Princeton University Art Museum
Annual Report
2014–2015

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

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

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

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

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

Leadership is at the heart of our institutional ambition as we seek to influence the dialogue on and off campus about the importance of the arts and humanities in the twenty-first century. We do this through many mechanisms—including mounting temporary exhibitions, installing new and ever-changing selections from the collections, publishing significant new scholarship, and offering hundreds of diverse public programs each year. Emblematic of this commitment to leadership was the successful appointment of John Elderfield in February 2015 as the inaugural Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer (3). In thirty-three years at the Museum of Modern Art, from which he retired in 2008 as Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, John established himself as one of the most groundbreaking and influential curators of his generation. John has already begun to contribute energetically to our work at Princeton through a three-part lecture series on some of the most important artists of the late nineteenth and the twentieth century; a colloquium on the artist’s studio; and his first course at Princeton, a seminar on Paul Cézanne being offered in Fall 2015. Supplementing our existing staff of ten curators, John joins an exceptional team carrying out dynamic and challenging work.

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

Exhibitions

Over the course of the year, the Museum has presented eight small- and large-scale special exhibitions featuring hundreds of works from the Museum’s own collections as well as myriad loans from a variety of lenders worldwide—indeed, approximately five hundred loans were received, conditioned, and processed for our temporary exhibitions. These exhibitions reflected a profound commitment to original scholarship and fresh perspectives while often showcasing important partnerships and collaborations—something that truly emerges as a theme this year. Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell, curated by Kelly Baum, Haskell Curator of Modern and Contemporary Art, brought a new consideration to postwar abstract painting from the 1950s to the 1980s. Lee Bontecou: Drawn Worlds (25) was our second major partnership with Houston’s Menil Collection, following on the important exhibition devoted to the art of Kurt Schwitters held in 2011. The anchor of our fall schedule, Kongo across the Waters (4), was an ambitious new look at the art of Kongo and the way that it was influenced by cultural exchange with Europe and then spread through the world, including to North America through the Atlantic slave trade. A partnership with the Royal Museum in Tervuren, Belgium (whose collection of Kongo art is among the finest in the world), and with the Harn Museum at the University of Florida, it was a dense and arresting project. Beautifully shaped for Princeton by Julie Dweck, our newly named Mellon Curator of Academic Engagement, it was the most important exhibition we have yet undertaken dedicated to the art of Africa. Chigusa and the Art of Tea in Japan was the brainchild of our good friend Andy Watsky in the Department of Art and Archaeology as well as another partnership—this time with the Freer and Sackler Galleries at the Smithsonian Institution. As the exhibition concluded, its star object—the tea-leaf storage jar known as Chigusa—returned to Washington, D.C., never to travel again due to the constraints of the Freer bequest.

The dramatic exhibition The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980, sustained this theme of partnership as a major collaboration with the Art Institute of Chicago, where the exhibition originated in the fall. One of the most complex and ambitious exhibitions we have undertaken in many years (and the first in my tenure to occupy all of our temporary exhibition spaces at once), The City Lost and Found also represented the first major exhibition for Princeton organized by
and Gardens in Jacksonville, Florida, hometown to Preston and Joan Haskell, where the exhibition brought about a 45% increase in attendance from the same period the year before. This past summer, 500 Years of Italian Master Drawings from the Princeton University Art Museum traveled to the Cantor Arts Center at Stanford University. Each of these many venues has expanded the reach of our scholarship, exposed audiences to extraordinary works of art, and brought visibility to the quality of work being carried out by our curators and their colleagues.

Engagement

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

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

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

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

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

In addition to this project and those I mentioned above involving partnerships with the Harn Museum, the Freer and Sackler Galleries, and the Art Institute of Chicago, two further exhibitions went on the road this year. Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell traveled to the Cummer Museum of Art and Gardens in Jacksonville, Florida, hometown to Preston and Joan Haskell, where the exhibition brought about a 45% increase in attendance from the same period the year before. This past summer, 500 Years of Italian Master Drawings from the Princeton University Art Museum traveled to the Cantor Arts Center at Stanford University. Each of these many venues has expanded the reach of our scholarship, exposed audiences to extraordinary works of art, and brought visibility to the quality of work being carried out by our curators and their colleagues.
programs used the Museum in teaching. While humanities classes continue to make up the preponderance of precept visits, engaging the STEM disciplines is a promising area of important growth for the Museum. In fall 2014, Professor Catherine Riihimaki, the associate director of Princeton’s Science Education, Council on Science and Technology, brought two classes to the Museum: a freshman seminar and an environmental studies course. The freshman seminar, titled “The Science and Art of Mapping the World,” focused on training students to create mapping projects using advanced technology and incorporating a level of design. Professor Riihimaki used the Museum’s collections to help students to think about graphic design and to consider the ways that human beings have given form to their world. For the environmental studies course, students used works of art as proxy data (indirect measurements of environmental variables), such as looking at what climate conditions were like in the past to provide a perspective on present and future climate change, and considered whether works of art can be used as a proxy for past environments.

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

For the exhibition Kongo across the Waters, the Museum cosponsored with the Department of Art and Archaeology and the Center for African American Studies a semester-long lecture series featuring scholars whose research spans five hundred years of Kongo and Kongo-influenced arts in Africa, the Americas, and Europe. The series culminated with a conversation between Professor Chika Okeke-Agulu and the contemporary artists Renée Stout and Radcliffe Bailey. Similarly, the Museum’s spring 2015 exhibition, The City Lost and Found (7), served as the focal point for programs organized in collaboration with the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities, including an ambitious multi-week film series, a faculty panel discussion, a Museum Voices colloquium, and a major international two-day symposium. The successful Museum Voices colloquiums invite faculty from across disciplines to engage with specific works of art or a topic related to the Museum’s collections or exhibitions. In 2014, Julie Dweck, Mellon Curator of Academic Engagement, worked with Laura Giles on “Disegno in Dialogue,” a lively conversation on the occasion of the exhibition 500 Years of Italian Master Drawings from the Princeton University Art Museum. The event brought together faculty from the departments of Art and Archaeology, Comparative Literature, French, Italian, English, History, History of Science, Music, Psychology, and Visual Arts as well as postdoctoral students, graduate students, and outside scholars. Julie also worked with Karl Kusserow on a colloquium focused on the upcoming exhibition Nature’s Nation: American Art and Environment. The colloquium involved professors of ecology, English, evolutionary biology, geosciences, international affairs, humanities, public affairs, and Spanish; leaders from the University’s Council of the Humanities and its Environmental Institute; a visiting professor in the environment and humanities; and a postdoctoral fellow.

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

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

As part of its Strategic Plan, the Museum has also committed itself to collecting substantive data and doing far deeper evaluation than we have in the past. A survey of faculty who brought their classes to the Museum in fall 2014 yielded extremely positive responses, confirming that faculty well beyond the boundaries of art history are finding engaging with works of art in the original to be an irreplaceable experience. For example, Professor Gabriela Nouzeilles, who brought her “Spanish Language and Style” students to work in the study rooms, noted that contending with works of art “raises important questions and leads to fascinating discussions. . . . [serving] our purpose of developing descriptive writing with critical insight while exploring visual culture and narratives.”

Eric Huntington, who brought students from his “Visualizing Buddhism” course, noted that many of his students “were able to appreciate the new perspective on course content.”

The Education Department will pilot a new approach to evaluation in fall 2015, focusing on tracking the effectiveness of object-based learning in classes.

The Museum’s outreach to its many communities continues to be strong, with 21,367 people attending public programs last year. School tour numbers continue to be robust; 317 groups with 9,556 students participated in FY 2015. Under the leadership of Brice Batchelor-Hall, manager of School, Family, and Community Programs, family programs at the Museum have hit their stride in the past eighteen months. Family Days continue to be successful annual events, drawing over 2,174 attendees for the Family Day offered in June 2015. The Museum has also added a fall family event, which in October 2014 focused on the exhibition Kongo across the Waters. Eighteen Saturday morning Art for Families programs attracted 2,082 visitors last year. A weeklong homeschool program offered in January was again a strong success, affording a vital mechanism for engaging this group of families from around the region. The Museum now has ten Artful Adventures guides that provide substantial, free, self-guided activities for families for ten areas of the collections: Roman, Greek, Egyptian, the Ancient Americas, Japanese, Chinese, African, Medieval, French nineteenth-century, and American art. These guides are also an essential resource for docents and teachers in preparing for class visits.

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

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

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

Among our notable successes this year was the first whole-cloth re-envisioning of the galleries devoted to the art of the ancient Americas since 1989. Under the expert leadership of Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas, the galleries were completely rethought to present new narratives for the many cultures under consideration. With new casework and lighting, as well as a fresh paint palette and new carpeting, the first installation in the new galleries highlighted many of the masterworks from the collections. The catalogue for the exhibition at the Art Institute of Chicago, where it was on view prior to coming to Princeton, was published in October 2014 to accompany the opening of the exhibition at the Art Institute of Chicago, where it was on view prior to coming to Princeton.

The Collections

In the fiscal year that concluded June 30, 2015, the Museum accessioned 6,244 works of art, an exceptionally high number due to a group of 6,070 works that were processed as part of the multiyear inventory project. In addition to these, the Museum acquired 174 works of art, including 95 that came as gifts from 37 different donors, and another 79 that were purchased. The installation of the collections was completed in 2014, and the Museum now had access to all of the works of art, including 95 that came as gifts from 37 different donors, and another 79 that were purchased. The installation of the collections was completed in 2014, and the Museum now had access to all of the works of art, including 95 that came as gifts from 37 different donors, and another 79 that were purchased.
Another Place, the artist deftly choreographs color, shape, composition, reflection, metal caps, Anatsui extracts visual effects of exquisite beauty. In works such as the opalescent Another Place, the artist deftly choreographs color, shape, composition, reflection, and structure to produce stunning abstract designs, which often resemble monumental fabric tapestries as well as West African kente cloth. This is the first work by El Anatsui, who served as our Sarah Lee Elson, Class of 1984, International Artist-in-Residence in April 2015, to enter the Art Museum's collections.

In addition, key purchases included a remarkable Roman torso of Venus from the first century A.D.; an exceptional inlaid metal ceremonial knife from the Inka people of Peru's central highlands from about A.D. 1500; a major collection of Salado bowls and other vessels from the Tonto Basin in Arizona, from about A.D. 1350–1450 (14); a rare and fascinating painting by Johann Friedrich Waldeck from 1833 depicting European archaeology in Mexico; and two important works by the compelling African American artist Howardena Pindell, both from the 1970s. A major collection of African art, assembled by long-time Princeton residents and friends to the Museum Holly and David Ross (indeed, Holly has served as an informal consulting curator to the Museum for many years), will enter the Museum's holdings over a four-year period that began in early 2015. Other important gifts included a significant selection of African pieces from Perry Smith, Class of 1957, previously assembled by the compelling African American artist Howardena Pindell, both from the 1970s. A major collection of African art, assembled by long-time Princeton residents and friends to the Museum Holly and David Ross (indeed, Holly has served as an informal consulting curator to the Museum for many years), will enter the Museum's holdings over a four-year period that began in early 2015. Other important gifts included a significant selection of African pieces from Perry Smith, Class of 1957, previously assembled by the compelling African American artist Howardena Pindell, both from the 1970s. A major collection of African art, assembled by long-time Princeton residents and friends to the Museum Holly and David Ross (indeed, Holly has served as an informal consulting curator to the Museum for many years), will enter the Museum's holdings over a four-year period that began in early 2015. Other important gifts included a significant selection of African pieces from Perry Smith, Class of 1957, previously assembled by the compelling African American artist Howardena Pindell, both from the 1970s. A major collection of African art, assembled by long-time Princeton residents and friends to the Museum Holly and David Ross (indeed, Holly has served as an informal consulting curator to the Museum for many years), will enter the Museum's holdings over a four-year period that began in early 2015. Other important gifts included a significant selection of African pieces from Perry Smith, Class of 1957, previously assembled by the compelling African American artist Howardena Pindell, both from the 1970s. A major collection of African art, assembled by long-time Princeton residents and friends to the Museum Holly and David Ross (indeed, Holly has served as an informal consulting curator to the Museum for many years), will enter the Museum's holdings over a four-year period that began in early 2015. Other important gifts included a significant selection of African pieces from Perry Smith, Class of 1957, previously assembled by the compelling African American artist Howardena Pindell, both from the 1970s. A major collection of African art, assembled by long-time Princeton residents and friends to the Museum Holly and David Ross (indeed, Holly has served as an informal consulting curator to the Museum for many years), will enter the Museum's holdings over a four-year period that began in early 2015. Other important gifts included a significant selection of African pieces from Perry Smith, Class of 1957, previously assembled by the compelling African American artist Howardena Pindell, both from the 1970s. A major collection of African art, assembled by long-time Princeton residents and friends to the Museum Holly and David Ross (indeed, Holly has served as an informal consulting curator to the Museum for many years), will enter the Museum's holdings over a four-year period that began in early 2015. Other important gifts included a significant selection of African pieces from Perry Smith, Class of 1957, previously assembled by the compelling African American artist Howardena Pindell, both from the 1970s. A major collection of African art, assembled by long-time Princeton residents and friends to the Museum Holly and David Ross (indeed, Holly has served as an informal consulting curator to the Museum for many years), will enter the Museum's holdings over a four-year period that began in early 2015. Other important gifts included a significant selection of African pieces from Perry Smith, Class of 1957, previously assembled by the compelling African American artist Howardena Pindell, both from the 1970s.

Numerous other measures speak to unprecedented levels of activity related to the collections. Requests for access to works of art in the collections not on public display rose to an all-time high, representing growth of more than 600% over recent years. Use of the Museum's study rooms, including the Works on Paper Study Room refurbished last year, remains brisk: sadly, we are occasionally forced to turn away class requests for access to these rooms because they are fully subscribed. Further, over the course of the past year, there were approximately 150 incoming and outgoing loans of works of art independent of the Museum's schedule of temporary exhibitions, the largest number ever processed by the Museum. Although the majority of these loans were individual paintings, sculptures, and works on paper, thirty-one photographs by Minor White—whose archive belongs to the Museum—were lent to a sweeping celebration of the artist organized by the J. Paul Getty Museum. Significant efforts were expended this year to place appropriate works of art from the collections on long-term loan to key University facilities serving public or ceremonial functions, such as the President's official residence, Lowrie House, to which more than 50 works were lent; Wyman House, residence of the Dean of the Graduate School; Firestone Library, as part of its ongoing refurbishment; and several executive offices in Nassau Hall. Such placements are bringing much visibility and awareness to the Museum's holdings.

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

In addition to this expansive inventory work, through which our understanding of our collections has grown exponentially, certain targeted collections projects have emerged. We received a two-year, $500,000 grant from the Institute of Museum and Library Services to complete the digitization and cataloging of the archive of the important twentieth-century American photographer Minor White, which includes more than 6,000 original works of art to be accessioned into the Museum’s holdings. In addition, a grant-funded project is focusing on the archaeological materials excavated in ancient Antioch-on-the-Orontes (see below).

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

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

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

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

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

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

Campus Art

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

Meanwhile, in late summer 2015, the foundations for a monumental glass and steel sculpture by Doug and Mike Starn (15) were laid on the Museum’s front lawn. Designed in response to our arboretum-like campus and reflecting the artists’ fascination with energy systems, including root and branching forms, the work is composed of a series of eighteen-foot glass panels, each with abstracted branching imagery digitally stained onto art glass. Colors and reflections will change when walking past or through the sculpture, which is to be gently illuminated at night. This represents a long-awaited and major commission for the Museum and the University, and has been made possible by the exceptional generosity of Shelly Belfer Malkin, Class of 1986, and Anthony E. Malkin, as well as with monies from the John B. Putnam Jr. Memorial Fund.

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

Information and Technology

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Other special projects include

- exhibition and publication support, including photography, information management, and rights and reproductions support for all exhibitions and select publications including *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980*, Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell; Lee Bontecou: Drawn Worlds; Chigusa and the Art of Tea in Japan; and Kongo across the Waters;

- a companion website for the exhibition *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980*, created to provide an opportunity to engage with the historical material of the exhibition as well as with these contemporary urban environments;

- the creation of a bilingual mobile-friendly tour for the exhibition Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection, a learning tool to enhance visitors’ experiences by allowing them to explore in-depth information, listen to expert voices, view comparative images, and learn about the collector;

- the launch of a multiyear interdisciplinary initiative titled Antioch through the Ages with the support of a David A. Gardner ‘69 Magic Project grant and the partnership of the Center for Hellenic Studies, the Department of Art and Archaeology’s Visual Resources Collection, and Firestone Library, which will catalogue, publish, and provide online access to the unique archaeological treasures excavated at Antioch-on-the-Orontes (332–1959); and

- acting as a founding participant in the American Art Collaborative, a consortium of art museums in the United States committed to establishing a critical mass of linked open data on the subject of American Art.

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

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

**Addressing Constraints of the Existing Facility**

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

Improving the functionality of the Museum’s facilities remains a high priority. Construction began in summer 2014 on the Museum’s long-awaited off-site art storage facility, a building of 20,000 gross square feet that will allow for the whole of the Museum’s collections of more than 92,000 objects to be consolidated in greater Princeton. Supported by $15 million in University resources, construction is currently on schedule, with occupancy expected in fall 2015. This facility will initially provide over 15,000 square feet of additional fine art storage in museum-quality conditions and has been designed for future expansion as collections growth warrants. Storage furniture systems for irreplaceable works of art are being designed with O’Brien Business Systems Inc. at a cost of more than $13 million, including new cabinets, long- and short-span shelving units, and large art screens. With just a bit of luck on our side, we hope to begin the process of relocating thousands of works of art in late 2015. Non-art off-site storage has been consolidated into a single, more-accessible and less-expensive location, increasing the efficiency of retrieving materials.

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

Work continued on upgrading the Museum’s fire-suppression systems—this year focusing on our lower level galleries and the storage areas for the art of the ancient Americas. A number of necessary updates were made to 199 Nassau Street, home to the Museum’s Education and Information and Technology departments. With support from the Provost, other important upgrades to the Museum’s infrastructure continue to be made, including the installation of a new generation of security cameras and wireless networks in many of our galleries.
“As stimulating an exhibition of works on paper as you might expect from an artist known for ‘drawing’ with a blowtorch.”

—NEW YORK TIMES REVIEW OF LEE BONTECOU: DRAWN WORLDS
Readying for Growth, Leveraging Relationships, and Building Visibility

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

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

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

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

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

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

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

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

- a major and increased annual gift from Heather and Paul Haaga Jr., Class of 1970, that continues to underwrite the Museum’s vibrant Late Thursdays programs;
- numerous important gifts for exhibitions, publications, and education and outreach programs (including multiyear program funding and sponsorships of the annual Gala) made this year by alumni benefactors and other friends, including Faria Abedin, Amani Ahmed, Ziaad Ahmed, Allen Adler, Class of 1967, and Frances Beatty Adler; Harlan Berk; Raynott and Edward Boshell; Ross and Carol Brownson; Diane W. Burke; Hiram Butler; John Cecil, Class of 1976, and Celia Felcher, Class of 1976; Susan and John Diekman, Class of 1965; Torkom Demirjian; Christopher Eigruber, Class of 1983, and Lori Martin; Sarah Lee Elson, Class of 1984; Gayle and Bruno Fabiane; Doris Fisher; William S. Fisher, Class of 1979, and Sakurako Fisher; Rob and Stacey Goergen, Class of 1990; Heather and Paul Haaga Jr., Class of 1970; Preston Haskell, Class of 1960; Joleen and Mitchell Julis, Class of 1977; Robin Krasny, Class of 1973; Nancy Lee; Cathy and David Loewner, Class of 1976; Jennifer and Philip F. Maritz, Class of 1983; David McAlpin Jr., Class of 1950; James R. and Valerie A. McKinney; Annette Merle-Smith; Nancy Nasher, Class of 1976, and David Haemisegger, Class of 1976; Christopher E. Olafson, Class of 1942; Nancy Peretsman, Class of 1976, and Bob Scully, Class of 1972; Amy and Robert L. Poster, Class of 1962; John Rassweiler, Holly and David Ross; Elchin Safarov and Delyara Allakhverdova; Louisa Stude Sarofim; the late Bill Scheide, Class of 1936, and Judy Scheide; Frederick Schultz Jr., Class of 1976; Mark Stevens, Class of 1973, and Annalyn Swan, Class of 1973; William Sudsbury, Dave and Enea Tiernio; Trevor D. Traina, Class of 1990; and several anonymous donors;
- numerous important gifts from alumni benefactors and other friends, including Faria Abedin, Amani Ahmed, Ziaad Ahmed, Allen Adler, Class of 1967, and Frances Beatty Adler; Harlan Berk; Raynott and Edward Boshell; Ross and Carol Brownson; Diane W. Burke; Hiram Butler; John Cecil, Class of 1976, and Celia Felcher, Class of 1976; Susan and John Diekman, Class of 1965; Torkom Demirjian; Christopher Eigruber, Class of 1983, and Lori Martin; Sarah Lee Elson, Class of 1984; Gayle and Bruno Fabiane; Doris Fisher; William S. Fisher, Class of 1979, and Sakurako Fisher; Rob and Stacey Goergen, Class of 1990; Heather and Paul Haaga Jr., Class of 1970; Preston Haskell, Class of 1960; Joleen and Mitchell Julis, Class of 1977; Robin Krasny, Class of 1973; Nancy Lee; Cathy and David Loewner, Class of 1976; Jennifer and Philip F. Maritz, Class of 1983; David McAlpin Jr., Class of 1950; James R. and Valerie A. McKinney; Annette Merle-Smith; Nancy Nasher, Class of 1976, and David Haemisegger, Class of 1976; Christopher E. Olafson, Class of 1942; Nancy Peretsman, Class of 1976, and Bob Scully, Class of 1972; Amy and Robert L. Poster, Class of 1962; John Rassweiler, Holly and David Ross; Elchin Safarov and Delyara Allakhverdova; Louisa Stude Sarofim; the late Bill Scheide, Class of 1936, and Judy Scheide; Frederick Schultz Jr., Class of 1976; Mark Stevens, Class of 1973, and Annalyn Swan, Class of 1973; William Sudsbury, Dave and Enea Tiernio; Trevor D. Traina, Class of 1990; and several anonymous donors;
a completed pledge from Anne C. Sherrerd, Graduate School Class of 1987, endowing a fund to support Art Museum programs;

a major gift of exhibition support to be extended across five years from Stacey Roth Goergen, Class of 1990, and Robert Goergen in honor of Stacey’s 25th Reunion;

important support from Herbert “Bill” Lucas, Class of 1950, for the refurbishment of the art of the ancient Americas galleries, which reopened in February 2015;

a leadership gift from Shelly Belfer Malkin, Class of 1986, and Anthony E. Malkin for the commission of a new sculpture by artists Doug and Mike Starn for the Museum plaza, and

support for another year of student outreach programming provided by Joanna McNeil Lewis, Class of 1986.

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

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

a grant from the Institute of Museum and Library Services in fall 2014 of $99,493 to support the cataloguing and digitization of the Minor White archive;

an additional year of general program support from the New Jersey State Council on the Arts;

important exhibition support from the Brown Foundation, Inc. of Houston, the Dunhuang Foundation, and the Leon Levy Foundation;

support from the Frelinghuysen Foundation and the Hilla von Rebay Foundation for the Museum’s paid summer internship program, in which nine interns enjoyed a range of experiences—from exhibition development to educational outreach to collections classification and digitization;

a $75,000 grant from the E. Rhodes and Leona B. Carpenter Foundation for Chigusa and the Art of Tea in Japan;

programmatic support from the Rita Allen Foundation and the Curtis McGraw Foundation; and

support from the Peter Jay Sharp Foundation for the refurbishment and reinstallation of the Museum’s galleries of ancient American art.

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

The Museum’s annual fundraising Gala—always held on the first Saturday in February—was once again organized by a corps of volunteers managed by the Museum’s institutional advancement team. The 2014 Gala broke all previous records for this fundraising event, but even that signature achievement was surpassed when the 2015 Gala, The City Dynamic, held on February 7, nearly doubled the net revenue raised, making it the most successful fundraising event in the Museum’s history. This midwinter party—sold out with a waiting list a full month before the event—provided an important opportunity to showcase the Museum to our alumni and friends from the community and around the country while generating essential funds for exhibitions and a wide range of education and
outreach programs. The single greatest factor in the success of this fundraising event was, once again, the sponsorships provided by individual benefactors and corporate donors. The majority of these sponsorships came from alumni—including the personal sponsorship of President Christopher Eisgruber, Class of 1983, and from others nearby and as far away as Chicago, Colorado, Texas, and California. Led by Gala cochairs Gayle Fiabane and Cynthia Groya, joined by honorary committee members Sakurako and Bill Fisher, Class of 1959; Jennifer and Flip Maritz, Class of 1983; Judy Scheide (widow of Bill Scheide, Class of 1936); and Inez and Dick Scribner, Class of 1958, the team behind the Gala once again assured that it remains “the” social event of the Princeton calendar.

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

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

**Earned Income**

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

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

**Financial Management and Operations**

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

With the goal of providing both world-class security and world-class customer service, new Security Operations Manager Salvatore Caputo implemented a protective methodology for special events based on assessments of threat, vulnerability, and risk.
Cross-training between Museum and Library security staff has significantly increased, reducing overtime hours and costs. Sal has contributed to the Museum’s emergency preparedness efforts, updating policies and procedures, including the Museum’s procedure for evacuating visitors with physical disabilities. Museum security officers also received training from Sal’s former employer, the U.S. Department of Homeland Security.

Outreach
As the Museum grows, we feel increasingly the responsibility to be a compelling resource for communities across our region and across the state. And as those communities evolve and their needs change, new mechanisms are needed to support our outreach and audience-building work. To that end, the Museum launched the Community Leadership Council, charged with helping the Museum better understand and serve the needs of residents in New Jersey and eastern Pennsylvania. The Council will bridge the University and the region to inspire a citizenship that is more engaged with the visual arts, partnering with Museum staff to help us be a force for good and a center for community-building. The Community Leadership Council began its work early in 2015, succeeding and building on the efforts of the Museum’s former Friends Board, established more than sixty years ago.

Building Visibility
The Museum continues to cultivate a network of arts professionals, writers, journalists, and supporters to ensure that the Museum is considered a primary provider of world-class arts programming and scholarship. The Museum partners with organizations on and off campus to develop marketing strategies, collaborate on programming, and share resources, including the University’s Office of Communications, the Office of the Treasury, the Princeton Convention and Visitors Bureau, the Arts Council of Princeton, McCarter Theatre, the Lewis Center for the Arts, Discover Jersey Arts, the Princeton Area Arts and Culture Consortium, the Princeton Chamber of Commerce, the American Alliance of Museums, Princeton University’s Department of Music, the Princeton Symphony Orchestra, Firestone Library, and the Princeton Singers.

The Museum’s website continues to be a primary resource for students, scholars, and the general public, offering Museum-related articles, videos, and announcements. During this fiscal year, the number of users increased by 52%, from 140,809 to 213,773. The number of site visits also grew from 204,615 to 294,336, an increase of 44%. Most visitors spend their time searching the collections, followed in frequency by visits to the calendar page—a reversal of previous patterns that can likely be attributed to the addition of 38,804 works to the searchable online collections database. Traffic to the website has also been driven by increases in the numbers of recipients of the Museum’s eNewsletter and adherents of the Museum’s social-media outlets:

Facebook fans: 11,783 (Increase of 48%) 2014: 7,660 2013: 5,228
Twitter followers: 7,864 (Increase of 21%) 2014: 6,465 2013: 4,960

eNewsletter recipients: 5,970 (Increase of 8%) 2014: 5,544 2013: 4,843

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

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

At the national level, strategically positioned ads are placed in art monthlies such as Art in America and Photograph magazine as well as in special annual installments of the New York Times—the Fine Arts and Exhibitions section in October and the highly anticipated Museums section in March. Additionally, nearly 180,000 full-color inserts promoting the primary fall and spring exhibitions were included in New York Times home-delivery subscriptions. New approaches this year included digital advertising promoting the final weeks of Kongo across the Waters and running the Museum’s first full-page color ad in the special New York Times Museums section on March 19, 2015. The Museum continued to promote all exhibitions in the Böunin Gallery Guide, positioning itself alongside institutions such as the Metropolitan Museum of Art, the Guggenheim Museum, and the Philadelphia Museum of Art as well as distinguished galleries throughout New York.
The number of reviews, mentions, and listings in a wide variety of national and international publications increased this year, including articles in the New York Times, the Wall Street Journal, the New Yorker, the Star-Ledger, the Philadelphia Inquirer, the Art Newspaper, Town Topics, U.S.I Photograph magazine, and many arts blogs and columns. During the summer of 2014, Lee Bontecou: Drawn Worlds attracted healthy media attention, including the “Don’t Miss” column of the Wall Street Journal and a glowing review in the Star-Ledger. During the fall season, Kongo across the Waters received prominent notice from New York Times columnist Holland Cotter, as well as a positive review in the Philadelphia Inquirer.

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

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

Media coverage provides the equivalent of enhanced advertising dollars. The following table uses industry standards to calculate the estimated publicity value of selected media coverage that the Museum received during fiscal year 2015 in a selection of regional and national placements, which are cumulatively valued at more than $5 million:

<table>
<thead>
<tr>
<th>Media</th>
<th>Topic</th>
<th>Equivalent Ad</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Times</td>
<td>Lee Bontecou: Drawn Worlds</td>
<td>$94,000</td>
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<tr>
<td>New York Times</td>
<td>Kongo across the Waters</td>
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<td>New York Times</td>
<td>Chigusa and the Art of Tea in Japan</td>
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<td>New York Times</td>
<td>Elderfield announcement</td>
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<tr>
<td>New York Times</td>
<td>Exhibitions included in weekly events listings</td>
<td>$2,195,364</td>
</tr>
</tbody>
</table>

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

Transforming the Working Culture

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

The past year saw many staffing changes:

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

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

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

Education: The Museum celebrated the promotion of Julie Dweck to Mellon Curator of Academic Engagement, welcomed Veronica White as curatorial assistant for academic programs, and wished former Mellon Curatorial Fellow for Academic Programs Jody Seasonwein well in her new...
role as senior curator of Western art at the Jordan Schnitzer Museum of Art at the University of Oregon.

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

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

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

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

“One of the best university art museums in the world.”
—FODOR’S TRAVEL
“The quantity and quality of the art collections is mind blowing. . . . Amazingly, this museum is free—every day. The location is also delightful, in the heart of the Princeton U. campus. Beautiful, in every way.”

—MUSEUM VISITOR FROM VANCOUNVER, CANADA
Alexander Calder 1967
January 15–October 28, 2014
James Steward, Director
Alexander Calder (1898–1976) is best known as the originator of the mobile, but his stationary sculptures called “stabiles” are among the works that place him as one of the most important sculptors of the twentieth century. Highlighting two landmark works from 1967, Man and The Kite that Never Flew, on loan from the Doris and Donald Fisher Collection, this installation revealed how Calder’s work in sheet metal is among his most lasting achievements.

Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell
May 24–October 5, 2014
Kelly Baum, Haskell Curator of Modern and Contemporary Art
Drawn from the collection of Preston H. Haskell III, Class of 1960, this exhibition explored the role of process and mark-making in abstract painting from the latter half of the twentieth century. It featured works by Willem de Kooning, Jean Dubuffet, Helen Frankenthaler, Hans Hofmann, Franz Kline, Morris Louis, and Mark Rothko, among others. A portion of the exhibition was devoted to artists who examine abstraction and mark-making self-consciously, with a considerable degree of irony, and who question the notions of authenticity and expression, including Jack Goldstein, Robert Rauschenberg, and Gerhard Richter.

Chigusa and the Art of Tea in Japan
October 11, 2014–February 1, 2015
Organized in cooperation with the Smithsonian’s Freer Gallery of Art and Arthur M. Sackler Gallery
Louise Cort, Curator of Ceramics, Smithsonian’s Freer and Sackler Galleries
Andrew Watkins, Professor of Japanese Art History, Princeton University
Cary Liu, Curator of Asian Art, and Zaw Song Yit Kwok, Assistant Curator of Asian Art
This exhibition featured an extraordinary tea-leaf storage jar named Chigusa, which though made in China in the late thirteenth or the fourteenth century, spent the next seven hundred years in Japan, where it acquired the multiple dimensions of its significance. Chigusa’s name, which distinguishes it from all other tea jars, enables us to trace its documentation across the centuries and reveal its status as an unrivaled object within the Japanese tea tradition. Centering on this single object, the exhibition explored the ways of appreciating, displaying, using, and documenting this prestigious Chinese antique turned tea jar, revealing how tea practice in Japan created a performative culture of seeing, using, and ascribing meaning to objects.

Kongo across the Waters
Organized in cooperation with the Samuel P. Harn Museum of Art, University of Florida, and the Royal Museum for Central Africa, Tervuren, Belgium
Susan Cooksey, Curator of African Art, Harn Museum of Art
Robin Poyner, Professor of Art History, University of Florida
Hein Verhees, Curator of African Collections, Royal Museum for Central Africa in Tervuren, Belgium
Juliana Dweck, Mellon Curator of Academic Engagement
Kongo across the Waters examined five hundred years of cultural exchange between the Kongo, Europe, and the United States, showing the rise of Kongo as a major Atlantic presence and the transmission of Kongo culture through the transatlantic slave trade into American art. Drawing from the incomparable collections of the Royal Museum for Central Africa in Tervuren, Belgium, including masterpieces that had never before been seen in the United States, this groundbreaking exhibition investigated how the Kingdom of Kongo in West Central Africa evolved over five centuries and contributed to the cultural life of enslaved Africans and their descendants in North America.

Lee Bontecou: Drawn Worlds
June 28–September 21, 2014
Organized in cooperation with the Menil Collection, Houston
Michelle White, Curator, The Menil Collection
Kelly Baum, Haskell Curator of Modern and Contemporary Art
Spanning more than fifty years, the career of American artist Lee Bontecou (b. 1931) has been defined by her sculptures of fiberglass, cloth, and rubber stretched over metal armatures. Her pioneering work was first shown at Leo Castelli Gallery in New York in 1960 and was praised by the artist Donald Judd as explicitly powerful, awesome, and entirely unique. Less known, her drawings are an equally vital component of her work and a practice that forcefully reveals Bontecou’s importance within the history of art. This exhibition was the first retrospective presentation of Bontecou’s drawings. Spanning the years 1958 to 2012, it showcased the artist’s experimentation with materiality through gesture, mark, and technique, defining her drawing as a separate way of making and seeing.
American cities underwent seismic transformations in the 1960s and 1970s, from shifting demographics and political protests to reshaping through highway building and urban renewal. Amid this climate of upheaval, urban policy during this period.

Painting on Paper: American Watercolors at Princeton
June 27–August 30, 2015
Laura Giles, Heather and Paul G. Haas Jr., Class of 1970, Curator of Prints and Drawings Karl Kusserow, John Wilmerding Curator of American Art
Watercolors are a distinctive amalgam of drawing and painting, in which line and color combine to produce effects of unparalleled nuance and suppleness. The Museum’s esteemed holdings of American watercolors offer a comprehensive overview of the nation’s rich tradition in watercolor painting. Practiced by innumerable artists working in a variety of contexts and styles, the medium grew in popularity during the nineteenth century until, after the Civil War, it was practiced here more widely than in any other country. Painting on Paper comprised rarely seen highlights from the Museum’s collection, supplemented by loans from the University’s Graphic Arts, Rare Books and Manuscripts, and Western Americana collections housed in Firestone Library and from several alumni and patrons.

Collecting Contemporary, 1960–2015: Selections from the Schorr Collection
June 27–September 20, 2015
Kelly Baum, Handel 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 1956, over the last forty-odd years. Created by such pioneering artists as Jean-Michel Basquiat, Justine Kurland, Nick Maus, Elizabeth Murray, James Rosenquist, and Andy Warhol, these works served as double portraits, representing the Museum’s long-standing relationship with Herb and Lenore Schorr, one based on a shared commitment to modern and contemporary art, while reconstructing different but overlapping artistic communities—bands of cohorts who left indelible imprints on the art worlds of their day. All the works in the exhibition had either been donated to the Museum by the Schors or had been on long-term loan to Princeton for twenty-five years.

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 JSTOR, and electronically through JSTOR.

Record of the Princeton University Art Museum
Published March 2015
Vol. 73 (2015)
Published by Martin Kemm, Norman Muller, Miguel Hermosa Cuesta, and Betsy J. Rosasco
Acquisitions of the Princeton University Art Museum 2015
68 pages, 8 1/2 x 11 1/2 inches 61 color and 7 black-and-white illustrations
Project editor: Janet Reischauer
Designer: Bruce Campbell
Printer: Brilliant Graphics, Exton, Pennsylvania

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

“Self-Guided Tour: The Director’s Dozen”
By James Cristhen Steward
Published September 2014

“Chigusa and the Art of Tea in Japan”
By Louise Allison Cort and Andrew M. Watsky
Published October 2014

“Collecting Contemporary, 1960–2015: Selections from the Schorr Collection”
By Kelly Baum
Published June 2015

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

African Art
Areogun of Osi-Ilorin (Nigerian, 1885–1954), Bowl (Opon Igede Ifa). 20th century. Wood, pigment, cloth, bamboo, 18 x 6.3 x 4.5 cm (approx.). Gift of Christine Woods Kitto (2014-61) (

Kuba artist, Democratic Republic of the Congo, Headrest. 20th century. Wood, 25.1 x 45.7 x 10 cm. Gift of Kathy W. S. Bate, Class of 1973, and Kathleen Compton Sherrerd, 1942. Oil on linen, 193 x 89.5 cm. Gift of Christine Woods Kitto (2014-89) (54)

Marden Harley (American, 1877–1944), Blue Landscape. 1942. Oil on board, 40.6 x 50.8 cm. Museum purchase. Fowler McCormick, Class of 1921, Fund and Kathleen Compton Sherard Fund for Acquisitions in American Art (2019-679)

American Art

Eratkus Salisbury Field (American, 1805–1900), Joseph B. Wood Jr., 1888. Oil on linen, 193 x 89.5 cm. Gift of Christine Woods Kitto (2014-89) (54)

Paracas, Early Horizon, South coast, Peru, Andes. Fragment of a headband, 100 B.C.–200. D. 300–500. Ceramic (60–80% a.c.). Ceramic with polished red, yellow, and black paint, h. 27.2 cm, diam. 17.7 cm. Museum purchase. Fowler McCormick, Class of 1921, Fund (2014-49)

Coroma, Late Formative, Colima, Mexico, Mochica, Early Intermediate (Moche I/II), late 1st century B.C. – 2nd century A.D. Ceramic with incised lines, 2014-79. Gift of Christine Woods Kitto (2014-49)

Small aula, Roman, 1st century A.D. after a Greek Hellenistic original, late 3rd–early 2nd century A.D., Terra sigillata/Apsolithic. Painted marble, 35.5 x 9.1 x 5.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-42) (58)

Ceramic with postfired red, yellow, and black paint, h. 27.2 cm, diam. 17.7 cm. Museum purchase. Fowler McCormick, Class of 1921, Fund (2014-49)

African Grey Parrot, Blue trade cloth, string, feathers, 33 x 27 x 27 cm. Gift of Perry E. H. Smith, Class of 1921, Fund (2014-41)

Old Bering Sea II, said to be from the Gambell Site, St. Lawrence Island, Alaska, Togiak, A.D. 400–800. Walrus ivory, w. 2 cm (max). L. 8.2 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2014-55)

Mandaeans, Late Intermedia (Mache V), North coast, Peru, Andes. Stamped spout vessel in the form of a head, A.D. 600–800. Ceramic, 18.4 x 11.4 x 11.4 cm. Museum purchase. Carl Otto von Kienbusch Jr. Memorial Collection (2019-14)

Late Olkib or OBS III, transition. Harpoon head, A.D. 350–500. Walrus ivory and slate, 1.7 x 2.6 x 10.2 cm. Gift of Ronald Nasser, New York (2020-61)

Kuba artist, Democratic Republic of the Congo, Cosmetic box. 20th century. Wood, 35.5 x 11 x 3.9 cm. Gift of Perry E. H. Smith, Class of 1957 (2014-54)
Asian Art

Chinese, Qing dynasty (1644–1912), Familon reign period (1736–1795). Yuan Hongtai (8th century), Seven Sages of the Bamboo Grove (Zhuin xi hua). Handscroll, ink on paper, 35.5 x 61.6 cm. Gift of Professor Yu Ying-shih and Monica Yu in memory of Professor Hsih-chung Yu (2014-12)


Chinese, Qing dynasty (1644–1912), Glazed stoneware, h. 12.4 cm, diam. 8 cm; box: 16.5 x 21.5 cm. Gift of Hisao Iian Motte (2014-13)

Chinese, Qing dynasty (1644–1912), Glazed stoneware, h. 7 cm, diam. 6.9 cm. Tea caddy (chaire) Japanese, Edo period (1600–1868), Large Seto tea caddy (chaire) with handles, 19th century. Glazed stoneware, h. 13.4 cm, diam. 8 cm; box: 16.5 x 10 x 10 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-98)

Japanese, Edo period (1600–1868), Seto tea caddy (chaire) called “Kakine,” 17th century Glazed stoneware, h. 8.5 cm, diam. 6.3 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-98)


Japanese, Edo period (1600–1868), Tenboku tea caddy (chaire), 16th–17th century Glazed stoneware, h. 7 cm, diam. 6.5 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-99)

Japanese, Edo period (1600–1868), Tea caddy (chaire) with impressed floral pattern, 18th–19th century Glazed stoneware, h. 9 cm, diam. 7.2 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-99)

Japanese, Edo period (1600–1868), Takashima tea caddy (chaire), 18th–19th century Glazed stoneware, h. 7.2 cm, diam. 6 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-99)


Japanese, Edo period (1600–1868), Oyster tea caddy (chaire), 19th century Glazed stoneware, h. 7 cm, diam. 6.5 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-99)

Japanese, Edo period (1600–1868), Tea caddy (chaire) with handles, 19th century Glazed stoneware, h. 8.8 x 6.8 x 6.3 cm. Gift of Margaret Morgan and Caroline Morgan Macomber (2014-99)

Japanese, Taisho period (1912–1926), Kaminaka Sekka (1886–1942), Noh Scene: Tatsurō (Tametomo and the Forged Entry), 1926–30. Hanging scroll, ink and color on silk, 113.3 x 245.8 cm (painting). Gift of Kurt Gitter and Alice Yelen (2014-9)

European Painting and Sculpture


Sir Joshua Reynolds (British, 1723–1792), The infant Hercules, ca. 1785–89. Oil on board, 25.3 x 21 cm. Museum purchase, Surdna Fund (2014-5)

Attributed to Théodore Rousseau (French, 1812–1867), Landscape Oil on wood panel, 23.8 x 18.2 cm. Gift of Michael Rips, Class of 1976 (2014-9)

Johann Friedrich Walcker (French, 1866–1893), The Artist Carried in a Sillero over the Chiapas from Palenque to Ocosingo, Mexico, ca. 1893. Oil on wood panel, 49.2 x 41.6 cm. Museum purchase, Fowler McCormick, Class of 1931, Fund (2014-147)

Modern and Contemporary Art

El Anatsui (Born in Ghana, 1944, based in Nigeria), Another Place, 2014. Found aluminum and cooper wire, 287.2 x 284.5 cm. Museum purchase, Fowler McCormick, Class of 1931, Fund and Sarah Lee Ellen Class of 1931, Fund for the International Artist in Residence Program at the Princeton University Art Museum (2015-6680)

Howardena Pindell (American, born 1943), Untitled # 1973, Ink on paper collage, 16.5 x 15 cm. Museum purchase, Laura P. Hall Memorial Fund (2015-6681)


Victoria Morton (Scottish, born 1975), Night Geometry, 2002. Depth, Oil on canvas, 250.3 x 420.2 cm (overall). Gift of Patti and Frank Kolody (2014-195 a–b)


European Painting and Sculpture


Sir Joshua Reynolds (British, 1723–1792), The infant Hercules, ca. 1785–89. Oil on board, 25.3 x 21 cm. Museum purchase, Surdna Fund (2014-5)

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Johann Friedrich Walcker (French, 1866–1893), The Artist Carried in a Sillero over the Chiapas from Palenque to Ocosingo, Mexico, ca. 1893. Oil on wood panel, 49.2 x 41.6 cm. Museum purchase, Fowler McCormick, Class of 1931, Fund (2014-147)

Modern and Contemporary Art

El Anatsui (Born in Ghana, 1944, based in Nigeria), Another Place, 2014. Found aluminum and cooper wire, 287.2 x 284.5 cm. Museum purchase, Fowler McCormick, Class of 1931, Fund and Sarah Lee Ellen Class of 1931, Fund for the International Artist in Residence Program at the Princeton University Art Museum (2015-6680)

Howardena Pindell (American, born 1943), Untitled # 1973, Ink on paper collage, 16.5 x 15 cm. Museum purchase, Laura P. Hall Memorial Fund (2015-6681)


Victoria Morton (Scottish, born 1975), Night Geometry, 2002. Depth, Oil on canvas, 250.3 x 420.2 cm (overall). Gift of Patti and Frank Kolody (2014-195 a–b)
of David B. Long in honor of Katherine A. Delgadillo’s Snow Cap, Seligman, Arizona (2014-86)

Chromogenic print, 19.6 x 24.6 cm (image); 24.6 x 29.7 cm (sheet). Gift of M. Robin Krasny, Class of 1973.

Sheepdog and Turf, Bloody Foreland, Donegal, 1965, Inkjet print, 20.1 x 26 cm (image); 44.4 x 53 cm (sheet). Gift of M. Robin Krasny, Class of 1973.

Holy Well, Galway, 1939, Platinum print, 17.2 x 26 cm (image); 44.4 x 53 cm (sheet). Gift of Matthew Trevenen, Class of 2003.

Ruined House, Donegal, 1965, Inkjet print, 27 x 26 cm (image); 44.4 x 53 cm (sheet). Gift of Matthew Trevenen, Class of 2003.

Shanghai, 2003, Chromogenic print, 19.4 x 24.4 cm (image); 27.9 x 35.5 cm (sheet). Gift of M. Robin Krasny, Class of 1973.

Under the Influence, Fazal Sheikh (American, born 1965), Poems by W. B. Yeats, 1966, Inkjet print, 17.3 x 26.1 cm (image); 44.4 x 64 cm (sheet). Gift of Matthew Trevenen, Class of 2003.

Fatti I Vulcani, Pádraig Timoney (Irish, born 1968), 2005, Inkjet print, 65 x 54 x 3.5 cm. Gift of Wai Wah Chin, Graduate School Class of 2002, and George S. Lee. (2014-99)

Photography

Berenice Abbott (American, 1898–1991)

Benedictine Monk, Glenstal Abbey, County Cork, Ireland, early 1930s, Gelatin silver print, 24.4 cm (image); 27.9 x 35.5 cm (sheet). Gift of M. Robin Krasny, Class of 1973.

Sky Series

Joel Meyerowitz (American, born 1938), Hyannisport, 1985, Chromogenic print, 24.4 x 24.4 cm (image); 27.9 x 35.5 cm (sheet). Gift of M. Robin Krasny, Class of 1973.

Under the Influence

Fazal Sheikh (American, born 1965), Poems by W. B. Yeats, 1966, Inkjet print, 17.3 x 26.1 cm (image); 44.4 x 64 cm (sheet). Gift of Matthew Trevenen, Class of 2003.

Illustrations by Allen MacWeeny (American, born in Ireland, 1939–40)

10. She’s the Devil, We’re the Saints, 1966, Inkjet print, 26.7 x 26 cm (image); 44.4 x 53 cm (sheet). Gift of Matthew Trevenen, Class of 2003.


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Prints and Drawings

Drawings

Workshop of Athanasios and Georgios Athanasios (Greek, active first half of the 19th century). Ninety-three drawings (anthivola) in the Byzantine tradition, 19th century. Pen and ink and colored washes on laid paper, dimensions variable: 10 x 10 cm to 51.6 x 26 cm. Laura P. Hall Memorial Fund (2015-2-1–.93)

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

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

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

Nicolaes Maes (Dutch, 1634–1693), Isaac Blessing Jacob (recto); Study for the Sacrifice of Isaac (verso), ca. 1653–55. Red chalk, pen and brown ink, framing lines (recto); brush and brown ink (verso) on cream laid paper, 12.4 x 11.1 cm. Museum purchase, Felton Gibbons Fund (2014-45)


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

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

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

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

Ernst Ludwig Kirchner (German, 1880–1938), Taunus Fy Tree (Taunustanne), 1916. Lithograph on bright yellow wove paper, 39.8 x 50 cm (image); 67.7 x 66 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2015-12)

Édouard Manet (French, 1832–1883), The Execution of Maximilian, 1868. Lithograph on cream (chine collé), 35.5 x 45.4 cm (image); 40 x 53.7 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund and Felton Gibbons Fund (2014-55–56)

Claude Randon (French, ca. 1674–1715), L’Annonciation, from Raccolta di statue antiche e moderne, 1704. Engraving, 33.8 x 25.8 cm (plate); 45.2 x 32.2 cm (sheet). Gift of Christopher Moss, Graduate School Class of 1988 (2014-126)


Peter de Wint (British, 1784–1849), Cornfields near Tring Station, Hertfordshire, 1847. Watercolor over graphite on cream wove paper, 29.2 x 66.5 cm. Museum purchase, Surdna Fund (2015-16)

“Fascinating start to finish.”
—NEW YORK TIMES REVIEW OF KONGO ACROSS THE WATERS
Peter Blume: Nature and Metamorphosis
Pennsylvania Academy of the Fine Arts
November 14, 2014–April 5, 2015
Peter Blume (American, 1906–1969), Rock and Stump #4, 1942. Black chalk and graphite, stumped with incised lines on cream wove paper, 47.8 x 38.1 cm. Gift from the collection of Milard Meiss, Class of 1936, and Margaret L. Meiss (1936-49).

Versailles on Paper: A Graphic Panorama of the Palace and Gardens of Louis XIV
Department of Rare Books and Special Collections, Princeton University Library
February 15–July 19, 2015
After Charles Le Brun (French, 1619–1709), engraver. Mr. Simonetto (French, 1667–1728), Grand Escalier du Château de Versailles Paris, ca. 1721. Engraving, 33.5 x 48.5 cm. Museum collection

Deauville au printemps, qui faisait un jet d’eau... par Baptiste Tubi
Deux Amours de bronze qui se jouent avec un Miroir, ca. 1871. Oil on panel, 73.7 x 59.1 cm. Alfred Stevens (Belgian, 1823–1906), 1872. Oil on canvas, 45.7 x 55.2 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

The Seven Deadly Sins: Pride
Bruce Museum of Arts and Science
July 26–October 15, 2015
Jacques Callot (French, 1592–1635), Pride (Vainete), from the series Le Pecheur Capitaine (The Deadly Sins), after 1630. Etching and engraving, 24.8 x 17.7 cm. Bequest of Janis S. Morgan, Class of 1888 (1994-110)

Embodying Compassion in Buddhist Art: Image, Pilgrimage, and Practice
Frances Lehman Loeb Art Center, Vassar College
April 25–June 8, 2015
Japanese, Nara period (710–754), Susanoo Haritsu Suicina (Susanoo Haritsu), 8th century. Handscroll, ink on paper, 29.8 x 24.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (1921-95)

Figure of bronze doree d’un Triton et d’une Sirene, tenuant une corne, d’ou il fait un grand jet d’eau, dans la Fontaine appelée la Sirene, par Cuypers et Balthasar Moris de Cambry, from a group of twelve fountains Dans les Jardins de Versailles, 1781–96. Engraving, 68 x 51 cm. Museum collection

Un Amours de bronze, qui tire une flache d’eau... par Louis Carro, de Paris, from a group of twelve fountains Dans les Jardins de Versailles, 1781–96. Engraving, 59 x 49 cm. Museum collection

Veuve Principale Du Theatre D’Eau Dans Le Jardin de Versailles, 1699. Engraving, 58.5 x 48.5 cm. Museum collection

The Studio: Paintings
Cagposian Gallery, New York
February 17–April 18, 2015

Jean Baptiste Simeon Chardin (French, 1699–1779), Attributes of the Painter, ca. 1705–10. Oil on canvas, 52 x 86 cm. Gift of Helen Cly Frick (1995-4)

Alfred Stevens (Belgian, 1834–1906), The Psyche (My Sweet), ca. 1871. Oil on panel, 31.7 x 25.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (1920-16)

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Japanese, Nara period (710–754), Susanoo Haritsu Suicina (Susanoo Haritsu), 8th century. Handscroll, ink on paper, 29.8 x 24.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (1921-95)

Japanese, Muramachi period (1335–1573), White-Ribbed Kannon (Handsome DEAUVILLE, 1689. Engraving, 16.9 cm. Museum purchase, gift of Mr. and Mrs. Philip and Harriet Pride, 1593. Engravings on laid paper, 32.3 x 19.2 cm. Hendrick Goltzius (Netherlandish, 1558–1617), The Deadly Sins, after 1621. Etching and drypoint, 7.4 x 5.7 cm. Bequest of Junius S. Morgan, Class of 1888, Fund (1994-110)

Joachim Wtewael (Dutch, 1566–1638), The Seven Deadly Sins: Pride, 1625. Oil on canvas, 105.3 x 81 cm. Museum purchase, gift of George L. Craig Jr., Class of 1921, and Mrs. Craig (1937-10-70)

Long-Term Loans to the Museum
Anonymous loan
November 10, 2014–November 21, 2015
Joanonis Sarti (Kankan, ca. 1439–1454). Saint George. Pigmaliopia paint on panel, 198.1 x 165 cm (panel)

Lent by Gilbert G. Griffin
December 9–January 1, 2015

Lent by The World of Lygia Clark
Cultural Association
December 11, 2014–March 28, 2015
Edward Clark, The World of Lygia Clark, 1918. Video

Anonymous loan
Cocuk, Late Cocuk, Pedestal dish with mythological being, A.D. 510–900. Ceramic with polychrome slip, h. 2.5 cm.

Anonymous loan
Early Horizon, Pacon, Bowl with felines, 500–300 B.C. Ceramic with resin paint
Middle Horizon, Wari, Miniature Frame with handle, A.D. 500–900. Wood, 8.8 x 15.3 x 19.2 cm
Early Intermediate, Machu, Stippled spout vessel with warrior scene, A.D. 400–550. Ceramic with red and cream slip, h. 26.7 cm
Early Intermediate, Recuay, Vessel in the form of an animal, A.D. 1–700. Ceramic with resist-applied slip, h. 15.2 cm, l. 15.2 cm (War). Vessel in the form of an elaborately discarded man, A.D. 500–900. Ceramic with polychrome slip

Anonymous loan
Nasca, a Drum in the form of a supernatural, A.D. 8–260. Ceramic with polychrome slip, h. 52 cm, diam. 32 cm

Lent by Gilbert G. Griffin
Valdivia (Phase IV). Female figure, 2550–2000 B.C. Stone
Valdivia (Phase 4), Female figure with incisions, 2150–2000 B.C. Ceramic

Late Formative, Muisca, Monkey, 300–200 B.C. Greenstone

Woodland, Hopewell style, Platform pipe with a vulture, a.d. 1–400. Stone

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

Quimbaya, Poporí (fire tongs), 200 B.C.–a.d. 1000. Gold–copper alloy, h. 22.9 cm (7¾)

Marajoara, Jar with human figure in relief, a.d. 400–1000. Ceramic, 7.9 x 33.9 x 31.1 cm

Marajoara, Jar with human face, a.d. 400–1000. Ceramic, 6.5 x 29.8 cm

Marajoara, Bottle with four human figures, a.d. 400–1000. Ceramic with white and red slip, 26.9 x 21.1 cm

Marajoara, Jar with water creatures, a.d. 400–1000. Ceramic, 21.9 x 21.9 x 24.1 cm

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

Lent by Sean Avram Carpenter ’03, Lauren Sarah Carpenter ’06, David Aaron Carpenter ’08, and Grace D. Carpenter ’03, ’06, ’08 January 9, 2015–January 9, 2016


Early Classic, Teotihuacan, Goddess, a.d. 500–550. Volcanic stone with traces of stucco paint, 91.4 x 41.3 x 40.6 cm. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950

Postclassic, Aztec, Tzompantli (sacrificial stone), a.d. 1500–1521. Green igneous stone, 49.5 x 83.8 cm. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950

Anonymous loan April 9, 2015–April 9, 2016

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

Lent by the Department of Rare Books and Special Collections, Firestone Library May 1–October 25, 2015


Early Classic, Teotihuacan, Goddess, a.d. 500–550. Volcanic stone with traces of stucco paint, 91.4 x 41.3 x 40.6 cm. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950

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Lent by Margaret Sullivan and Daniel Sullivan, Class of 1951 May 8–December 31, 2015

Qi Baishi (Chinese, 1863–1957), Three Longevities (Three Peaches), 1951. Hanging scroll; ink and color on paper Lent by the Sarah Campbell Blaffer Foundation, Houston June 28, 2015–January 31, 2016

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

“The Art Museum has enriched my experience as an undergraduate by providing me with a space in which I am able to think about the important values and dilemmas that emerge from my coursework as well as my everyday life.” —tina wei ’16, student tour guide and secretary of the museum’s student advisory board
Lectures, Panels, and Talks

Collecting Abstraction: A Conversation with Preston H. Haskell, Class of 1960
May 31, 2014

Art of Power, Power of Art
November 6, 2014

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

The Art of Attention: Paintings by Henri Matisse
May 8, 2015
The Pleasure of Not Knowing: Pierre Bonnard, Willem de Rooing, Hayo Johns
April 12, 2015
The Mary Pitcairn Keating Annual Lecture: In and Out of the Studio: Paul Cézanne at the Lightning Field
May 17, 2015
The Artist’s Studio: A Colloquium with John Elderfield
March 23, 2015
A lively discussion with John Elderfield, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, about the evolving role of the artist’s studio from the eighteenth to the twentieth century. Caroline Harris, associate director for education, moderated the panel, which included Peter Galassi, former Chief Curator of Photography at the Museum of Modern Art, New York, and Elizabeth-Anne McGeary, David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton.

The City Lost and Found Symposium
Artist Conversation, Art Museum
April 5, 2015
Artist Martha Rosler, whose work was featured in The City Lost and Found, participated in a conversation with exhibition curator Katherine Bussard, Alison Fisher, and Greg Foster-Rice. A reception followed.

Panel, School of Architecture
April 10, 2015
New York Neighborhoods, Real and Imagined
July Fosnow, The New School; Benjamin London, Saint Louis University; Mariana Mogilevich, Princeton University; Katherine Bussard, Princeton University Art Museum; Aaron Shikuma, Princeton University
El Anatsui: A Conversation (20)
April 23, 2015
The influential Ghanaian-born artist El Anatsui participated in a conversation with Chika Okeke-Agabi, associate professor of art and anthropology. This public program took place during Anatsui’s tenure as the 2015 Sarah Lee Elson, Class of 1974, International Artist-in-Residence.

Writing Artists’ Lives: A Conversation
May 29, 2015

Cultural Property and the Future of Museums
May 30, 2015
Princeton University Art Museum director James Steward convened a panel of five distinguished alumni to consider cultural property ownership and the impact of this contested issue on the future of institutional collecting.

Exhibition Tour and Watercolor Demonstration
June 28, 2015
Watercolor artist and author Adam Van Doren and exhibition curator Laura Giles, Heather and Paul G. Haas Jr. Class of 1970, Curator of Prints and Drawings, led a tour of a Painting on Paper followed by an outdoor watercolor demonstration by Mr. Van Doren.

Student Advisory Board: Fall Gala
December 4, 2014
The Student Advisory Board’s annual gala featured food, music, student performances, giveaways, and crafts while visitors discovered colorful connections among the Museum’s collections. Honeyhead, Lima, The Footnotes, and Stanley Mathinbene performed.

Graduate Student Sketch and Snack
December 12, 2014
Graduate student representatives from the Department of Art and Archaeology took a study break and relaxed in the Museum.

Failed Love (34)
February 12, 2015
The Museum’s Student Advisory Board hosted their annual event celebrating the power of a broken heart to inspire art, featuring live music, poetry readings, chocolate, and great art.

Poetry Slam
February 26, 2015
The evening featured dynamic student performances by Songline and Ellipses Slam Poetry. The Museum’s student guides were on hand to discuss works in the City Lost and Found.

Annual Visiting Artist Lecture: Ghost of a Dream
March 5, 2015
For the Student Advisory Board’s annual Visiting Artist Lecture, sculptor Lauren Was and painter Adam Eidritch discussed their collaboration as Ghost of a Dream. They then led a workshop in which attendees helped to create a new work.

Hispanic Heritage Month Celebration
October 4, 2014
At our third annual Hispanic Heritage Month celebration, visitors enjoyed performances by student dance groups and student-led tours of the collections.

Concerts and Performances
Theatre Intime presents Red: A Talkback September 28, 2014
After its first Sunday matinee performance, Theatre Intime and the cast and crew of Red discussed the play and the larger themes upon which it touches. A reception in the galleries followed.

Classically Russian Concert and Reception November 2, 2014
Rosen MIDI offered a night of Russian music inspired by Rimbaud’s Dufy, including works by William Bolcom, Tchaikovsky, and Stravinsky. A post-concert reception followed in the Museum galleries with the opportunity to discover works of art that illustrate the comedia dell’arte tradition.

L’Avant Scène presents: Le Musique Duchsime by Marguerite Duras November 21-22, 2014
L’Avant Scène performed Le Musique Duchsime in the Starting Morton gallery. This performance was the most recent of many engendered by the Museum’s partnerships with the faculty in the Department of French and Italian.

Princeton Singers: On the Town April 18, 2015
Complementing the exhibition The City Lost and Found, this performance explored the ways the worlds of the composer, the performer, and the audience often shape each other. Works by Gaetano Donizetti and Heinrich Isaac, Steve Reich and Philip Glass, and the premiere of a new work by Steven Sametz were featured.

Fever/Serra Interactive Project April 30, 2015
Jaee saxophonist Avan Felter created an improvised musical piece inspired by Richard Serra’s sculpture. The Hedgeshop and the Fox live on-site. A reception on the top floor of Fine Hall followed.

Outdoor Film Series: Mark-Making
December 4, 2014
A fun-filled day for the whole family with art projects, stories, scavenger hunts, live performances, and refreshments.

Family Programs
Homeschool Week January 13–16, 2015
Homeschool families were invited to visit the Museum for self-guided, interactive tours followed by related art projects.

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

Family Day: Places and Spaces May 16, 2015
A fun-filled day for the whole family with art projects, stories, scavenger hunts, live performances, and refreshments.

Art for Families October 14, 2014
Family Night—moderated by Alexander Mandel. Student performers and artists then responded to Gursky’s work.

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At the Student Advisory Board’s annual Inspiration Night, a faculty panel—moderated by Alexander Mandel, Edmund N. Carpenter II, Class of 1945, and Professor in the Humanities—discussed the Museum’s recent acquisition Stargrass (2002) by Andreas Gursky. Panelists were Eduarto Cadave, professor of English; Bhanu Chico; professor of civil and environmental engineering; Cary Liu, curator of Asian art; and Jan Werner Mueller, professor. Student performers and artists then responded to Gursky’s work.

Inspiration Night (38)
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Operating Income and Expense

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<tr>
<th>Income</th>
<th>FY15 Actual</th>
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<tr>
<td>University Support</td>
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<tr>
<td>Endowment Income</td>
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<td>Membership &amp; Events Income</td>
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<tr>
<td>Other Income</td>
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<tr>
<td>Earned Income</td>
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<td>Foundation/Corp/Government Grants</td>
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<td>Support from University Departments</td>
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<td>Total Income</td>
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<tr>
<td>Carry forward from FY14</td>
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<tr>
<td>Grand Total</td>
<td>19,773,000</td>
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<table>
<thead>
<tr>
<th>Expense</th>
<th>FY15 Actual</th>
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<tbody>
<tr>
<td>Total Collections &amp; Exhibitions</td>
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<td>Total Education</td>
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<td>Total Publishing &amp; Communications</td>
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<td>Total Expense</td>
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<tr>
<td>Carry forward to FY16</td>
<td>3,944,000</td>
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<tr>
<td>Grand Total</td>
<td>19,773,000</td>
</tr>
</tbody>
</table>

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

—NEW CITY REVIEW OF THE CITY LOST AND FOUND
The Princeton University Art Museum recognizes gifts of $1,000 or more, November 9, 2007–June 30, 2012.

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Christopher L. Eisgruber, Class of 1983,
Maison de St. Laurent
Mrs. James E. Burke
Christopher L. Eisgruber, Class of 1983,
and Leon A. Martin
Gayle and Bruno Fisanick
Jennifer and Philip Marias, Class of 1984
House of Halston
Michael and Susan Bitten
Cela A. Fishel, Class of 1956, and John L. Ceci,
Class of 1956
Eina and David Torino