Museum purchase with a fund given in memory of Allan Marquand, Class of 1874, and Mrs. Marquand (y1951-6)

Greek, Ptolemaic, Hellenistic, *Cast of a horse's nose-piece (prometopidion) with a warrior seated before a trophy*, 3rd–2nd century B.C. Plaster, 16.6 x 8 x d. 4 cm. Museum purchase, Caroline G. Mather Fund (y1948-52)

Greek, Hellenistic, *Breast ornament with bust of Athena*, 2nd century B.C. Gold, garnet, and enamel, diam. 7.9 cm. Museum purchase (y1938-49)

Greek, Hellenistic, *Breast ornament with bust of Artemis*, 2nd century B.C. Gold, garnet, and enamel, diam. 7.9 cm. Museum purchase (y1938-50)

Greek, Hellenistic, *Male dwarf carrying an antelope*, 2nd–1st century B.C. Bronze, 13.3 x 5.8 x 5 cm. Lent through the Princeton University Art Museum



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Painting with Words: Gentleman Artists of the Ming Dynasty

Freer Gallery of Art and Arthur M. Sackler Gallery, Washington, D.C.

April 16–July 24, 2016

Chinese, Ming dynasty (1368–1644), Chen Chun (1483–1544), *Mallows and Garden Rock*, ca. 1541. Hanging scroll; ink on paper, 116.5 x 60 cm (painting), 209 x 74.3 cm (mount). Gift of Mrs. Edward Elliott (y1980-41)

Chinese, Ming dynasty (1368–1644), Wen Zhengming (1470–1559), *Poem on Lake Taiye*. Hanging scroll; ink on paper, 344 x 96.4 cm (calligraphy), 409 x 123 cm (mount). Bequest of John B. Elliott, Class of 1951 (1998-98)

Eugène Boudin—The Studio of Light

Musée d'art moderne André Malraux, Le Havre, France

April 16–September 26, 2016

Eugène Boudin (French, 1824–1898), *The Beach at Trouville*, 1865. Oil on canvas, 38 x 62.8 cm. Gift of the Estate of Laurence Hutton (y1950-65) (79)

Michael C. Carlos Museum, Emory University, Atlanta

November 2015–November 2018

Egyptian, Predynastic Period, Naqada I or Naqada II, *Macehead*, ca. 4000–3500 B.C. Stone, diam. 5.6 cm. Bequest of John B. Elliott, Class of 1951 (1998-432)

The American Impressionist Garden: Color and Light

The New York Botanical Garden

May 13, 2016–September 11, 2016

William Merritt Chase (American, 1849–1916), *Landscape: Shinnecock, Long Island*, ca. 1896. Oil on wood panel, 36.3 x 40.9 cm. Gift of Francis A. Comstock, Class of 1919 (y1939-35)

Soulmaker: The Times of Lewis Hine

Iris and B. Gerald Cantor Center for Visual Arts

May 21, 2016–October 24, 2016

Lewis Wickes Hine (American, 1874–1940), *Adolescent Girl, a Spinner, in a Carolina Cotton Mill*, 1908. Gelatin silver print, 19.2 x 24.2 cm (image), 20.3 x 25.3 cm (sheet). Anonymous gift (x1973-29) (81)

Hubert Robert

National Gallery of Art, Washington D.C.

June 26, 2016–October 2, 2016

Hubert Robert (French, 1733–1808), *A View of the Loggia at Villa Madama with Artist Sketching*, 1760. Red chalk on cream laid paper, 49.3 x 36.5 cm (sheet), 59 x 45.7 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund and Laura Hall Memorial Fund in honor of David Coffin, Class of 1940 and Graduate School Class of 1954 (2003-246)

Long-Term Loans to the Museum

Anonymous loan facilitated by a member of the class of 1991

July 1, 2015–July 1, 2016

Greek, Attic, *Red-figured mastoid cup*, 510 B.C. Ceramic, h. 15.5 cm

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

July 15, 2015–January 30, 2016

Robert Motherwell (American, 1915–1991), *Open No. 20: In Orange with Charcoal Line*, 1968. Acrylic and charcoal on canvas, 289.6 x 208.3 cm

Lent by Federico Castelluccio

July 15, 2015–January 31, 2016

Guercino (Giovanni Francesco Barbieri) (Italian, 1591–1666), *Martyrdom of Saint Sebastian*, ca. 1632–36. Oil on canvas, 132.4 x 117.2 cm (framed)

Anonymous loan

August 13, 2015–August 10, 2016

Chokwe artist, Angola or Democratic Republic of the Congo, *Wig*, 20th century. Fiber, h. 10.2 cm, diam. 24.1 cm

Kirdi artist, Cameroon or Nigeria, *Hat*, 20th century. Fiber, seeds, and metal, h. 7.6 cm, diam. 15.2 cm

Lega artist, Democratic Republic of the Congo, *Hat*, 20th century. Fiber, mussel and cowrie shells, and buttons, 38.1 x 25.4 x 22.9 cm

Mangbetu artist, Democratic Republic of the Congo, *Knife (namambele)*. Wood, metal, 22.9 x 1.9 x 4.4 cm

Pende artist, Democratic Republic of the Congo, *Pendant of a miniature mask (gikhokho)*, 20th century. Ivory, 6.7 x 3.2 x 2.2 cm

Suku, Yaka, or Mbala artist, Democratic Republic of the Congo, *Hat*, 20th century. Fiber, 10.2 x 17.8 x 25.4 cm

Anonymous loan

August 18, 2015–August 18, 2016

Eugène Atget (French, 1857–1927), *Soleil*, 1896. Gelatin silver print, 22.5 x 17.8 cm

Eugène Atget (French, 1857–1927), *Rue Mouffetard (le 14 Juillet)*, 1899. Albumen silver print, 21.9 x 16.8 cm

Eugène Atget (French, 1857–1927), *61 Rue du Marie*, 1910. Gelatin silver print, 17.8 x 24.1 cm

Eugène Atget (French, 1857–1927), *Versailles, Trianon*, 1919–21. Albumen print, 17.5 x 22.5 cm

Eugène Atget (French, 1857–1927), *Coin Rue de la Colombe*, 1923. Albumen print, 17.8 x 21.6 cm

Eugène Atget (French, 1857–1927), *Gif, vieille ferme*, 1924. Albumen print, 17.8 x 24.1 cm



Eugène Atget (French, 1857–1927), *Rue Grenier sur L' Eau*, 1924. Albumen print, 24.1 x 17.8 cm

Eugène Atget (French, 1857–1927), *Saint Cloud (allée du parc)*, 1924. Albumen print, 22.9 x 18.1 cm

Eugène Atget (French, 1857–1927), *Fête du Trône*, 1925. Gelatin silver print, 17.5 x 22.9 cm

Eugène Atget (French, 1857–1927), *Ruelle des Reculettes*, 1926. Gelatin silver print, 21.9 x 17.5 cm

Eugène Atget (French, 1857–1927), *Boutique taxidermiste*, ca. 1926–27. Gelatin silver print, 22.2 x 17.1 cm

Anonymous loan

September 15, 2015–April 17, 2016

Yayoi Kusama (Japanese, born 1929), *Pumpkin (M)*, 2014. Bronze, 187 x 182 x 182 cm (82)

Lent by Ambassador John L. Loeb Jr

September 15, 2015–July 1, 2016

Ludvig August Smith (Danish, 1820–1906), *Female Model before a Mirror*, 1841. Oil on canvas, 120 x 93 cm

Lent by Constance Tang Fong and Wen C. Fong, Class of 1951 and Graduate School Class of 1958

October 1, 2015–October 1, 2020

Zhang Daqian (Chinese, 1899–1983), *Lotus*, ca. 1957–58. Eight-fold screen; ink and color on paper, 29.4 x 326.9 cm (painting), 40 x 337.5 cm (mount)

Zhang Daqian (Chinese, 1899–1983), *Portrait of a Lady*, 1960s or 1970s. Hanging scroll; ink on paper, 65.1 x 59.6 cm (painting), 136 x 107 cm (mount)

Courtesy the artist and Marian Goodman Gallery, New York

October 13, 2015–January 5, 2016

William Kentridge (South African, born 1955), *Typewriter IV*, 2011. Collage; ink on found pages, 83.2 x 99.1 cm (framed)

Lent by Andrés Mata, Class of 1978

November 6, 2015–September 1, 2016

Greek, *Bust of Athena Palladion*, ca. 6th century B.C. Bronze, h. 6.3 cm (without base)

Lent by Mr. and Mrs. Brian Leyden

December 1, 2015–December 1, 2016

Guro artist, *Mask*, late 19th century. Wood, approx. 24.8 x 14.6 x 12.1 cm

Lent by the Kolodny Family Collection

December 15, 2015–December 31, 2016

Juul Kraijer (Dutch, born 1970), *Untitled*, 2002–06. White chalk on green paper, 285 x 170.2 cm

Lent by the Julis Family

February 1–August 15, 2016

Takashi Murakami (Japanese, born 1962), *Tan Tan Bo – In Communication*, 2014. Acrylic on canvas, 360 x 360 cm (83)

Anonymous Loan

June 1, 2016–June 1, 2018

Willie Cole (American, born 1955), *Elegba (North America)*, 2000. Sculpture with cowrie



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shells, beads, paper mache, and wood, 90.2 x 38.1 x 38.1 cm

Sedrick Huckaby (American, born 1975), *Big Mama's Space*, 2007. Oil on canvas, mounted on board, 27.9 x 63.5 cm (framed)

Terry Adkins (American, 1953–2014), *MVET Lunar Diptych*, 1969. Polychromed wood: 97.8 x 50.8 x 9.5 cm (each)

Dawolu Jabari Anderson (American, born 1973), *The Shukin Chef*, 2006. Mixed media on paper, 196.8 x 134.6 cm (framed)

Dawolu Jabari Anderson (American, born 1973), *The Cheating Chief Wahoo*, 2006. Mixed media on paper, 185.4 x 134.6 cm (framed)

Dawolu Jabari Anderson (American, born 1973), *The Night Rider/The Evangelist*, 2006. Mixed media on paper, 185.4 x 134.6 cm (framed)

Radcliffe Bailey (American, born 1968), *Untitled*, 2002. Acrylic and found photograph on board, 62.2 x 62.2 x 9.5 cm

John Bankston (American, born 1963), *My Little Flower*, 2003. Oil on linen, 137.2 x 121.9 cm

Lillian Blades (Bahamian, born 1973), *Eyes*, 2007. Oil on panel, 33 x 33 cm

Renee Cox (Jamaican-American, born 1960), *The Liberation of Aunt Jemima and Uncle Ben*, 1998. Color photograph, 123.2 x 154.9 cm

Mark Dukes (American, born 1964), *Sambo*, 2003. Oil and gold leaf on panel, 77.5 x 62.2 cm

Mark Dukes (American, born 1964), *Shine*, 2002. Oil and gold leaf on panel, 51.4 x 41.3 cm

Whitfield Lovell (American, born 1959), *The Threes*, 1999. Charcoal on wood with found objects, 68.6 x 48.3 x 40.6 cm

Robert Pruitt (American, born 1975), *Shadow Boxing*, 2007. Chalk and charcoal on butcher paper, 203.2 x 157.5 cm

John Robinson (American, 1912–1994), *Gladys*, 1952. Oil on board, 61 x 76.2 cm (framed)

Betye Saar (American, born 1926), *ABCD Education*. Found objects on chalkboard, 34.9 x 45.1 cm

Betye Saar (American, born 1926), *Honey*, 2001. Oil and collage on paper, 76.2 x 63.5 cm (framed)

Gary Simmons (American, born 1964), *Black Chalkboard (Double Grin)*, 1993. Chalk and fixative on slate painted fibreboard, 121.9 x 154.9 x 7.6 cm (framed)

Carrie Mae Weems (American, born 1953), *"I took a tip from Frida. . ." (from Not Manet's Type)*, 2010. Digital print, 64.1 x 54 cm (framed)

Ellis Wilson (American, 1899–1977), *Fisherman*, 1952. Oil on board, 101.6 x 76.2 cm (framed)

Newark Museum

June 11, 2016–June 11, 2017

Jimoh Buraimoh (Nigerian), *Untitled*, 1992. Beads on board, 43.8 x 50.8 cm

Educational Programs and Special Events

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

Signature Events

July 1, 2015–June 30, 2016

LATE Picnic on the Lawn (91)

August 6, 2015

We celebrated summer at our annual picnic on the lawn with barbecue fare, live music, and family-friendly activities. At sunset we screened *American Graffiti*, the last film in our summer film series.

LATE Nassau Street Sampler (90)

September 17, 2015

Offering a “taste of Princeton”—this year featuring local cuisine, student performances, watercolor demonstrations, and a special campus preview of *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*—the annual Nassau Street Sampler extravaganza is the Museum’s way of welcoming back students and faculty each fall.



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LATE Yoga: Midterms Edition

October 29, 2015

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.

LATE Yoga: Finals Edition

January 7, 2016

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



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LATE Annual Faculty and Staff Open House

January 28, 2016

The evening featured music and highlights tours led by the Museum’s newest class of student tour guides. Princeton’s Prospect House presented “A Taste of Prospect”—a sampling of their most popular refreshments.

2016 Gala: *Sublime @ Beautiful* (101)

February 6, 2016

We celebrated England’s “green and pleasant land” at *Sublime @ Beautiful*, the Museum’s benefit Gala for 2016. 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 26, 2016

During this annual event, alumni are invited to enjoy conversation with the curators while sampling regional craft beers in the Museum’s Reunions tent, followed by curator-led tours in the Art Museum.

LATE Yoga on the Lawn (85)

June 9, 2016

This exploration of the healing benefits of yoga, on a beautiful summer evening, was followed by refreshments in the galleries.

Exhibition Celebrations

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 the opportunity to view the summer exhibitions.

Cézanne and the Modern Exhibition Celebration (102)

September 19, 2015

The Museum celebrated the opening of *Cézanne and the Modern* following the exhibition’s two-year international tour. Bridget Alsdorf, associate professor of art history at Princeton, presented a lecture titled “Living with Cézanne.” A reception in the Museum followed, with the sounds of live French swing music by Les Chaud Lapins enlivening the gathering.

The Story of Princeton’s Great Persian Book of Kings

October 17, 2015

In celebration of *Princeton’s Great Persian Book of Kings*, Marianna Shreve Simpson, the exhibition’s guest curator, presented the story of Princeton’s Peck *Shahnama*, the treasured illuminated manuscript that traveled from Iran in the sixteenth century to India, then England, and finally to the United States.

By Dawn’s Early Light Exhibition Opening

February 14, 2016

An afternoon of programming in conjunction with the exhibition *By Dawn’s Early Light: Jewish Contributions to American Culture from the Nation’s Founding to the Civil War*. A panel discussion featured Jonathan Sarna, the Joseph H. & Belle R. Braun Professor of American Jewish History and Chair of the Hornstein Jewish Professional Leadership Program, Brandeis University; Rabbi Meir Soloveichik, Congregation Shearith Israel, New York; and Esther Schor, professor of English, Princeton University. The discussion was moderated by Adam Mendelsohn, director of the Kaplan Centre for Jewish Studies and Research at the University of Cape Town, South Africa. A lecture by Sean Wilentz, George Henry Davis 1886 Professor of American History, Princeton University, followed.

**Winter Exhibition Celebration
Pastures Green and Dark Satanic Mills:
The British Passion for Landscape**

January 23, 2016/rescheduled for April 2, 2016

Rescheduled due to the January snowstorm, the opening celebration for *Pastures Green and Dark Satanic Mills* featured a lecture by Tim Barringer, Paul Mellon Professor of the History of Art at Yale University and the curator of the exhibition, titled "Nature and Industrialization in British Art."

Lectures, Panels & Talks

**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: American Watercolors at Princeton*, followed by an outdoor watercolor demonstration by Mr. Van Doren.

**In Conversation: Herb and Lenore Schorr
September 14, 2015**

Kelly Baum, former Haskell Curator of Modern and Contemporary Art and the newly appointed curator of postwar and contemporary art at the Metropolitan Museum of Art, joined Herb and Lenore Schorr in a conversation about the artworks featured in *Collecting Contemporary 1960–2015: Selections from the Schorr Collection* and their decades-long engagement with collecting art.

Plein Air in Princeton (86)

September 19, 2015

Artists from Atelier Marchutz in Aix-en-Provence presented an oil painting master class, demonstrating techniques honed in the landscape made famous by Paul Cézanne. A collaborative program offered by the Art Museum and the Arts Council of Princeton.



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In the Footsteps of Cézanne

September 20, 2015

Members of the Pearlman family together with artists from Atelier Marchutz in Aix-en-Provence discussed the work of Leo Marchutz, the school's founder, and his relationship with collector Henry Pearlman.

Calligraphy with Faraz Khan

October 10, 2015

American Islamic calligrapher and artist Faraz Khan, 2015 artist-in-residence at the Arts Council of Princeton, created a piece for the audience using vibrant nontraditional colors and calligraphy styles.

William Kentridge Lecture

October 14, 2015

South African artist William Kentridge, the Belknap Visitor for 2015–16, Council of the Humanities, Princeton University, delivered a public lecture. To celebrate the visit, two of the artist's works from the Museum's collections were placed on view.

LATE Creating and Re-creating the Mogao Grottoes at Dunhuang

October 22, 2015

Hsueh-man Shen, Assistant Professor: Ehrenkrantz Chair in World Art at the Institute of Fine Art, New York University, presented a lecture on the sacred caves of Dunhuang.

The Starn Brothers with James Steward

October 24, 2015

In celebration of the unveiling of *(Any) Body Oddly Propped* (2015)—the monumental new sculpture commissioned for the front lawn of the Art Museum—Doug and Mike Starn discussed their newest work with James Steward, Nancy A. Nasher—David J. Haemisegger, Class of 1976, Director.

LATE Envisioning Dunhuang's Caves of a Thousand Buddhas

November 5, 2015

Zoe Kwok, assistant curator of Asian art, presented a lecture titled "Caves of a Thousand Buddhas" in conjunction with the exhibition *Sacred Caves of the Silk Road: Ways of Knowing and Re-creating Dunhuang*.

LATE Symposium: Visualizing Dunhuang

November 13–14, 2015

This symposium explored the many ways in which the Mogao Caves at Dunhuang have been visualized, by the architects, builders, and artists who made the caves as well as by twentieth-century explorers and photographers, conservators, and contemporary artists. The event's keynote speakers were Mimi Gardner Gates, Chair of the Board of Trustees, Dunhuang Foundation, and Fan Jinshi, Director Emerita, Dunhuang Academy. A reception in the Art Museum followed the keynote lectures on Thursday evening. Organized by the Tang Center for East Asian Art with the Art Museum.



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Cézanne and the Modern: A Colloquium November 15, 2015

In conjunction with the exhibition *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, six distinguished scholars shared observations and participated in a discussion about the work of Paul Cézanne:

- ✦ Carol Armstrong, professor, History of Art, Yale University;
- ✦ John Elderfield, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, Princeton University Art Museum
- ✦ Richard Shiff, Effie Marie Cain Regents Chair in Art, the University of Texas at Austin
- ✦ Matthew Simms, professor of art history, California State University Long Beach
- ✦ Jayne Warman, independent scholar
- ✦ Respondent: Yve-Alain Bois, professor, School of Historical Studies, Institute for Advanced Study

Ursula von Rydingsvard with James Steward November 19, 2015

In conjunction with the installation of *URODA*, the monumental new sculpture for the Andlinger Center for Energy and the Environment on Princeton's campus, sculptor Ursula von Rydingsvard and the metal artist Richard Webber discussed the work with James Steward, Nancy A. Nasher—David J. Haemisegger, Class of 1976, Director.

World AIDS Day Talk and Book Signing December 1, 2015

Brad Gooch spoke about his book *Smash Cut: A Memoir of Howard Q. Art Q. the '70s Q. the '80s*, which details his relationship with film director Howard Brookner during the tumultuous first decade of the AIDS crisis.

Albert Bierstadt and the Art of Environmental Conditions December 10, 2015

A panel discussion focused on Albert Bierstadt's painting *Mount Adams, Washington* (1875), placing the work in an art historical context while also approaching it from different scientific perspectives. Speakers were Karl Kusserow, John Wilmerding Curator of American Art; David Wilcove, professor of ecology and evolutionary biology and public affairs, Woodrow Wilson School; Daniel Sigman, Dusenbury Professor of Geological and Geophysical Sciences; and Susan VanderKam, manager, Diversity Initiatives, Chemistry. The discussion was moderated by Catherine Riihimaki, associate director, Science Education, Council on Science and Technology at Princeton.

As If Mirroring a Melody: Cézanne's Watercolors in the Pearlman Collection December 13, 2015

Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, discussed Paul Cézanne's watercolors, including those on view in the exhibition *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*.

A Piercing Agony: Two Baroque Interpretations of Saint Sebastian January 21, 2016

A panel discussion focused on Guercino's *Martyrdom of Saint Sebastian* (ca. 1632–36) and Simon Vouet's *Saint Sebastian* (ca. 1620–27), both of which were on loan to the Art Museum and shown together in the galleries. Following an introduction by Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, the actor, artist, and collector Federico Castelluccio discussed his recent discovery of the Guercino work. Panelists David Stone, professor of art history, University of Delaware; Wendy Heller, professor of music and director of the Program in Italian Studies; and Betsy Rosasco, research curator of European painting and sculpture, focused on a range of themes, including connoisseurship, Christian martyrdom, and gender studies. Veronica White, curatorial assistant for academic programs, moderated.

Panel Discussion: British Landscape in Context February 19, 2016

A probing academic discussion of themes related to the Museum's exhibition *Pastures Green and Dark Satanic Mills: The British Passion for Landscape*, with specialists from the fields of history and art history, including Tim Barringer, Paul Mellon Professor of the History of Art, Yale University; Linda J. Colley, Shelby M. C. Davis 1958 Professor of History, Princeton University; and Anna Arabindan-Kesson, assistant professor of art history, Princeton University.

Artist Talk: Slavs and Tatars: Al-Isnad or Chains We Can Believe In April 12, 2016

A lecture-performance by the collective Slavs and Tatars, the Art Museum's 2016 Sarah Lee Elson, Class of 1984, International Artists-in-Residence.

Artist Talk: Stephen Shore April 14, 2016

A talk by Stephen Shore, one of the most influential and groundbreaking color photographers of his generation, was followed by a book signing by the artist.



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LATE Live Illustration with New Yorker Cartoonists

April 21, 2016

New Yorker cartoonists Paul Noth and Drew Dernavich created drawings inspired by their own work as well as by objects in the Museum's collections.

Friends Annual Mary Pitcairn Keating Lecture

May 19, 2016

Alice Cooney Frelinghuysen, Anthony W. and Lulu C. Wang Curator of American Decorative Arts at the Metropolitan Museum of Art and Princeton Class of 1976, shared insights into the American Arts and Crafts movement gleaned from a career as a curator and through reflections on her interactions with the Princeton University Art Museum's collections and exhibitions.

The Art Report: A Panel

May 27, 2016

A panel of distinguished alumni shared insights from their journeys through the art world and reminisced about their experiences of the visual arts while at Princeton. James Steward, Nancy A. Nasher-David J. Haemisegger, Class of 1976, Director, moderated. Participants included:

- ▶ Alice "Nonnie" Cooney Frelinghuysen, Class of 1976 and the Anthony W. and Lulu C. Wang Curator of American Decorative Arts, the Metropolitan Museum of Art
- ▶ Stacey Goergen, Class of 1990 and author of *Artists Living with Art* (2015)
- ▶ Jodi Hauptman, Class of 1986 and senior curator, Department of Drawings and Prints, the Museum of Modern Art, New York
- ▶ Waqas Jawaid, Class of 2010, Partner, Isometric Studio
- ▶ Karen Karp, Class of 1981, nonprofit and arts marketing consultant and founding board member, International Studio and Curatorial Program

Newcomb Pottery: Myths of Regionalism and Gender

June 18, 2016

Martin Eidelberg, professor emeritus of art history, Rutgers University, who has published extensively on the American Arts and Crafts movement and Art Nouveau, with particular emphasis on American ceramics, shared insights related to the exhibition *Women, Art, and Social Change: The Newcomb Pottery Enterprise*.

Student Programming

LATE Princeton Summer Theater Presents Eurydice: A Preview

July 30, 2015

Princeton Summer Theater and the cast of *Eurydice*, Sarah Ruhl's reimagined version of the myth that chronicles the tragic love of Eurydice and Orpheus, presented a preview in the Museum's galleries in anticipation of the show's opening night. A reception and a student-led tour centering on the theme of lost love followed.

LATE Cocktails and Curators

September 24, 2015

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

LATE Animal, Mineral, Vegetable: Nature in the Art of the Ancient Americas

October 1, 2015

A presentation by Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas, in the newly refurbished Art of the Ancient Americas galleries was followed by student dance performances in celebration of Latin Heritage Month.

LATE Gallery Talk | In the Round: The Prints of Hendrick Goltzius

October 8, 2015

Holly Borham, graduate student in the Department of Art and Archaeology, discussed the installation of prints by Hendrick Goltzius on view in the galleries.

LATE Halloween Flashlight Tour

October 29, 2015

Student tour guides led a flashlight-lit tour of sculptures throughout campus. Participants were invited to come in costume to earn candy.

LATE Student Advisory Board Annual Gala Salon Cézanne: A Gala in Provence

December 3, 2015

The Art Museum's Student Advisory Board annual gala, this year taking inspiration from *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, featured live music, giveaways, refreshments, and student-led tours of the Museum's collections. Jordan Lubkeman, Sarah and Solen Le Van, and Songline performed.



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LATE Failed Love**February 11, 2016**

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

LATE Senior Thesis in Dance**February 18, 2016**

Grace Singleton, Class of 2016 and a member of the Art Museum's Student Advisory Board, performed an original interactive dance piece in the Museum's galleries.

LATE Visiting Artist: Patrick Dougherty**March 3, 2016**

Combining carpentry skills with a love of nature, artist Patrick Dougherty dazzles viewers with large-scale outdoor sculptures that incorporate primitive building techniques and typically involve local communities in the act of making. Dougherty discussed his work during the annual visiting artist lecture sponsored by the Museum's Student Advisory Board.

LATE Class of 2016 Last Lectures Series: James Steward, Nancy A. Nasher–David J. Haemisseger, Class of 1976, Director**March 24, 2016**

Why the Work of Art Matters in the iWorld Age: Since the dawn of time, humans have expressed many of their greatest fears and aspirations visually. Museums came about in the eighteenth century as compendia of these visual histories. But do they matter in the digital age? What can the act of close looking do for us in an era of constant media assault? What is the work of art (and how might it do its work) in a time of new authoritarian impulses? This Last Lecture afforded personal insights and argued for the enduring power of authenticity.

LATE Student Advisory Board Inspiration Night: The Digital Experience**April 7, 2016**

Museums are spaces where visitors interact with the physical object. More and more, museums are employing digital platforms and interfaces to enhance the visitor's experience. How does the sphere of digital representation enhance, replace, or diminish the experience of the physical object? Can the digital ever fully replace the physical? Rachael DeLue, associate professor of art history at Princeton, and Emma Ljung, lecturer in the Princeton Writing Program, discussed their views. Moderated by Caroline Harris, associate director for education. Following the talk, student performers and artists responded to this topic.



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Concerts & Performances**LATE Museum Workout****October 15, 2015**

A collaboration between dancers and choreographers Monica Barnes and Anna Bass, from Monica Bill Barnes & Company, and the artist and author Maira Kalman, the "Museum Workout" followed Barnes and Bass as they moved through the Museum. They exercised to a soundtrack, ranging from disco to motown, that was mixed with Kalman's original narration. Kalman curated the path, as a guide would, asking the participants to consider our relationship with art and how we choose to spend our time.

Princeton Symphony Orchestra: Heartfelt Virtuosity**November 8, 2015**

Featuring works by Franz Schubert, Edward T. Cone, and Sergei Rachmaninoff. With Rossen Milanov, conductor, and Joyce Yang, piano. A reception celebrating Edward T. Cone followed in the Art Museum.

Traditional Persian Music: Amir Vahab and Ensemble (108)**November 12, 2015**

Two performances were given by Amir Vahab, celebrated Persian instrumentalist, vocalist, and composer, in conjunction with the exhibition *Princeton's Great Book of Persian Kings*.

L'Avant-Scène Presents: An Evening of French Theater**December 4, 2015**

L'Avant-Scène performed "An Evening of French Theater Featuring Reza, Molière, Feydeau & Musset" in the Museum's Sterling Morton Gallery. This performance was one of many engendered by our partnerships with the faculty in the Department of French and Italian.

Princeton Singers: Hear My Prayer (89)**February 27, 2016**

The Princeton Singers performed the luminous "Lamentations of Jeremiah" of Thomas Tallis, one of the gems of the English Renaissance, as well as Bach's motet "Komm, Jesu, komm" and the glorious Lenten motets of Francis Poulenc.

L'Avant-Scène Presents: Lucrece Borgia**March 4 and 5, 2016**

L'Avant-Scène performed *Lucrece Borgia* by Victor Hugo in the Museum's Sterling Morton Gallery.

The Best New Work (1): Avant-Garde and Kitsch**March 26, 2016**

Artist David Levine's *The Best New Work* is a series of performances designed to deliver classic works of art criticism to a wider audience by performing them, as personal monologues, in the exhibition venue itself. Actors drift through the galleries, gift shops, cafes, restrooms, and atria of the buildings, performing their essay as though on an endless loop. In *The Best New Work (1): Avant-Garde and Kitsch*, Los Angeles-based actress Laura Beckner enacted Clement Greenberg's 1939 essay at the Art Museum.

This Other Eden**April 2, 2016**

The Princeton University Chamber Choir presented British landscapes, both real and imagined, in the hands of some of Britain's great composers, including Charles Villiers Stanford, Hubert Parry, Edward Elgar, Ralph Vaughan Williams, and Benjamin Britten, together with a new work by Judith Bingham. Gabriel Crouch, conductor.

An English Pastoral Idyll

April 10, 2016

The Practitioners of Musick presented music evocative of the British passion for flora, fauna, and the picturesque in landscape. Featuring works by Handel, Boyce, Stanley, Arne, and other eighteenth-century masters.

LATE Encore: A Collaboration with Princeton University Concerts

April 14, 2016

Princeton University Concerts and the Art Museum presented Encore, a new collaboration offering an evening of music and fine art. Concerts by accordion virtuoso Julien Labro in Richardson Auditorium were punctuated by tours of the Museum's art of the ancient Americas galleries.

L'Avant-Scène Presents: *Le Dieu du carnage*

April 15, 2016

L'Avant-Scène performed *Le Dieu du carnage* by Yasmina Reza in the Sterling Morton Gallery.

Princeton Singers: Brush Up Your Shakespeare

April 23, 2016

The Princeton Singers presented music of the Elizabethan era as well as settings old and new in commemoration of the 400th anniversary of the death of William Shakespeare. The musical offering was complemented by readings by renowned Shakespearean actor Christopher Coucell.

Calligrammes: A Song Cycle of Visual Poetry

April 28, 2016

Calligrammes, a new song cycle for soprano Ariadne Greif and composer/accordionist Albert Behar celebrating the centennial of Guillaume Apollinaire's visual poetry, was performed in the Art Museum's galleries. Cosponsored by the French Department and the Music Department.

Film Screenings

Summer Film Series

For our annual summer movie screenings—inspired by the Museum's special exhibitions—we presented films that celebrate the American experience.

July 9, 2015

Basquiat (1996)

July 23, 2015

Some Like It Hot (1959)

August 6, 2015

American Graffiti (1973)



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Art on Screen

A special series of film screenings, presented in collaboration with the Princeton Garden Theatre, that expanded the investigation of the meanings of landscape in the exhibition *Pastures Green and Dark Satanic Mills: The British Passion for Landscape*.

March 9, 2016

Mr. Turner (2014)

Introduced by James Steward, Nancy A. Nasher-David J. Haemisegger, Class of 1976, Director

March 29, 2016

Days of Heaven (1978)

Introduced by James Steward, Nancy A. Nasher-David J. Haemisegger, Class of 1976, Director

April 3, 2016

How Green Was My Valley (1941)

Introduced by Caroline Harris, associate director for education

Carvalho's Journey: Screening and Discussion

April 17, 2016

In conjunction with exhibition *By Dawn's Early Light: Jewish Contributions to American Culture from the Nation's Founding to the Civil War*, we joined producer, director, and writer Steve Rivo for a screening of the documentary *Carvalho's Journey*. A real-life nineteenth-century American western adventure story, the film tells the extraordinary story of Solomon Nunes Carvalho (1815–1897), an observant Sephardic Jew born in Charleston, South Carolina, and his life as a groundbreaking photographer, artist, and pioneer in American history.

Summer Film Series: Girl Power

Inspired by the pioneering women featured in the exhibition *Women, Art, and Social Change*, this summer's outdoor film series celebrated women in film. It featured Salma Hayek as the artist Frida Kahlo in Julie Taymor's *Frida* and Hailee Steinfeld as Mattie Ross, the determined teenager in search of her father's murderer in the Coen brothers' *True Grit*. The series concluded with our annual picnic on the lawn followed by family favorite *Brave*, in which Princess Merida must rely on her courage to undo a beastly curse.

June 23, 2016

Frida (2002)

July 7, 2016

True Grit (2010)

August 4, 2016

Brave (2012)

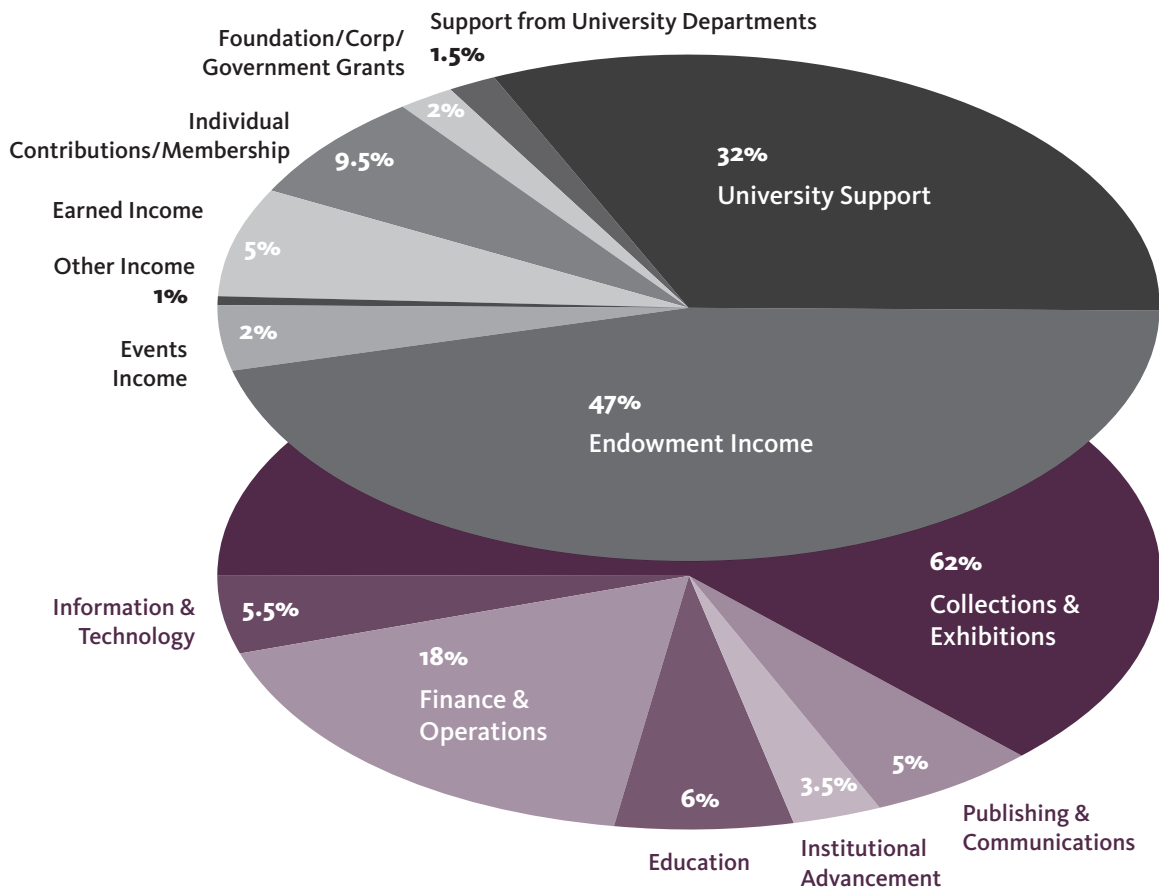


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Operating Income and Expense

64

<i>Income</i>	FY16 Actual	<i>Expense</i>	FY16 Actual
University Support	\$ 5,173,000	Total Collections & Exhibitions	\$ 10,139,000
Endowment Income	7,513,000	Total Education	1,015,000
Events Income	351,000	Total Institutional Advancement	595,000
Other Income	149,000	Total Publishing & Communications	806,000
Earned Income	779,000	Total Finance & Operations	2,899,000
Individual Contributions/Membership	1,508,000	Total Information & Technology	936,000
Foundation/Corp/Government Grants	316,000	Total Expense	16,390,000
Support from University Departments	263,000	Carry forward to FY17	3,928,000
Total Income	16,052,000	Grand Total	20,318,000
Carry forward from FY15	4,266,000		
Grand Total	20,318,000		



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41

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Objects digitized by the inventory project to date

235

Objects added to the collections

22

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85

Docents

84

Objects loaned to other museums

265

Public programs

709

Works in the campus collections



110

34

Student tour guides

36,000

Monthly website visitors

10

Temporary exhibitions

392

Faculty-led precepts held in Museum

206,280

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10,392

Schoolchildren who visited on field trips

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