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Princeton University Art Museum
Annual Report
2013–2014

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When what was then the College of New Jersey acquired its first work of art in 1755—a year before the College’s definitive move to Princeton—it did so in the context of a colonial village remote from any cosmopolitan center. The purposes of making that first acquisition, and others that followed in subsequent years, were no doubt multiple: enhancing the prestige of a young institution; accommodating political realities; representing the past; and bringing the world—through these objects—to the experience of the College’s isolated students. As the collection grew and came to be housed first in the Faculty Room in Nassau Hall, as a kind of museum of the Enlightenment, a cabinet of curiosities ranging from dinosaur bones to ancient pots to contemporary paintings, and later (from the 1880s) in a purpose-built “Museum of Historic Art,” it increasingly acted as a window onto a wider world, both geographically and historically, for early Princeton students.

That legacy is one that I treasure. As we now consider the purposes of our present-day collections of over 92,000 works of art, these objects remain the core of our mission, functioning with renewed vigor as a complex set of lenses onto the world for Princeton students, faculty, guest researchers and scholars, and visitors from all over the world. These collections represent one of Princeton University’s greatest intellectual assets, a resource of rare scope and depth in the world of university museums and one that is singularly well suited to advancing Princeton’s continuing commitment to the liberal arts and to globalism.

The collections give us a foundation on which we build the other key tools in our educational arsenal—exhibitions, publications, and educational programs—even as they also pose one of our greatest responsibilities: stewardship. The care and preservation of these collections, as well as the assurance of their utility—their active use on many levels, both now and by future generations—must occupy the bulk of our focus and our energies.

This mission, and the ways in which to make it manifest through our most essential objectives, came into sharp focus this year, during a strategic planning process to which we committed ourselves in the summer and fall of 2013. Led by a core steering committee of sixteen, including members of the staff, faculty, alumni, students, and community members, the strategic planning process ultimately incorporated the voices of no fewer than 1,700 participants through interviews, focus groups, and survey work. As a veteran of numerous strategic planning efforts, I was delighted to discover the unanimity with which we arrived at certain key objectives, including a vigorous recommitment to enhancing the experience of Princeton’s students both in and out of the classroom. Equally, the clarity that the planning process revealed concerning a number of points—from digitization of the collections to the need for improved internal communications and workflows—will have made us a stronger institution.

While some of what the Strategic Plan contains is daunting—it will take our very best efforts over the coming five years to achieve the objectives we have identified and be the dynamic museum that Princeton deserves—its articulation is a key measure of our commitment to being strategic, efficient, and impactful and is itself one of the year’s key achievements. I borrow from its findings and its structure in shaping my overview of this year’s efforts.
Leadership in the Arts and Humanities on Campus and Beyond

As articulated in our new Strategic Plan, the Princeton University Art Museum seeks to lead the conversation about the role of the visual arts and the humanities in the twenty-first century, on and off campus, deepening the sense of a vibrant visual arts culture at Princeton—with the Museum at its hub. Once again this year, it has done so through an ambitious program of exhibitions, installations, publications, collecting activity, and educational programming aimed at fulfilling several key goals, including:

» conducting and presenting new research, making new discoveries, and considering and provoking fresh perspectives

» functioning as an essential partner for the Department of Art and Archaeology in both the preparation of future generations of art historians and curators and in the humanistic education of all Princeton students

» engaging the widest possible range of disciplines across campus

» building bridges between the University’s research and teaching missions and the needs and desires of local, regional, national, and international audiences.

From offering a dozen temporary exhibitions on a wide range of subjects, to an ambitious schedule of changing installations in our collections galleries, to record-setting use of the Museum’s study/seminar rooms, to the publication of six new scholarly volumes and a double issue of the Museum Record, to presenting over one hundred public programs, it was another year of intense activity across the Museum’s core functions. That these activities should be carried out in the context of exceptionally constrained facilities, including exhibition galleries that continue to limit the size and complexity of the temporary exhibitions we can undertake and collections galleries that significantly impede our ability to activate fully the collections in our care, is a testament to the Museum staff’s creativity and the support of our many volunteers and patrons.

Exhibitions

Under the leadership of Associate Director for Collections and Exhibitions Bart Thurber, temporary exhibitions continue to be one of the anchors of our annual activity, as well as a driver of student engagement, community interest, and media attention. Among the particular highlights of the 2013–14 fiscal year have been several projects that have occupied the Museum over many years, including New Jersey as Non-Site (3), an unusual opportunity for us to be simultaneously parochial and global in looking at the role the state played in the artistic avant-garde of the 1950s and ’60s, exceptionally curated by Haskell Curator of Modern and Contemporary Art Kelly Baum. Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, oversaw the planning and execution of 500 Years of Italian Master Drawings from the Princeton University Art Museum (4). Nearly a decade in development, the exhibition—of work that has been largely unseen for fifty years—and accompanying catalogue present important new scholarship, attributions, and insights, while also affording a feast for the eyes. The exhibition will travel in summer 2015 to the Cantor Arts Center at Stanford University, further enhancing the renown of this vital body of material, one of the finest such collections in the United States.

In the late spring, the Art Museum organized Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell, Class of 1960 (5). The twenty-seven paintings on view ranged across a spectrum of styles, from the spirited and gestural to the placid and restrained to the austere and mechanical. Among the twenty-three American, Canadian, and European artists represented in the exhibition were Karel Appel, Willem de Kooning, Richard Diebenkorn, Helen Frankenthaler, Jack Goldstein, Hans Hofmann, Franz Kline, Morris Louis, Joan Mitchell, Robert Motherwell, Robert Rauschenberg, Gerhard Richter, Jean-Paul Riopelle, Mark Rothko, and Frank Stella. As one New York Times reviewer noted, Rothko to Richter offered “an excellent, compact survey of some of the key arguments . . . of abstraction, which were introduced and codified at warp speed.” The exhibition will be presented next January at the The Cummer Museum of Art and Gardens in Jacksonville, Florida.

Special mention must also be made of the conclusion of five years of research and preparation for the long-awaited tour and catalogue of the Pearlman Collection of Impressionist and Post-Impressionist works of art. On long-term loan to Princeton since 1976, the collection has now been the subject of intensive investigation and analysis, including the writing of more than fifteen scholars, each of whom has ties to Princeton. Following the successful opening of a five-venue, four-nation tour at the Ashmolean Museum of Art and Archaeology (95) in Oxford, England (March 13–June 22, 2014), where it
Eduardo Cadava, professor of English, for a graduate seminar on The Itinerant Languages of Photography

Gabriella Nouzeilles, professor of Spanish and Portuguese, for an undergraduate seminar on The Itinerant Languages of Photography.

Mellon Fellow Julie Dweck continued the successful series of Museum Voices conversations, launched in fall 2012 to foster faculty engagement with the Museum’s collections. In March, she brought together faculty from Psychology, Religion, the Writing Center, and Firestone Library to discuss Willem de Kooning’s Black Friday. In May, Professors Michael Wood, Dirk Hartog, Anne Cheng, and Starry Schor gathered to focus on Winslow Homer’s At the Window. Julie also convened an especially robust, incisive colloquium, focused on the Museum’s African holdings, to develop concepts for future gallery installations and their accompanying interpretive frameworks. Museum staff members were joined by Chika Okeke-Agulu, associate professor in the Department of Art and Archaeology; consulting curator Holly Ross; and guest consultant Alex Bortolot, curatorial content strategist at the Minneapolis Institute of Arts; as well as graduate students from the Department of Art and Archaeology. The multiday colloquium led to the September 2013 reinstallation of the African gallery and to broader conversations about installation plans and strategies.

The Museum also organized a study day focusing on Édouard Manet’s Gypsy with a Cigarette, now dated to the 1870s, in order to understand its relationship to the artist’s later style. Led by Research Curator of European Painting and Sculpture Betsy Rosasco, the group of scholars, curators, conservators, and Princeton graduate students, representing seven institutions from the U.S. and Europe, discussed a variety of unpublished case studies, technical analyses, and supporting materials. The results of the study day generally confirmed the dating of this intriguing painting, although participants agreed that more research is needed to better understand the artist’s work from the last decade or so of his life.

Engagement

With the Strategic Plan’s renewed emphasis on the engagement of every Princeton student, this is an area in which we seek to play a particular leadership role. In the arena of academic engagement, the Museum continues to hit its stride, thanks in particular to the efforts of Johanna Seasonwein, Andrew W. Mellon Curatorial Fellow for Academic Programs, and Juliana Dweck, Andrew W. Mellon Curatorial Fellow for Collections Engagement. In calendar year 2013, the Museum welcomed 173 precept visits from Princeton University courses and 1,404 unique student visitors, for a total of 3,371 student visits. This represented an increase of 13.8% over the already robust numbers in 2012, when the Museum had 2,963 student visits.

The Museum supported the development of a record six new courses through the Mellon Fund for Faculty Innovation for the 2013–14 academic year, and we expect to fund three courses for the 2014–15 year. In this program, faculty members apply for funding from the Museum to develop courses that are taught primarily in the Museum with works from the collections. The following faculty members received stipends:

- Zahid Chaudhary, associate professor of English, for a freshman seminar on “difficult” art
- Effie Rentzou, assistant professor of French (since promoted to associate professor), for an undergraduate seminar on poetry and the arts
- Kate Liszka, Cotsen post-doctoral fellow in art and archaeology, for an undergraduate lecture course on ancient Egyptian archaeology
- Andre Benhaim, associate professor of French, for an upper-level undergraduate seminar on the art of insignificance
- Eduardo Cadava, professor of English, for a graduate seminar on The Itinerant Languages of Photography
- Gabriella Nouzeilles, professor of Spanish and Portuguese, for an undergraduate seminar on The Itinerant Languages of Photography.

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In the cocurricular arena of structured learning opportunities outside the classroom, our Education Department, under the leadership of Caroline Harris, continues to offer a strong schedule of scholarly lectures, panel discussions, and colloquia; artists’ talks and residencies; film screenings; concerts and theatrical performances; and regular Late Thursday programs that again drew some 10,000 participants in that program’s fifth year (1, 7, 19, 20). Late Thursdays continue to be regularly invoked as one of the Museum’s signature successes and a clear emblem of our commitment to building new audiences, thanks in no small measure to the primary funders of Late Thursdays, Heather and Paul Haaga, Class of 1970.
Our program of paid research assistantships and internships, both during the academic year and over the summer, continues to grow in impact, with the support of the Andrew W. Mellon Foundation, the Joseph F. McCrindle Art Museum Internship Fund, the Hilla von Rebay Foundation, the Frelinghuysen Foundation, and the Peter Jay Sharp Foundation. We have been able to double the number of students working in applied curatorial and educational areas and hosted nine interns for summer 2014.

In addition to the academic engagement efforts described above, we continue to make significant investments in community education programs and in casual and social learning opportunities for Princeton students, as well as in events that bring campus and community together. Thanks to the efforts of Student Outreach Coordinator Jessica Popkin, the Student Advisory Board (SAB) is now a well-organized group that works together effectively on signature events such as the annual Student Gala, the annual un-Valentine’s Day event Failed Love, and Inspiration Night, during which students and community members gather to be inspired by the collections and exhibitions and to make their own unique works of art. With each successive year the Student Advisory Board becomes more effective, taking ownership of all aspects of their own programs and initiatives and demonstrating a new capacity for teamwork.

The student tour guide program—a relatively new addition that complements the work of our community docent corps—facilitates both peer-to-peer learning and general public engagement (18). Following a highly competitive admissions process and rigorous professional training, a record number of Museum guides are becoming more active, offering increased numbers of highlights and special exhibition tours.

Programs targeting community and family audiences again found great success, with Family Day (9) once again drawing over 2,000 visitors, and our annual end-of-summer Picnic on the Lawn welcoming more than 750 guests. Both events embodied our commitment to bringing diverse communities together, with families, University staff, community members, and students mixing in a relaxed environment intended to reinforce a sense of the Museum as a campus gateway and a “third space” for gathering, with visual art at its core.

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Making the Collections and Exhibitions Accessible to Students, Scholars, and Visitors of All Kinds

The collections, and collections-related activities, remain at the Museum’s core. Providing increased access to the Museum and its resources for teaching, research, and engagement—through expanded and enhanced physical and virtual access to the collections, investment in information technologies, and increased visibility for and impact by the collections—is a key element of our work and thus continues to occupy significant portions of our human and financial resources, bringing together the efforts of all of the Museum’s administrative departments.

The Collections

In fiscal year 2014, the Museum acquired 151 works of art, including 101 as gifts from 32 individual donors and another 50 as purchases largely enabled by the Museum’s restricted purchase endowments. These acquisitions represent diverse cultures, periods, and media and continue our emphasis on filling key gaps in our current holdings—to meet the critical needs of our students and faculty—and on supporting existing strengths so that the Museum can continue to play an ever-stronger role as a research resource and destination. Among the many remarkable works that came to the Museum, one painting deserves particular attention: Marsden Hartley’s Blue Landscape (10) of 1942. This work fills a critical gap in the form of a masterpiece of American modernism. Now on view in the Mary Ellen Bowen Gallery—and newly housed in a period frame that was itself a fortuitous find—it may be the most important American object to enter the collections since 1986.

The Museum’s multiyear, Andrew W. Mellon Foundation–funded project, Activating the Collections, has continued to be a major thrust of our activities, aimed at making deeper, sustained use of the Museum’s collections—especially the +/- 97% of the collections that are not on public display at any given time. Throughout the year, the Museum Voices colloquium has again brought together faculty, scholars, students, and Museum curators to consider ways of presenting and interpreting the collections, and to generate together new thoughts on the meanings of key works of art in the collections. Similarly, as has been our practice for several years, we continue to activate the collections galleries through regular changes in the works selected for display, each accompanied by interpretive support to highlight one or more aspects of the work’s history, context, or meanings. Some galleries, such as the Marquand Mather Court devoted to modern and contemporary art, are now wholly rethought and reinstalled a few times each year. We also continue to make subtle improvements to the galleries in the form of fresh carpeting, new uses of wall color, and other details, even as we plan for more significant upgrades to certain galleries—such as those dedicated to the art of the ancient Americas, scheduled for refurbishment and reinstallation under the expert guidance of curator Bryan Just by early 2015.
Another key investment in enhancing the deeper use of the Museum’s collections has been the refurbishment and refurnishing of the Museum’s newly christened Works on Paper Study Room. Featuring new display cabinetry custom designed by Lever Architecture, as well as new lighting and projection equipment, the Study Room now functions as both an active study classroom and a gallery space for changing selections from our holdings of prints, drawings, and photographs. This important project was largely funded by outside donations, including key gifts from Heather and Paul Haaga, Class of 1970, the Andrew W. Mellon Foundation, and a number of other generous benefactors, and was completed in February 2014.

Art on Campus
We also continue to put great art in the path of everyday life throughout the campus, and this was another banner year. Two projects were achieved for the Museum’s front plaza: a multisite billboard project of work by Felix Gonzalez-Torres, which occupied our lawn as well as eleven other regional locations in fall 2013, and the loan of two magnificent 1967 works by Alexander Calder from the Fisher Family Collection, on view from January through the end of October 2014—loans that occasioned a fascinating lecture and reconsideration of the artist by scholar-critic Jed Perl. The American textile artist Bhakti Ziek completed work on a suite of commissioned tapestries for the community hall in Whitman College, while work continues on a major commission from Ursula von Rydingstorf for the new Andlinger Center for Energy and the Environment, designed by Tod Williams, Class of 1965 and Graduate School Class of 1967, and Billie Tsien. Commissioning opportunities are also being considered for the reuse of 20 Washington Road as a home for the University’s programs in economics and international issues, for the Neuroscience and Psychology home completed late in 2013, and for the new Lewis Center for the Arts, which is due to be operational in 2017. Two new art programs have also been launched in important campus buildings: the newly refurbished and redesigned public spaces of Firestone Library and historic Maclean House, where fifty-six artworks (paintings, photography, sculpture, and archival images) have now gone on view.

Collections Care
Collections stewardship and care has again been a major focus of effort this year. A long-anticipated and desperately needed off-campus fine art storage facility, made possible by the allocation of $15 million from the University’s resources, advanced significantly this year, with schematic design and design development phases concluded and planning consent from the Plainsboro Planning Board achieved in March. Construction began in summer 2014, and we expect to receive occupancy of this elegant, minimalist building in fall 2015. This facility will initially provide over 13,000 square feet of additional fine-art storage in museum-quality conditions and has been designed for future expansion as collections growth warrants. Coupled with ongoing major upgrades to the current Museum’s fire detection and suppression systems, these projects represent a significant investment in our physical plant.

Virginia Pifko and her team continue to make steady progress on the Museum’s first complete inventory in many years, identifying, cataloging, and photographing each of the works in the Museum’s collections. As of July 1, 2014, they had documented over
63,600 objects, taken nearly 71,500 photographs, and created about 30,000 new records. This effort has once again brought dramatic new insights into the scope and depth of the Museum’s holdings, requiring that we adjust the count of our collections to over 92,000 works of art in all media. The team is on track to finish the inventory by the end of December 2015—a delay of some six months occasioned by ongoing enhancements to the Museum’s fire suppression systems. The project is generously supported by the Office of the Provost and a variety of Museum resources.

Information and Technology

I often note that museums are now as much in the business of information management as we are concerned with managing and caring for objects. Certainly this is true for a museum with collections and data as expansive as ours. The Museum’s Information and Technology Department, under the direction of Janet Strohl-Morgan, has responsibility for the development and implementation of information and technology strategies; information management policies and best practices; documentation and digitization of the Museum’s collections; providing access to, management of, and preservation of collections information and digital assets; and managing the Museum’s digital initiatives, including web, mobile, audio, video, and social media; as well as numerous other key activities.

The Museum produces image-rich digital initiatives in support of its object-based scholarship, initiatives that reach over 270,000 visitors each year through the Museum’s website and many more through social media outlets such as Facebook, Twitter, and Instagram. This year saw significant enrichment to the website (itself relaunched the previous year), including two new sections: In the Galleries, which highlights changing gallery installations, installations in the new Works on Paper Study Room, major loans, and selected works of art on view, and Collections by Theme, offering curated thematic groupings of objects for use in teaching. Technology is now implicated in every Museum exhibition (14), gallery rotation, publication, and digital component, as well as in the collections-wide inventory project. During the past year, over 32,000 images were processed and more than 7,000 object records were cataloged and made available online. Project-specific highlights include:

- A companion website for the exhibition New Jersey as Non-Site, featuring thematic groups of objects, a timeline of artistic development from 1951 to 1976, a map of the locations where artists produced their works, and a set of exhibition-related resources. A selection of companion archival materials was compiled into an online gallery.
- A bilingual mobile-friendly tour and learning tool for the launch of Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection in England in March. The tour allows exhibition visitors to browse twenty-four of the works on view, hear additional information from expert voices, view the works, sorted by artist, alongside comparative images, and learn about Henry Pearlman. A family-friendly learning tool, Modernist Match-up, helps visitors explore the exhibition and interact in depth with ten works by answering questions to connect the artist to the art.
- Campus Art at Princeton continues to grow and now includes a new video of the process of restoring a mosaic discovered in Princeton’s expeditions in the 1930s at the ancient city of Antioch-on-the-Orontes.
- A David A. Gardner ’69 Magic Project grant was awarded in the amount of $25,000 to fund a collaborative project entitled Antioch through the Ages, including an undergraduate course to be taught in spring 2015 and an interdisciplinary digital humanities initiative involving Princeton students, faculty, and staff in cataloging, publishing, and creating online access to Princeton’s unique archaeological treasures, held by the Museum, from the University’s excavations at Antioch-on-the-Orontes (1932–39) (15).

The Museum’s strategic planning process identified providing full and complete digital access to the Museum’s collections, including data relating to those collections—an essential tool for Princeton students, faculty, outside scholars, and the public—as one of the Museum’s highest priorities. Such digital access will foster the practice of object-based scholarship with original works of art and make Princeton’s collections available to the world. To this end, Museum staff are developing a phased approach to providing global accessibility and discoverability to the works in the collections. The first phase, which has been ongoing since 2006, will assess the state of existing data and develop a detailed implementation plan to provide searchable access to Museum collections data and digital images. The second phase is expected to provide universal access to all works of art with baseline data, via the Museum’s website, by December 2014. The third phase will involve content enrichment and will require significant additional funding for the extremely labor-intensive phase of this project.

This year, the Museum implemented a policy allowing open access to public domain images, which now can be downloaded from our website for research, scholarly publication, and personal use free of charge. Over 4,100 public domain images were downloaded between May 2013 and March 2014. We continue our partnership with Art Resource to provide fine-art stock photography for publication of over 800 of the most heavily used works in our collections and continue to collaborate on information-sharing initiatives such as ARTstor and GoogleArt. Closer to home, the Museum is working with several University departments to enable cross-searching of the University collections.
Addressing Constraints of the Existing Facility

The new Strategic Plan identifies the need to address the constraints of the existing facility by targeting improvements to public and non-public areas that facilitate access by students, faculty, staff, the community, and visitors of all kinds, even as we plan for a new facility.

Continuing to improve the functionality of the existing facility as well as its attractiveness to all visitors remains a high priority. In addition to updating the workspaces for photography, new carpeting was installed in the Kienbusch Galleries of European art. Significant upgrades to our security systems continue to be made, including the installation of a new generation of security cameras in many galleries. Other behind-the-scenes work included the refurbishment of the restroom by the entrance facing Dod Hall. Work continued on upgrading the Museum’s fire suppression systems—this year focusing on various art storage areas and on the conservation laboratory. That project continues through the year, focusing on the lower-level galleries and art storage areas. A number of necessary updates were also made to 199 Nassau Street, home to the Museum’s Education and Information & Technology departments.

As signaled above, much progress was made this year on the new off-campus art storage facility being developed for the Forrestal Campus, with construction having begun in July. As noted in the planning documents, the goal is to “create a modest and sophisticated architectural response that is integrated with the Forrestal landscape and delivers a premier technical facility for the storage and handling of art.” Key objectives for the project include stewardship and security of significant art collections, maximizing flexibility for growth and change, and economy and sustainability. The storage facility will be a building of approximately 20,000 gross square feet, of which 13,000 square feet will serve as collections storage. In addition, the facility will include a loading dock, a holding area for acclimatization, a workroom, and a room for study and examination as well as support spaces, including security. This facility will allow for the return to Princeton of works of art long stored in remote, rented art storage facilities as far away as Newark and Philadelphia, and would, in the event of a new Museum facility on campus, function as critical swing space during any period of construction.

As noted above, renovations have been completed to create a Works on Paper Study Room (16, 18), which now provides curators, faculty, students, visiting scholars, and others with a flexible space for the study and display of works on paper (prints, drawings, and photographs). The reconfigured space allows up to sixteen users to convene at a table and provides visible storage, hybridizing the study and display of works on paper, including themed installations that will rotate monthly. The inaugural installation—“Intaglio Techniques at Crown Point Press”—was curated by Ph.D. student and Mellon Research Assistant Erica Cooke and was on view from June 12 through July 13.

Readying for Growth, Leveraging Relationships, and Building Visibility

The need to develop a sustainable stream of operating funds and make the case for future growth—by building on existing relationships, cultivating new ones, and demonstrating that the Museum is an essential resource for the University and the broader community—emerged through the strategic planning process as a critical element of our efforts for the coming years. Aligned to endeavors to increase our financial resources is the need to manage them and the ways in which they are expended effectively, as well as the necessity of increasing the Museum’s visibility and presence through strategic marketing, public relations, and audience-building initiatives.

Institutional Advancement

The Museum continues to benefit from the strong and deep relationships we have built and enjoy with many loyal benefactors and friends who share our commitment to keeping art at the heart of the academic enterprise at Princeton. As we work to steward and enhance these relationships even as we build new ones, we have been bolstered this year by the installation as the twentieth president of Princeton University of Christopher Eisgruber, whose strategic vision for this leadership university aligns so closely with our own work (17). While it is both encouraging and exciting that the Museum’s star continues to rise not only in the eyes of our benefactors but also in the eyes and minds of students and faculty across campus as well as alumni near and far, there is yet much work to be done on many levels to ready ourselves for the potential of significant future growth. This remains a time of ongoing fiscal challenge as we focus our immediate energies on raising the funds necessary to sustain the programs that are essential to fulfilling the teaching, research, and service missions of this University. The Museum remains fortunate in receiving support each year toward its core operating expenses from the University itself, support that takes the form of a substantial allocation toward staff salaries and benefits as well as such durable needs as maintenance, utilities, and housekeeping. In addition, the Museum is supported by considerable Museum-specific endowments, with the greater part of these funds dedicated specifically to the acquisition of works of art for the collections. Over the next two to three years, once endowments pledged during the Aspire campaign are fully realized, we anticipate some relief to our operating budget. However, the bulk of the Museum’s programmatic needs—including those for the dozen or so special exhibitions we present each year—must be met by external sources. The pursuit of those funds, through both expendable gifts and new endowments, is perhaps our most pressing and immediate resource priority.
Shortly after the Aspire campaign ended in June 2012, the University once again identified the Museum as a fundraising priority. This recognition gives us both the authority and the responsibility to raise significant new monies—both endowed and expendable funds—while the University is between major capital campaigns. A revised case statement outlines our current fundraising opportunities, which include endowed funds to support two leadership positions: $3 million to endow the associate directorship for collections and exhibitions and $2.5 million to endow the curatorship in ancient art. In addition to these two naming opportunities, the Museum continues to seek funds for exhibitions, publications, educational programs, and information management and access—all of which are vital to the Museum’s important contributions to the University’s teaching mission.

Most of these program areas benefited from wide-ranging support during the Aspire campaign and continue to resonate with donors on a project-by-project basis. Sadly, this has not been the case in realizing support for enhanced online access to the Museum’s holdings through digital imaging and scholarly documentation. This has emerged as an urgent institutional priority—one that we must resolve in order to provide the full and unrestricted access to the collections that our students and faculty, as well as the scholarly community, expect from a world-class art museum. The needed funds are estimated to be $2.5 million, and, with the support of the University Provost, we are redoubling our efforts to achieve this goal.

A new Capital Leadership Committee (CLC) was formed by the University earlier this year to provide important support for the University’s current and wide-ranging fundraising priorities. A subcommittee on the Arts, chaired by John Diekman—University Trustee and chair of the Museum’s Advisory Council—includes several of the Museum’s most important benefactors and advocates and is staffed by Nancy Stout, associate director for institutional advancement, as well as by frontliners from the University’s central Development Office. This support comes at a critical time for the Museum, and we stand to benefit greatly from the commitment and advocacy of this corps of dedicated alumni volunteers.

Restricted funds raised over the past year have both strengthened existing programs and made it possible for us to establish new ones. Among the many significant gifts we have received from individual donors over the past year are:

- Major term support from Heather and Paul Haaga, Class of 1970, to continue underwriting the Museum’s Late Thursdays programming and to support the recent transformation of the new Works on Paper Study Room
- Exhibitions and publications program support from Susan and John Diekman, Class of 1965; Allen Adler, Class of 1967; Diane W. Burke; Sarah Lee Elson, Class of 1984; Doris Fisher; Christopher Forbes, Class of 1972; Stacey Roth Goergen, Class of 1990; Marco Grassi, Class of 1956; Heather and Paul Haaga, Class of 1970; Preston Haskell, Class of 1960; Nancy Lee; Thomas W. Lentz; Sueyun and Gene Locks, Class of 1959; Philip F. Maritz, Class of 1983; Nancy Nasher, Class of 1976, and David J. Haemisegger, Class of 1976; Christy and Bill Neidig, Class of 1970; Christopher E. Olofson, Class of 1992; John H. Rassweiler; Mark Stevens, Class of 1973, and Annalyn Swan, Class of 1973; Trevor D. Traina, Class of 1990
- An important multiyear pledge from Herbert “Bill” Lucas, Class of 1950, to support the renovation and reinstallment of the art of the ancient Americas galleries

“The museum is extraordinary! One of my students was nearly moved to tears over some of the artifacts downstairs, and we all were amazed to see a Sargent, a Warhol, a Bosch, a Monet, a Rubens, and on and on!”

—HIGH SCHOOL SPANISH TEACHER, FREEHOLD, NJ.
The Museum has made strides this year in our efforts to garner institutional support for programs and other initiatives. The Barr Ferree Foundation Fund for Publications provided significant support again this year for three Museum publications associated with exhibitions, including a very special commitment of $75,000 for Italian Master Drawings from the Princeton University Art Museum. The Museum’s widely renowned internship program received the renewed support of the Frelinghuysen Foundation, the Hilla von Rebay Foundation, and the Peter Jay Sharp Foundation. In addition, the Sharp Foundation recently provided a grant to enable the creation of a new “collections associate” internship, a position that will enable the Museum to respond to dramatically increased requests from students and faculty for direct access to the collections of works on paper.

Corporate funding at the local and regional level, which typically provides modest financial support but important visibility for the Museum, was significantly hit by the recent financial crisis. Two notable exceptions this year were a $25,000 gift from PSEG in support of New Jersey as Non-Site and important, increased sponsorship for the Gala from Bloomberg. With the deepening partnership between the Museum and the University’s Office of Corporate and Foundation Relations, we look forward to continuing to broaden and strengthen the support we receive from institutional sources.

Our Partners program remains the philanthropic arm of the Museum’s annual support effort, and once again this year income from both new and renewing Partners saw steady growth. This distinguished group of patrons makes an annual investment in our efforts to be part of the experience of every Princeton student while serving as a vital community resource and a world-class destination.

The Friends organization—our general and primarily local membership group—provides the Museum with annual support and volunteer energy, as well as outreach into the wider local and regional community (21). Friends membership has seen only modest growth over the past year, although we continue to believe that substantial membership growth is possible. Thus, in tandem with the Museum’s strategic planning process, we undertook a close look at the Friends membership program—now over sixty years old—and explored ways to invigorate the program and increase membership and revenue while also building affinity and fostering volunteer engagement—despite the challenges of being a free-admission museum. A Friends task force convened to consider how best to build membership and recommended a range of new and enhanced member benefits, including increased discounts in the Museum Store, exclusive members-only events, an expanded Museum Travel Program, special access to the collections, and new opportunities to interact with me and the Museum’s curators. A package of enhanced member benefits launched early in fiscal year 2015.

Perhaps more critically, a second task force was convened to consider the wider purposes of the Friends and of the Museum’s various volunteer structures in light of the many changes we have undergone, including the significant growth of our professional staff in education and development and the equally dramatic transformation of the Princeton region’s demographics. The outcome of these yearlong deliberations has been the transition from a Friends board structure with multiple committees, staffed largely by a single staff member in institutional advancement, to a new volunteer engagement structure that is more fully integrated into the work of the Museum today, that aligns with our Strategic Plan and ambitious goals for the future, and that makes volunteers our partners who are invested in the Museum’s growth and success. Four new or sustained mechanisms—a Community Leadership Council, a group of Education Advocates, a Membership Volunteer Corps, and an annual Gala Committee—have been established through the summer and fall to better advance the work of the complex museum we have become and to build on the tremendous sixty-year legacy of the Friends Board.

Our 2014 benefit Gala, Brilliantly Baroque (22), held as always on the first Saturday in February, broke all previous records for this fundraising event. Sold out with a waiting list a full three weeks in advance, this event not only provided an important opportunity to showcase the Museum to our alumni and friends from the community and around the country but also generated essential funds for exhibitions and programs. The single greatest factor in the success of this year’s Gala was the growth in sponsorships from our individual and corporate benefactors. The majority of these sponsorships came from alumni—including the personal sponsorship of President Chris Eisgruber, Class of 1983, and from others both nearby and as far away as Texas and California. The collective efforts of staff and a corps of energetic volunteers—led by Pamela Kogen Morandi and Jill Mitchell, joined by honorary committee members Shelly Belfer Malkin, Class of 1986, and Anthony E. Malkin, Christopher E. Olofson, Class of 1992; William H. Scheide, Class of 1936, and Judith McCartin Scheide; and Anne C. Sherrerd, Graduate School Class of 1987—ensured that the Gala remains the “social event of the Princeton calendar” even as it generates important revenue.
Financial Management
We continue to refine our financial management and budget planning processes, with more formalized planning requirements and structured review mechanisms throughout the fiscal year to assure that we are able to balance our resources against our needs. Core operational and project budgets have been developed, including multiyear income and expense projections. The Museum’s finance team, under the leadership of Karen Ohland, continues to collaborate with the University’s Office of Finance and Treasury on a multiyear program that includes the implementation of a new chart of accounts, enhancements to the University’s financial reporting and business processes, and upgrades to many of the University’s financial systems and tools. The goal of this program is improved financial information and reporting that supports management, compliance, and stewardship, as well as less time spent assembling data, providing more time for analysis and planning. These new codes, processes, and systems launched in summer 2014, and we look forward to significant improvements and efficiencies.

Publishing and Communications
Under the leadership of Curtis Scott, associate director for publishing and communications, the Museum continues to expand the impact of its intellectual endeavors and to hone a marketing strategy that ensures a strong local, regional, national, and international presence through relationship-building, advertising, and media coverage. This year saw the publication of six scholarly catalogues as well as a double issue of the Museum’s Record. In addition to receiving positive critical reviews, two books produced by the Museum were honored by the American Alliance of Museums (AAM) in their annual Museum Publications Design Competition: the publication accompanying The Itinerant Languages of Photography received an honorable mention in the category of exhibition catalogues, while the catalogue for New Jersey as Non-Site (24) was named Best in Show from among more than four hundred entries in fifteen categories submitted by ninety-two museums across the country. This is an especially meaningful recognition in light of the competition with many much larger institutions.

The Museum’s manager of marketing and public relations, Erin Firestone, has prioritized the cultivation of a network of arts professionals, writers, journalists, and supporters to ensure that the Museum is understood as a primary provider of world-class arts programming and scholarship. To develop marketing strategies, collaborate on programming, and share

Earned Income
The Museum’s earned income comes primarily from a trilogy of sources: its retail store and related wholesale operations; exhibition participation fees for the projects we circulate as well as loan fees required of some outgoing loans; and the Museum’s new Travel Program.

In the retail and wholesale operations area, Christine Hacker has continued working with artisans as well as identifying and cultivating new artists, resulting in constantly refreshed merchandise for the Museum Store. She also continues to strategically develop new products that position the Museum’s identity, including in relation to temporary exhibitions such as the international tour of the Pearlman Collection. Additionally, Chris has developed a presence for the Museum on 1000Museums, a website showcasing art images from museums around the world, which will enable users to acquire, on demand, high-quality framed or unframed giclée prints of key works in the Museum’s collections.

Participation fees for touring exhibitions are a key Museum revenue source this year, as they have substantially covered the costs of developing the tour of the Pearlman Collection and its companion scholarly catalogue. Varying fees are charged for all Princeton-organized exhibitions that tour to other venues. In some instances, the Museum also charges handling fees for outgoing loans of works of art in order to cover special costs associated with making those loans.

A new Travel Program has been launched by the Education Department as a benefit of our paid membership program and as a complement to the Museum’s educational efforts, but also as a modest source of earned revenue (23). The Travel Program is required to pay its way, even as it educates participants and affords them special insights into the world of art. This year, the program offered six trips, from day-trips within the region to a weeklong tour of England; modest growth in the number of offerings is anticipated for the coming year, when seven trips are planned.

The decision to move to an open-access platform for image rights for works of art in the public domain means that the provision of image rights and reproduction fees is no longer an appreciable source of Museum revenue, but we feel that this decision aligns with our responsibilities to the wider field.
resources, the Museum partners with organizations on and off campus, including the University’s Office of Communications, Princeton Convention and Visitors Bureau, Arts Council of Princeton, McCarter Theatre, the Lewis Center, Discover Jersey Arts, Princeton Area Arts and Culture Consortium, Princeton Chamber of Commerce, Princeton Symphony Orchestra, Firestone Library, and the Princeton Singers.

Online, the Museum continues to expand its presence both by joining new web-based initiatives such as Artsy.net (cofounded by a Princeton alumnus) as well as starting new social media campaigns on Instagram and Tumblr—including weekly contests. The Museum’s Social Media Committee has also increased content coverage and user engagement with the more cultivated communities on Facebook and Twitter. Additional time and energy were devoted to increasing the quantity and quality of content on the Museum’s website, including Museum-related articles, videos, and announcements. As a result, the average duration of a visit to our website increased by 18% over the previous year. Participation in these outlets has shown a healthy increase year on year, as reflected in these highlights (current as of June 30, 2014):

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
<th>2012</th>
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<tr>
<td>eNewsletter recipients</td>
<td>6,292</td>
<td>Increase of 30%</td>
<td>4,843</td>
</tr>
<tr>
<td>Facebook fans</td>
<td>9,005</td>
<td>Increase of 72%</td>
<td>5,228</td>
</tr>
<tr>
<td>Twitter followers</td>
<td>6,617</td>
<td>Increase of 33%</td>
<td>4,960</td>
</tr>
</tbody>
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At the local level, paid print advertisements are routinely placed in publications such as Town Topics, Princeton Alumni Weekly, and Princeton Magazine, as well as in playbills at McCarter Theatre (26). The Museum’s presence was also enhanced this year in Princeton Convention and Visitors Bureau marketing materials. At the national level, strategically positioned ads are placed in art monthlies such as Art in America and Photograph magazine, as well as in two special annual sections of the New York Times, “Fine Arts and Exhibitions” in October and the “Museums” section in March. Full-color inserts promoting our fall and spring exhibition seasons were included in New York Times home-delivery subscriptions in the aforementioned issues, and we expanded our “buy” to a larger zone in the New York metro area to include central Manhattan and Brooklyn.

The Museum has increased the number of reviews, mentions, and listings it receives in a wide variety of national and international publications, including the New York Times, Wall Street Journal, The New Yorker, The Star-Ledger, Philadelphia Inquirer, The Art Newspaper, Town Topics, U.S. 1, Photograph magazine, and many arts blogs and columns (26). Highlights of this year include:

- Additional coverage for New Jersey as Non-Site appeared in regional NPR and PBS markets, including a piece on WHYY radio by Peter Crimmins and a feature of The Sky Is the Limit Happening performance, created by Geoffrey Hendricks, on NJTV by Susan Wallner.
- A feature story about the Felix Gonzalez-Torres billboard project by Priscilla Frank for The Huffington Post, which was shared over 350 times and received nearly 100 comments.
- A rave review of 500 Years of Italian Master Drawings (both the exhibition and the catalogue) by Barrymore Lawrence Scherer in the Wall Street Journal and a substantial, multipage review by Dan Bischoff from The Star-Ledger.

Such review and feature coverage brings the Museum significant visibility—and value, which can be assessed quantitatively. Publicity values are determined by assessing equivalent advertising values of editorial coverage and factoring in the distribution size of the media source. Since July 2013, that total publicity value has been over $5 million, including a New Jersey as Non-Site review in the New York Times ($7,000); a New Jersey as Non-Site review in the Wall Street Journal ($2,000); a review of The Itinerant Languages of Photography in the New York Times ($89,700); a 500 Years of Italian Master Drawings review in the Wall Street Journal ($3,000); and a review of Lee Bontecou: Drawn Worlds in the Wall Street Journal ($45,000).
Transforming the Working Culture

Recognizing the critical role that a strong, coherent team plays in all efforts to realize our mission, the Museum has committed itself to improving the ways in which we communicate and work with one another, and to making better use of our human resources in order to achieve a cooperative and efficient workplace that is grounded in mutual respect and collegiality. The Museum’s senior leadership, its Management Team, is working with me to improve the ways in which we utilize our human resources, including refining our communications and meetings practices and affording meaningful, ongoing skills development opportunities for staff. The restructured and expanded Management Team now has been in place since December 2012, and its members are working together to assure clear departmental responsibilities and collaboration across departments.

The past year saw a number of staffing changes. Karl Kusserow was named the inaugural John Wilmerding Curator of American Art, thanks to the generosity of a number of benefactors who endowed that position in honor of one of our great Americanists. Zoe Kwok completed her Ph.D. in the Department of Art and Archaeology and was accorded the title of assistant curator of Asian art. Allison Unruh joined us as a curatorial research associate working on the catalogue for *Cézanne and the Modern*.

Registrar Elizabeth Aldred was recruited from the Yale University Art Gallery to fill the vacancy left by Alexia Hughes’s promotion to chief registrar. At Yale, Liz’s work included the coordination of domestic and international outgoing loans as well as all long-term loans and for managing collections activities and traveling exhibitions. In addition, Adam Boggs joined the team as collection technician on the inventory project, following Jonathan Prull’s departure. Adam recently received his M.F.A. from SUNY Purchase, where he also worked as an art handler for the Neuberger Museum of Fine Arts.

In late summer 2013, the Museum began the process of searching for the inaugural Adler Distinguished Curator and Lecturer. This newly endowed, senior-level position, established through the generosity of Advisory Council member Allen Adler, Class of 1967, will bring a highly accomplished scholar-curator with international standing in the field of European art to advance a curatorial vision with a deep and historic commitment to object-based teaching. The successful candidate will likely be someone we will recruit rather than one who applies through the normal employment process. A search committee was established, and recruitment is continued through the year, leading to an appointment late in 2014.

In the Information and Technology Department, Marin Lewis was promoted from collections data assistant to collections information associate and was joined by Collections Information Associate Madison Goforth, a graduate of the University of Michigan’s Informatics and Museum Studies program.

Museum Assistant Michelle Brown joined the staff following Henry Vega’s move to Cambridge, Massachusetts. Christopher Wood and Mario Arias joined the operations staff as facility assistants. Security operations manager for the Museum and Firestone Library Albert Wise retired after many years of devoted service to the Museum, and Salvatore Caputo was recruited as his successor. We welcomed new security officers Luis Armas and Michael Patullo and said farewell to Jonathan Edwards.
“The size of the galleries really allows you to get ‘up close and personal,’ picking out nuance such as brushstroke, sketch lines, and texture that is impossible in larger settings.”

—MUSEUM VISITOR FROM COLUMBIA, MARYLAND
Shared Vision: The Sondra Gilman and Celso Gonzalez-Falla Collection of Photography
Organized in cooperation with the Museum of Contemporary Art Jacksonville; Ben Thompson, Museum of Contemporary Art Jacksonville; Paul Karabinis, University of North Florida; Katherine Bussard, Peter C. Bunnell Curator of Photography
June 29–September 15, 2013
Shared Vision featured more than 130 iconic images that reflect the rich and diverse nature of the past one hundred years of photography. Selected from the world-renowned collection of Sondra Gilman and Celso Gonzalez-Falla, the work represented street scenes, the human form and environment, children, and spectacular landscapes. Shared Vision included works by such prominent photographers as Robert Adams, Eugène Atget, Walker Evans, Loretta Lux, Sally Mann, Doug and Mike Starn, Robert Mapplethorpe, and Alfred Stieglitz.

The Itinerant Languages of Photography
Eduardo Cadava, Professor of English; Gabriele Nouzeilles, Professor of Spanish and Portuguese Languages and Cultures
The Itinerant Languages of Photography examined the movement of photographs, as disembodied images and as physical artifacts, across time and space as well as across the boundaries of media and genre, including visual art, literature, and cinema. The culmination of a three-year interdisciplinary project sponsored by the Princeton Council for International Teaching and Research, the exhibition traced historical continuities from the nineteenth century to the present by juxtaposing materials from archival collections in Spain, Argentina, Brazil, and Mexico.

New Jersey as Non-Site
Kelly Baum, Haskell Curator of Modern and Contemporary Art
Four of the postwar era’s most important artistic developments—performance, site-specificity, land art, and postmodernism—were tested in New Jersey just as much as they were in New York and Los Angeles, and many projects that have since been canonized by art historians were in fact created in New Jersey. New Jersey as Non-Site reconstructed the symbiotic relationship between New Jersey and the postwar avant-garde, positioning the state as a laboratory for some of the most advanced artistic experiments occurring from 1955 to 1975.

Felix Gonzalez-Torres: Untitled
Kelly Baum, Haskell Curator of Modern and Contemporary Art
Following a successful outdoor video installation by Doug Aitken in 2010, the Museum hosted an outdoor work by one of the most important artists to have emerged in the 1980s: Felix Gonzalez-Torres. For three months, the Museum installed one of the artist’s billboards in six locations in the greater Princeton area, including the plaza just outside its front door. The billboard featured a black and white photograph of the artist’s own, recently vacated bed. In addition to the tension it stages between intimacy and publicity, and the experience of loss and desire it evokes, this image speaks powerfully to the AIDS crisis.

Alexander Calder 1967
James Steward, Director
January 15–October 28, 2014
Alexander Calder is best known as the originator of the mobile, but his stationary sculptures, called stabiles, are also among the works that place him as one of the most important sculptors of the twentieth century. Calder trained at the Stevens Institute of Technology in Hoboken, New Jersey, and his friendship with a number of European avant-garde artists led him to develop some of the first wholly abstract sculptures. Highlighting two landmark works from 1967, on loan from the Doris and Donald Fisher Collection, this installation revealed Calder’s work in sheet metal as among his most lasting achievements.
Edvard Munch: Symbolism in Print, Masterworks from the Museum of Modern Art, New York, (47)
Organized in cooperation with the Museum of Modern Art, New York; Starr Figure, Phyllis Ann and Walter Borton, Associate Curator of Prints and Illustrated Books, The Museum of Modern Art; Calvin Klein, Associate Curator of Prints and Drawings
February 8–June 8, 2014
Edvard Munch, renowned as a Symbolist painter, is also considered among the greatest printmakers of the modern period. His printmaking techniques to distill his imagery into potent and universal masterpieces by Carpaccio, Michelangelo, and Modigliani. Featuring more than ninety rarely seen highlights, this exhibition provided a fresh examination of Italian draftsmanship by mapping issues and concepts such as technique, function, and connoisseurship.

Lee Bontecou: Dream Worlds (37)
Organized in cooperation with the Merel Collection, Houston; Michelle White, Curator, The Merel Collection; Kelly Baum, Haskell, Curator of Modern and Contemporary Art
May 24–October 5, 2014
Drawn from the collection of Preston H. Haskell III, Class of 1963, this exhibition explored the role of process and mark-making in abstract painting from the latter half of the twentieth century. It included works by William de Kooning, Jean Dubuffet, Helen Frankenthaler, Hans Hofmann, Franz Kline, Morris Louis, and Mark Rothko, among others. A portion of the exhibition was devoted to artists who examine abstraction and mark-making self-consciously, with a considerable degree of irony, and who interrogate the notions of authenticity and expression, such as Gerhard Richter, Jack Goldstein, and Robert Rauschenberg.

Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell
By Eduardo Cadena and Gabriela Nuñez, with contributions by Juan Fontcuberta, Valeria Gonzalez, Thomas Koenen, Mauricio Lisovsly, and John Mraz
Published September 2013
240 pages, 155 color and 75 duotone illustrations
Project editor: Anna Brouwer
Designer: Mike McGinity
Printer: Trifolio, Verona, Italy

Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection
By Rachael Z. Diirke and contributors by Scott C. Allan, Bridget Alderson, Kelly Baum, Petra ten Doesschate Chu, Caroline Harris, Cora Michael, Norman E. Metz, Betty Reaves, Matthew Simms, James Christian Steward, Allison Urrut, Alastair Wright, Faith Zieske, and Lynda Yezzemer
Published March 2014
300 pages, 209 color and 33 black-and-white illustrations
Project editor: Curtis Scott
Designer: Susan Marsh
Printer: F&W Druck-und Mediencenter GMBH, Kienberg, Germany

Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell
By Kelly Baum, with contributions by Hal Foster, Susan Stewart, and Ewan Stalnufus
Published May 2014
148 pages, 45 color illustrations
Project editor: Anna Brouwer
Designer: Daphne Geismar
Printer: Trifolio, Verona, Italy

New Jersey as Non-Site
By Kelly Baum, with contributions by Beatriz Colenima, Kathrym Danemers, Hal Foster, William Glasgow, Hendrik Hartog, and Ned Schfer
Published October 2013
160 pages, 150 color illustrations
Project editor: Jane Rauscher
Designer: Daphne Geismar
Printer: GHP Media, West Haven, Connecticut

Princeton University Art Museum
Books
The Itinerant Languages of Photography
By Eduardo Cadena and Gabriela Nuñez, with contributions by Juan Fontcuberta, Valeria Gonzalez, Thomas Koenen, Mauricio Lisovsly, and John Mraz
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Project editor: Anna Brouwer
Designer: Daphne Geismar
Printer: Mardian Printing, East Greenwich, Rhode Island

Record of the Princeton University Art Museum
Volume 71–72
By Emily L. Spratt, Elizabeth A. Nogrady, Eileen Huang-Ling Hu, and Robert Cozzolino;
Essays by Emily L. Spratt, Elizabeth A. Nogrady, Eileen Huang-Ling Hu, and Robert Cozzolino;
Acquisitions of the Princeton University Art Museum 2011–2012
Published June 2014
196 pages, 145 color illustrations
Project editor: Janet Rauscher
Designer: Bruce Campbell
Printer: Brilliant Graphics, Elon, Pennsylvania

Italian Master Drawings from the Princeton University Art Museum
By Laurá M. Giles, Lie Markey, and Claire Van Cleave, with contributions by Alejandro Bigi lott, Jonathan Buroker, Gisela Dames, Dian De Grazia, Rhoda Ekel Porte, Frederick Eichman, Paul Jannini, Anne Varick Lauder, John Marcari, Elizabeth Pihl, John Pinto, David M. Stone, Catherine Whittier, and Giulio Zavatta
Published January 2014
344 pages, 370 color and 40 black-and-white illustrations
Project editor: Janet Rauscher
Designer: Bruce Campbell
Printer: Trifolio, Verona, Italy

Publications

Princeton University Art Museum
Handbook of the Collections
Revised and expanded edition
Introduction by James Christen Steward
Published September 2013
488 pages, 949 color illustrations
Project editors: Curtis Scott and Jil Guthrie
Designer: Bruce Campbell
Printer: Trifolio, Verona, Italy

Interpretive Materials
The editorial and graphic design staff works closely with colleagues in curatorial and education to develop and produce exhibition graphics, wall labels, and other interpretive materials for all temporary exhibitions and gallery installations. The following gallery guides were also printed as installation guides to the installation graphics:

“Alexander Calder at Princeton”
Published February 2014

“Edvard Munch: Symbolism in Print”
By Calvin Brown
Published February 2014

Magazine
The magazine is produced quarterly in a print run of 8,000 copies. It is mailed to all museum members and to numerous cultural institutions and is made available for free to visitors at the Museum entrance.

Project editor: Anna Brouwer
Designer: Laura Nix
Printer: Brilliant Graphics, Elon, 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.
“Visitors can happily lose themselves in this multifaceted exhibition.”

—BARRYMORE LAURENCE SCHERER, THE WALL STREET JOURNAL
African Art

West African artist, probably Bamana. Figure 8 9 x 8 3 x 17.8 cm. Gift of Michael Rips, Class of 1978 (2013-37)


Chowder artist, Tikibada area, Democratic Republic of the Congo: Mask, 20th century. Wood, h. 19.0 cm, w. 4.6 cm, d. 9.0 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-37)

Perry E. H. Smith, Class of 1957 (2013-32)

Republic of the Congo: Mask, 20th century. Chokwe artist, Tshikapa area, Democratic Republic of the Congo: Mask, 20th century. Wood, h. 99.7 cm, w. 7.3 cm, d. 5.4 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-36)


Chowder artist, Tikibada area, Democratic Republic of the Congo: Mask, 20th century. Chokwe artist, Tshikapa area, Democratic Republic of the Congo: Mask, 20th century. Wood, h. 99.7 cm, w. 7.3 cm, d. 5.4 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-36)


Chowder artist, Tikibada area, Democratic Republic of the Congo: Mask, 20th century. Chokwe artist, Tshikapa area, Democratic Republic of the Congo: Mask, 20th century. Wood, h. 99.7 cm, w. 7.3 cm, d. 5.4 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-36)

American Art


Pende artist, Tikibada area, Democratic Republic of the Congo: Mask, 20th century. Wood, h. 48.0 cm, w. 15.0 cm, d. 6.5 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-32)

Said to have been found in a tomb at Changos, Pisco valley. South coast, Peru, Paracas (Cavernas style). Early Horizon, 200–1 a.d. Mutilated and carved buff ceramic with traces of red pigment, h. 10.3 cm, diam. 15.7 cm. Museum purchase, David L. Meggity, Class of 1958, Fund and gift of Gellit G. Griff (2004-06)


Big Eddy site, St. Francis County, Arkansas. Lake Mississippian (Carson Red on Buff type, Pecan Paint style). A.D. 1500–1530. Human head effigy vessel. Ceramic with red slip, h. 18.9 cm, w. 21.8 cm, d. 11.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-79)

South highlands, vicinity of Cusco, Peru. Late Horizon, Inka, A.D. 1400–1500. Ceremonial vessel with serpents. Ferruginous basalt, h. 7.3 cm, w. 2.8 cm, d. 17.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-79)

Said to have been found at the Rhodes Site, Crittenden County, Arkansas, Hot Springs Lake Phase, Middle-Late Mississippian, A.D. 1420–1510. Great Serpent/Lion vessel. Ceramic, h. 21.5 cm, w. 20.7 cm, d. 15.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-44)

Asian Art

Chinese, Southern Song dynasty, 1127–1279. Joshu ware tea bowl, 11th–early 12th century. Stoneware with iron and ash glazes, metal rim, h. 5.4 cm, diam. 12.1 cm. Gift of Sebastian Izard (2014-90)

Chinese, Modern period, 1912–present. James C. Lo Workshop: Production of Lady Song, copy of Late Tang dynasty wall painting from Cave 254, Mogao Caves, Dunhuang, Gansu province, 905–65. Ink and color on paper, 78.5 x 112.0 cm. Gift of Lucy L. Lo (2013-106)


Japanese, Edo period, 1600–1848. Sakai Hōitsu, 1761–1828. Flowers and Grasses. Folding fan, ink and color on paper, h. 32.0 cm, w. 24.4 cm. Gift of Kochi Yanoji (2014-50)

Acquisitions
Modern and Contemporary Art


European Art


Photography

Vito Acconci, American, born 1940: Following (Two Works), 1979. Gelatin silver print and chalk on paper, 50 x 40.6 cm (each image). Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-6) (~44)


Dennis Oppenheim, American, 1938–2011: Ground Mats: Sun Prints, November 1969, 2013. Photo-documentation arranged in detail, 152.4 x 106.7 cm (each): 152.4 x 203.2 cm (overall). Gift of the Dennis Oppenheim Estate (2014-29 a–b)

George Ortman, American, born 1926: Untitled Painting, 1972. Acrylic on canvas, 121.9 x 91.4 cm (each): 121.9 x 182.9 cm (overall). Gift of David B. Long in honor of Professor William Morgan (2014-30)


Photography

Vito Acconci, American, born 1940: Following (Two Works), 1979. Gelatin silver print and chalk on paper, 50 x 40.6 cm (each image). Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-6) (~44)


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Justin Kimball, American, born 1961: Forest Road: Back Door, from the Pieces of String series, 2005. Inkjet print, 50.8 x 76.2 cm (image); 61 x 86.4 cm (sheet). Gift of Justin Kimball in honor of Justin H. Kimball, Class of 1966 (2014-218).


Pablo Ortiz Monasterio, Mexican, born 1972: And it is silver, cement, or laundry (Y es plate, cemento o rizo), 1987. Gelatin silver print, 21.6 x 31.5 cm (image); 27.9 x 35.2 cm (sheet). Museum purchase, David L. Megginity, Class of 1958, Fund (2013-60).


Jean Pierre Norblin de la Gourdaine, French, ca. 1779. Etching, 35.4 x 23.7 cm (image); 35.7 x 25.1 cm (sheet). Bequest of Chester A. Files Jr., Class of 1944 (2013-50)

Dominique Barnini, French, 1681–1728: The Hanging Monkey, 1666-67. Etching, 53.4 x 38.4 cm (plate); 39.9 x 26.5 (sheet). Gift of Christopher Moss, Graduate School Class of 1988 (2013-115)


Georges Braque, French, 1882–1963: Plate C from Le Théogonie d’Hésiode, Suite Vollard, 1932. Etching, 52.8 x 38.8 cm (plate); 52.8 x 38.8 cm (sheet). Gift of Helene Miller in memory of Kenneth Miller, Class of 1944 (2013-48)


“This was a real discovery. The collection covers all periods and is outstanding in every way. Go if you possibly can!”

—VISITOR FROM WELLINGTON, NEW ZEALAND
Educational Programs and Special Events

Late Thursdays

Summer Exhibition Celebration (77)  
July 11, 2013  
A lively evening of music, refreshments, and family-friendly fun in celebration of the exhibitions Studied Us: The Sandra Gilman and Celso Gonzalez-Falla Collections of Photography and Profane and Profane: Recent Acquisitions.

Sunset Yoga on the Art Museum Lawn  
July 25, 2013  
Yoga instructor Debbi Gitterman from YogaStream explored the healing benefits of yoga and the practice’s connections with art. Co-sponsored by Salukian athletics.

Picnic on the Lawn & Outdoor Film Screening  
August 1, 2013  
A picnic on the lawn with live music and refreshments, followed by director Shawn Levy’s family comedy Night at the Museum.

Nassau Street Sampler (78)  
September 12, 2013  
We welcomed the campus and community to the fifth annual Nassau Street Sampler, featuring a taste of what local restaurants have to offer and musical performances from some of Princeton’s beloved student groups.

Jayson Musson  
September 19, 2013  
The Student Advisory Board’s Annual Artist Lecture was delivered by Jayson Musson, also known as Henry Youngman, a character through whom the artist comments on the raced and gendered politics of the art world.

Cocktails and Curators  
September 26, 2013  
Graduate students from all departments joined members of our curatorial staff for a relaxed evening of artful conversation in our galleries.

Second Annual Latino Heritage Month Celebration  
October 3, 2013  
This celebration featured a student-led tour of the exhibition The Ancient Languages of Photography and performances by the student groups Ballet Folklorico and Max Flows. The event was made possible through a partnership between the Museum’s Student Advisory Board and the newly formed Princeton Latinos y Amigos.

The Sky Is the Limit: A Happening (79)  
October 10, 2013  
The Sky is the Limit, Happening created by Fluxus artist Geoffrey Hendricks in 1965, was choreographed anew by Hendricks and participating students. The Happening channeled the legacy of early performance art, incorporating movement, sound, image, everyday objects, and audience participation into a new piece for the Princeton campus.

Yoga: Midterm Edition  
October 24, 2013  
This exploration of the healing benefits of yoga was followed by refreshments in the galleries.

New Jersey as Non-Site: An Insider’s View  
November 3, 2013  
A behind-the-scenes look at the special exhibition New Jersey as Non-Site, with a lecture by Kelly Baum, Haskell Curator of Modern and Contemporary Art.

Riverside Bluegrass Band  
November 14, 2013  
A performance by the Riverside Bluegrass Band celebrated the exhibition New Jersey as Non-Site. A presentation by Kelly Baum, Haskell Curator of Modern and Contemporary Art, preceded the performance.

Joan Fontcuberta  
November 21, 2013  
In honor of the exhibition The Itinerant Languages of Photography, Catalan photographer Joan Fontcuberta delivered the keynote lecture for the international symposium “The Itinerant Languages of Photography.”

Annual University Staff Open House  
January 30, 2014  
Music and highlights tours led by the newest class of student tour guides were offered. Princeton’s Prospect House presented “A Taste of Prospect,” inviting visitors to enjoy a sampling of their most popular refreshments.

Student Advisory Board Presents: Failed Love  
February 27, 2014  
The Museum’s Student Advisory Board’s annual event—celebrating the power of a broken heart to inspire art—featured live music, poetry readings, lots of chocolate, and great art!

The Princeton Singers performance “Dante’s Dream: Gl’innamorati (The Lovers)” in Italian.  
May 8, 2014  
In honor of the exhibition 500 Years of Italian Master Drawings, the students of L’Avant-Scène (theater group read excerpts from the Venetian playwright Carlo Goldoni’s Gl’innamorati (The Lovers) in Italian.

Graduate Student Gallery Talk: Humor and Wit in the Asian Galleries  
April 14, 2014  
Individuals from the diverse campus community shared their love of the Museum’s ability to inspire and intrigue. The event included performances by SYMPOH, BodyHype, Off the Record, and other student music collectives.

Graduate Student Gallery Talk: Museum Talks on Art and Architecture  
April 18, 2014  
In honor of the exhibition Italian Master Drawings, a performance by SYMPOH, BodyHype, Off the Record, and other student music collectives.

Student Advisory Board Presents: Inspiration Night  
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Concerts & Performances  
Princeton Singers  
September 8, 2013  
The Princeton Singers performance “Dante’s Dream: To See the Stars Once More” was held in the medieval galleries. The concert explored the world of Dante Alighieri with music from the Renaissance, Romantic, and contemporary eras.

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L’Avant-Scène Presents: Goldenio’s G’immernori (The Lovers)  
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In honor of the exhibition 500 Years of Italian Master Drawings, the students of L’Avant-Scène (theater group read excerpts from the Venetian playwright Carlo Goldoni’s Gl’innamorati (The Lovers) in Italian.

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Festival of Music and Art: American Voices  
October 6, 2013  
As a tribute to the 150th anniversary of the Emancipation Proclamation, the Princeton Symphony Orchestra partnered with theJuliff Jazz Orchestra in a performance of Derek Bermel’s Migration Series. This concert presents scenes from the famous collection of paintings by Jacob Lawrence which depicts the migration of African Americans seeking a better life in the early twentieth century. Following the concert, the Museum hosted a reception and viewing of works by African American artists.

L’Avant-Scène  
February 7–8, 2014  
L’Avant-Scène performed Joan Racke’s masterpiece Plaisir in the Stuart-Morton Gallery.

Winter Exhibitions Celebration  
February 14, 2014  
This special evening celebrated the Museum’s winter exhibitions: Seasons, Expanding Horizons: Fiftieth Anniversary of the Princeton Paintings and Edward Marcio. The Princeton Singers and guest conductor Andrew Megill presented the most important vocal musical genre of Renaissance Italy, the madrigal.

C. K. Williams’s Beasts of Love  
February 24, 2014  
Williams’s biographical-narrative retelling of the story of Phaedra, Hippolytus, and Theseus was directed by Robert Sandberg.

Hot Pursuit: A Partly Crawl  
April 5, 2014  
Visitors enjoyed student-led tours of selected art in the Museum’s collection, performances by L’Avant-Scène, and pari-European food and wine providing a performance of The Barber of Seville at McCarter Theatre Center.

Capriccio ed Invenzione  
April 10, 2014  
In celebration of the exhibition 500 Years of Italian Master Drawings, a performance of a musical selection as they moved through the galleries. Related themes among the works in each gallery were discussed along the way.

Lectures  
From Tanner to Puryear: African American Art in the Museum Collection  
October 4, 2013  
Fall Exhibitions Celebration
October 5, 2013
Renowned artist Nancy Holt (1928–2013) delivered the keynote lecture in honor of the special exhibition New Jersey at Non-Site, in which her work was featured. A reception celebrating the fall exhibitions season followed.

Amiri Baraka
October 15, 2013
Revolutionary dramatist, novelist, and poet Amiri Baraka discussed his work with the Spirit House Players and his lifelong engagement in civil rights activism.

Art and the Politics of Display
November 6, 2013
Barry Rabiner, President and CEO of Princeton HealthCare System, introduced Museum Director James Steward, who presented the second in a series of lectures at the hospital. A tour of the hospital’s art collection followed. This lecture series is one part in the collaboration between the Museum and Princeton HealthCare System on the latter’s Art for Healing initiative—the acquisition of works of art that foster healing.

Photography in Latin America
LECTURE SERIES
This lecture series was co-organized by Professors Eduardo Cadava and Gabriela Nouzeilles in conjunction with the exhibition Traveling the Latin American Road: Art and Identity in the Era of Globalization.

Going Analog in the Era of the Digital
November 14, 2013
Brazilian artist and photographer Tonabenga Rendy presented a self-guided gallery activity designed to generate close looking and thoughtful discussion, followed by a related art project.

La Piel de los Ciudadanos / The Skin of the Cities
November 11, 2013

Mexican Portraits
November 23, 2013
Mexican photographer Pablo Ortiz Monasterio presented the exhibition Mexican Portraits: 1920s to 1940s.

Reframing History: Nicaragua Revisited
December 2, 2013
American photographer Susan Meinel presented the exhibition Reframing History: Nicaragua Revisited.

Gregg Bordowitz
December 5, 2013
In honor of AIDS Awareness Week, the Museum welcomed artist, writer, and activist Gregg Bordowitz, whose work focuses on increasing AIDS awareness, among other topics.

Museum Speaker Series: Dr. James Steward
February 6, 2014
The Museum Speaker Series inaugural event featured a lecture and roundtable discussion led by James Steward, Museum Director. This event was geared toward undergraduate and graduate students interested in museum careers. The Museum Speaker Series is sponsored by the Princeton University Department of Art & Archaeology, the Princeton University Art Museum, and the P.Y. and James J. Tang Center for East Asian Art.

Collecting Abstraction: A Conversation with Preston H. Haskell, Class of 1960
May 30, 2014
Pulitzer Prize–winning biographer and art critic Mark Stevens, Class of 1957, discussed the collecting of modern and contemporary art with Preston Haskell, Class of 1960, on the occasion of the exhibition Rothko to Richter.

Films
Observance of World AIDS Day
December 1, 2013
Derek Jarman’s 1990 film Without Art marks the run of its production of The White Snake. The sculpture was displayed at McCarter Theatre for the exhibition A Chinese Dream: The White Snake, inspired by the Museum’s collection of Chinese art and sculpture.

Families
January 14–17, 2014
Homeschool families were invited to the Museum to enjoy a self-guided, interactive tour followed by related art projects.

Festival of Music & Art: Jacob Lawrence’s Migration Series
October 5, 2013
Families explored the ways Jacob Lawrence and other artists used color to tell a story and created story collages of their own. This program was presented in collaboration with the Princeton Symphony Orchestra.

Gallery and Stage: A Celebration of Ancient Chinese Art and Culture
October 26, 2013
Families created a giant snake sculpture inspired by the Museum’s collection of Chinese art and sculpture. The sculpture was displayed at McCarter Theatre for the run of its production of The White Snake.

Family Day: Line, Shape, Color
May 10, 2014
Families enjoyed a day of art-making, scavenger hunts, live performances, stories, and refreshments as they explored the use of line, shape, and color in art.

Art for Families
October 19–November 23, 2013
February 1–April 26, 2014
On Saturday mornings in the fall and the spring, families are invited to visit the Museum to enjoy a self-guided gallery activity designed to generate close looking and thoughtful discussion, followed by a related art project.

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

Princeton’s Monuments Men: A Film Screening and Discussion
February 7, 2014
The story of the “Monuments Men,” who saved many of Europe’s art treasures from the destruction and chaos of World War II, is one of the great, previously untold stories of modern history. After a screening of The Monuments Men, Museum Director James Steward joined Alfred Bush (who knew and worked with many of Princeton’s Monuments Men) for a discussion with the audience.

Family Programs

Operating Income and Expense

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<th>Income</th>
<th>FY14 Actual</th>
<th>FY14 Actual</th>
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<td>Earned Income</td>
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<td>Earned Income</td>
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<td>Membership &amp; Events Income</td>
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<td>Special Projects &amp; Other Income</td>
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<td>Total Income</td>
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<th>Expense</th>
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<td>Collections &amp; Exhibitions</td>
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<td>Institutional Advancement</td>
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</tbody>
</table>

| Membership & Events Income  | 2.5%        | 1%          |
| Special Projects & Other Income | 9%        | 6%          |
| Foundation/Corp/Government Grants | 5%        | 2%          |

| Support from University Departments | 6%        | 5%          |
| Finance & Operations               | 58%       | 4%          |
| Education                          | 18%       | 8%          |
| Publishing & Communications       | 43%       |             |

| Institutional Advancement         | 8%         |             |
| Information & Technology          | 5%         |             |
| Publishing & Communications       | 3%         |             |
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