Princeton University Art Museum
Annual Report
2012–2013

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What does it mean to be a great university museum in the twenty-first century? How can such a museum serve as a central element in the preparation and experience of all of Princeton University’s students, as a center for research, and as a gateway to the University for the wider world? What special purposes can such a museum serve, especially one in a geographic position midway between two of the nation’s great cities? What leadership contributions might we make to the worlds of the arts and humanities, and to our peer museums?

These are among the questions that continue to inform our work at the Princeton University Art Museum, and which we pose to ourselves as we make strategic decisions regarding the Museum’s priorities and how to live those priorities. The past year has been one of signal opportunities and successes, a year in which significant progress has been achieved against a number of our short- and longer-range goals. This annual report for the fiscal year that concluded June 30, 2013, provides an overview of key areas of strategic commitment as well as details of our many activities.

This year saw the completion of a Museum-wide restructuring that led to the establishment of six core departments, a streamlining of our work and of reporting relationships, along with clearer delineations of duties—all with the goal of better managing the complex institution we have become and readying ourselves for an ambitious program of activity in the coming decade. As the year concluded, the Museum’s management team, staff, and key partners were at work defining a new five-year plan to guide the Museum in the years to come, and were aligning around a number of strategic objectives, whose rubrics shape the narrative that follows.

Achieving Excellence and Advancing Leadership in the Arts

The 2012–2013 year again saw a wide array of temporary exhibitions, collections installations, collecting activity, publications, and educational programming aimed at fulfilling several key goals, including:

- continuing to provoke and present new research and new discoveries and perspectives;
- functioning as an essential partner for Princeton University’s Department of Art & Archaeology;
- engaging the widest possible range of disciplines across the Princeton campus;
- functioning as a training ground for new leaders in museums and academic art history;
- emphasizing those initiatives and experiences with the capacity to be transformative for our students and other users; and
- building bridges between the University’s research and teaching missions and the needs and desires of local, regional, national, and international audiences.
From offering a dozen temporary exhibitions on a wide range of subjects, to an ambitious schedule of changing selections in our collections galleries, to intense use of the Museum’s various study/seminar rooms (now essentially operating at capacity in response to campus teaching requests), to the publication of four new scholarly volumes in fall 2012 alone, to presenting over a hundred public programs across the year, this was a period of unsurpassed levels of activity across the Museum. All of these activities continue to operate in the context of remarkably constrained facilities, including exhibition galleries that regularly limit the size and complexity of the temporary exhibitions we can mount, as well as collections galleries that demand exceptional rigor in selecting highlights for changing display.

Temporary exhibitions inevitably occupied a significant portion of our staff time and of the Museum’s financial resources, but saw a number of major long-planned exhibitions come to fruition. *City of Gold: Tomb and Temple in Ancient Cyprus* (3, 4) assembled a host of important international loans to consider the unique achievements of ancient Cypriot art and to celebrate thirty years of archaeological work on Cyprus led by a Princeton-based team under the direction of our recently retired faculty colleague Professor Willy Childs. In conjunction with the exhibition, Museum staff teamed with Professors Joanna Smith from the Department of Art & Archaeology and Symon Rusinkiewicz from the Department of Computer Science in working with students to produce a video featuring computer animation of a temple in Polis Chrysochous, Cyprus, using data collected by the Princeton archaeology team. *Dancing into Dreams: Maya Vase Painting of the Ik’ Kingdom* (6) brought fascinating new insights to bear on one of the great kingdoms of the ancient Maya, including tantalizing suggestions for how we can now attribute works to individual artists—a task never before thought possible. *Revealing the African Presence in Renaissance Europe* (11) asked us to consider one of the most fruitful periods of cultural production in European history from a new vantage point—and in so doing, brought tremendous critical and scholarly attention to the Museum and to our exhibition partners at the Walters Art Museum.

Other exhibition projects drew particularly from the Museum’s own collections and presented these works in new lights. *Encounters: Conflict, Dialogue, Discovery* (5), developed by Curator of Asian Art Cary Liu in partnership with Juliana Ochs Dweck, one of our two Mellon Fellows, presented more than sixty works from the Museum’s encyclopedic collections along with loaned works from private collections to provoke considerations of the many ways in which cultures and epochs encounter one another. *Root and Branch*, which considered trees and branching forms as both metaphor and a focus of representation, proved to be curator of photography Joel Smith’s last exhibition for Princeton before leaving for a new position at the Morgan Library and Museum. Joel’s successor, Katherine Bussard, joined the staff in April as the new Peter C. Bunnell Curator of Photography, coming to us from the Art Institute of...
our mission. Curtis Scott assumed the duties of associate director for publishing and communications in June 2012, uniting our scholarly and more ephemeral efforts in a single department, for which Curtis’s background at the Clark Art Institute in Williamstown, Massachusetts, offered ideal preparation. And Karen Ohland came to us from the Metropolitan Museum of Art in September 2012 to assume leadership of finance and operations. Three continuing department leaders—Caroline Harris in education, Janet Strohl-Morgan in information and technology, and Nancy Stout in institutional advancement—join them as exceptional colleagues and give us a leadership team that can help us move confidently into the future.

**Animating and Strengthening the Collections**

The Museum’s multiyear, Mellon Foundation–funded project entitled “Activating the Collections” has continued to be a major thrust of our activities, aimed at making deeper, sustained use of the Museum’s reserve collections—the 95% of the collections that are not on public display at any given time. The “Museum Voices” colloquium has brought together faculty, outside scholars, students, and Museum curators under Julie Dweck’s leadership to consider effective ways of presenting and interpreting the collections. In May, one such colloquium was convened to develop concepts for future installations of the Museum’s African holdings and their accompanying interpretive frameworks. Likewise, our efforts to update the display of our collections continue. The galleries of European, American, and modern and contemporary art are now regularly changed over (in whole or in part) several times a year, integrating works on paper and new acquisitions into selections from the collections of paintings, sculpture, and other more durable materials.
We shortly expect to extend the reach of this effort to the lower-level galleries, with subtle improvements to the installation and interpretation of our Asian galleries to come in the 2013–2014 fiscal year, aided by the addition of Zoe Song-Yi Kwok as assistant curator of Asian art in June. The coming year is likewise expected to see the wholesale refurbishment and reinstallation of our galleries of the art of the ancient Americas. Under curator Bryan Just’s exceptional leadership, this project will provide a dramatic new presentation of some of the Museum’s strongest collections, including a reduction of the numbers of works on display in order to focus more attention on the most significant works in the collections, an installation plan that more clearly focuses on our work in South, Central, and North America, as well as wholly new interpretive strategies. Upstairs, in the oldest portion of our facility, the Prints and Drawings Study Room is targeted for refurbishment in early 2014, in order to become a more effective teaching and display space.

The collections have themselves continued to see significant growth, both through gift and through purchase, as enumerated in detail later in this report. The Museum’s renewed strategy of focusing its purchase moneys on works of transformative significance has continued—as has the pace of collections growth. For the fiscal year ending June 30, 2013, we welcomed thirty-two new purchases and eighty-one new gifts of art, representing a wide array of cultures, periods, and media. Selected highlights included an important work of contemporary ceramic art by the Kenyan-born artist Magdalene Odundo; an ancient Greek, black-figure skyphos of exceptional quality and condition showing the symposium of Hermes and Herakles (14); a wonderful portrait by John Trumbull that builds on our already deep holdings in early American portraiture; an Olmec maskette with presence well beyond its diminutive scale (15); a six-panel folding screen by the contemporary Korean artist Her Suyoung; an important early work by the great nineteenth-century French painter Théodore Géricault; important modern and contemporary works by such artists as Lynda Benglis, Claes Oldenburg, Jules Olitski, Bridget Riley, Kurt Schwitters (16), Robert Smithson, and Robert Watts—thus building immeasurably on our holdings in these areas; and rich selections of photographs by Marilyn Bridges, Michael Disfarmer, Ralph Gibson, and Joel Meyerowitz—each following on the Princeton tradition of collecting the works of major photographers in depth.

The Museum has been particularly vigorous this year in relation to campus art initiatives, overseeing the installation on long-term loan in summer 2012 of Ai Weiwei’s Zodiac Heads (17) in front of Robertson Hall, home to the Woodrow Wilson School, as well as leading significant planning efforts for new commissions for the Andlinger Center for Energy and the Environment, designed by Tod Williams and Billie Tsien, for which the leading contemporary sculptor Ursula von Rydingsvard ultimately received a major commission. We have begun to consider multisite commissioning opportunities for the new Lewis Center for the Arts that began construction in spring 2013. The Lewis Center project, which should be completed by fall 2017, is the largest single development in the history of the Princeton campus—larger than the University’s entire original campus of the eighteenth century—and affords tremendous opportunities to once again place important works of art (in this case taking an especially expansive view of media and site) in the path of everyday campus life. Nearer to home, the Museum has developed a complex set of strategies for enlivening its own front plaza, including an exhibition of work by Felix Gonzalez-Torres in fall 2013, the loan of two major “stables,” or monumental outdoor sculptures, by Alexander Calder for winter/spring 2014, and a hoped-for longer-term commission in development as I write. In May, we launched a robust mobile-friendly website devoted to the campus art collection, providing visitors the ability to create their own walking tours and access detailed information ranging from installation photographs to archival documents to audio commentary by curators, conservators, and architects.
Collections stewardship and care has made real strides this year. After years of advocacy and planning, in February 2013 the University Trustees approved the construction of an off-campus fine art storage facility to be built on the University’s Forrestal Campus. Expected to open in 2015, at an investment of $15 million funded from University resources, this facility will initially provide over 10,000 square feet of additional fine art storage in museum-quality conditions, and has been planned for future expansion as collections growth warrants. Coupled with a major upgrade to the current Museum’s fire suppression and detection systems, there will be significant disruptions but also significant investment in our physical plant in the coming months and years. For all of these projects, we owe a tremendous debt of gratitude to the University’s leadership for continuing to invest in the Museum as one of its most precious resources.

In the registrar’s office, Maureen McCormick retired after more than twenty-eight years of dedicated service, and Alexia Hughes was promoted to chief registrar and manager of collection services. She is supported in her efforts by Emily McVeigh, formerly of the Philadelphia Museum of Art, and James Kopp, formerly of the New Britain Museum of Art, both of whom joined the staff as associate registrars. Virginia Pifko and her team continue to make significant progress on identifying, cataloguing, and photographing the more than 80,000 works of art in the Museum’s collections as part of a complete, multiyear inventory in which ultimately every individual object in our care will be handled, photographed, and (re)catalogued. By the close of the 2012–2013 fiscal year, about half of the Museum’s holdings had been newly documented, which means the team is on track to complete its work by the end of June 2015. This project, which is essential to the stewardship of our vast collections and to laying the groundwork for a publicly accessible, fully illustrated collections database, is generously supported by the Office of the Provost and a variety of Museum resources.

Building Audiences for the Future

Our efforts to engage every Princeton student—one of the Museum’s core mandates—continued strongly in fiscal year 2012–2013, operating in ways that are complementary to (rather than oppositional with) those efforts primarily positioning the Museum as a compelling public good. These strategies and programs targeting Princeton students continue to focus on three layers of activity: curricular engagement, co-curricular opportunity, and social experience.

In the curricular arena, curators and other staff—myself included—regularly teach in formalized classroom contexts, both in leading semester-long courses and collaborating with our faculty. We continue to work aggressively to facilitate...
sustained classroom opportunities that build out of the Museum’s collections and exhibitions, particularly through the work of our two Mellon Fellows, Jody Seasonwein (who now begins her final year with us) and Julie Dweck. Although outside the scope of this report, in fall 2013 we expect to host over two hundred precept visits for the study of original works of art in our study-seminar rooms—a record, and an increase of some 500% from only a few years ago. We now regularly must deny requests for precept access to study-seminar rooms for lack of space. This volume of teaching access to the collection, by which we are truly delighted, coupled with increasing faculty use of our collections database, is leading to dramatic increases in requests for access to works of art in our storage areas, which in time will require a significant reconsideration of how we allocate staff time and, indeed, staffing levels.

In the co-curricular arena of structured learning opportunities outside the classroom, our expanded education department, under Caroline Harris’s exceptional leadership, continues to offer an intensive schedule of scholarly lectures, panel discussions, and colloquia; artists’ residencies; film screenings; concerts and theater performances; and regular Late Thursday programs that again have drawn some 10,000 participants in the fourth year of that program. A particularly successful lecture series, developed in conjunction with Dancing into Dreams, included talks by Bryan Just and by two other key leaders in the field, who also participated in Bryan’s seminar on Maya painting. These events were well attended and proved an exemplar of one of the Museum’s programming goals: building a bridge between University-led scholarship and more general audiences.

Our paid internship program both during the academic year and in summer continues to grow in impact (23), with the support of the McCrindle Fund and of the Andrew W. Mellon and Peter Jay Sharp Foundations. We have been able to double the number of students working in applied curatorial and educational areas, including welcoming nine new interns for summer 2013. What is particularly heartening is that more of these interns are providing academic and scholarly contributions of real meaning to the Museum’s work, contributing to installation planning, catalogue content, and interpretive products of various kinds for our galleries, even as they prepare in many cases for future careers in the museums field.

The Museum’s student outreach coordinator, Jessica Popkin, and the Student Advisory Board once again led the charge on the social end of the spectrum. We continue to learn how best to be effective and impactful in the evolving landscape of student social life, offering a combination of old and new programs, including the fourth incarnation of the Nassau Street Sampler in September 2012, which once again welcomed over 2,000 participants; a marvelous program combining visual art, dance, and theater in February 2013 on the occasion of a new collaborative project with the Robert Rauschenberg Foundation; and another student gala (24), organized by the Student Advisory Board, set in an “after hours” format following a Late Thursday.

Our programs targeting community and family audiences continued to find great success, with Family Day in spring 2012 once again setting record attendance of well over 2,000 visitors. Our annual end-of-summer Picnic on the Lawn (25) welcomed over 900 guests and embodied our commitment to bringing diverse communities together, with graduate students, families, University staff, and community members enjoying a brilliant summer evening. It is a particular pleasure to see many of our University colleagues on whose services we rely, be it in finance or public safety, gathering to celebrate a year’s hard work.
Collaboration continues to be an essential element of our programming, with partners ranging from L’Avant-Scène, the French theater workshop, to the Princeton Symphony Orchestra, the Princeton Singers, and the Arts Council of Princeton. We continue to see a multiplier effect through such partnerships, significantly leveraging visibility and growing audiences. For the coming year we are planning especially dynamic programs in partnership with the McCarter Theatre Center, while also sustaining many of our more traditional programs.

Building Awareness and Expanding Access
This year saw many strides in increasing visibility for the Museum, extending the impact of our programs and collections and helping to increase attendance and broaden access. The Museum’s website was wholly reconceptualized by a team of Museum staff working in partnership with Bluespark Labs in North Carolina, and was launched at the beginning of the fall semester, with over 16,500 unique visitors each month. Enhancements such as new feature stories, video streaming, and interactive components present richly layered resources in support of object-based scholarship. Similarly, our social media efforts continue to grow, bringing word of the Museum to burgeoning numbers of individuals and helping them connect more powerfully with “their” Museum. Some 5,000 individuals now receive our biweekly eNewsletter (compared to 2,800 at the end of its first year); our Facebook following grew in the past year from 3,400 to more than 5,600 fans; and the number of individuals following us on Twitter nearly doubled, from 3,800 to more than 5,200.

The Museum continues to develop and refine a marketing strategy that ensures a strong local, regional, national, and international presence through relationship-building, advertising, and media coverage. Banners across the campus (26) and on Nassau Street, featuring highlights of the Museum’s program of temporary exhibitions, help raise awareness of the Museum and its location at the heart of the historic campus. A broader system of campus wayfinding was finally implemented after years of planning and has significantly enhanced public awareness of the campus’s primary public venues—with the Art Museum leading the list on wayfinding elements across campus. Strategic partnerships with organizations on and off campus include the Arts Council of Princeton, McCarter Theatre, the Lewis Center for the Arts, the Princeton Area Arts and Culture Consortium, and the Princeton Symphony Orchestra. At the national level, the Museum promotes its exhibitions and programs in major art monthlies and in the seasonal arts-focused supplements to the New York Times. Highlights of this year’s media coverage included positive reviews of our exhibitions in the national editions of The Economist, the Wall Street Journal, and the New York Times.

Our most essential support groups—the Friends, Partners, and Docents—continue to provide essential volunteer energy, financial resources, and community awareness and engagement (27). Membership in the Friends program has been the focus of a major campaign that began in early 2012, and while we have seen growth in member households of some 20%, overall results remain disappointing given our regional population. Consideration of the best purposes and strategies of the Friends program will be a focus of self-study in fiscal year 2013–2014, including how best to position the Friends program and to lead it in tandem with many other outreach efforts and opportunities for volunteer engagement. We have been heartened that annual income from new and renewing Partners has exceeded last year’s record-breaking year, pointing to growing awareness of a new model of member support—one in which the motivations for joining are driven substantially by philanthropy.

The 2013 Annual Gala (28) set several records, welcoming over 450 guests to the Museum and Prospect House and selling out dinner places three weeks before the event. While I would argue that the Gala’s principal benefit is bringing visibility to the Museum and creating “buzz” surrounding the Museum as an irreplaceable campus and community treasure, the net revenue produced from the Gala also set a record, nearly doubling from the previous year, with proceeds going directly to support the Museum’s exhibitions and public programs. As was true last year, much of the growth in net revenue for the annual gala was attributable to increased alumni support and to the effectiveness of an honorary committee, as well as of the Princeton-based host committee.
Strengthening the Foundation and Preparing for Growth

Even as we hope for and work toward a potential new facilities project that could resolve our longstanding space shortcomings, a number of investments are currently being made in the existing facility and in meeting our near-term needs, which I have touched on above, including the new off-campus art storage facility due to be completed in 2015; renovations to our works on paper study room; and upgrades to our fire detection and suppression systems that are ongoing from now until 2015.

In addition to these investments in our physical plant, with the end of the University’s Aspire campaign in June 2012, we were delighted to surpass the Museum’s original fundraising goal of $33 million with a final total of $45.9 million, thanks to many donors who contributed over the course of the campaign, and in particular several leadership benefactors who made major commitments late in the life of the campaign. In the financial management arena, the finance team continues to collaborate with the University’s Office of Finance and Treasury on a multiyear program to upgrade its many financial systems and tools, with the goal of improved reporting of financial information to support management, compliance, and stewardship.

With the announcement of a transition in University leadership in October 2012 (and ultimately the naming of a new president, our own Chris Eisgruber, in May 2013), we used much of the year to advance three fundamental goals: bringing in significant expendable funds to meet the Museum’s annual needs, especially for exhibitions, publications, and educational programs; identifying the Museum’s post-Aspire needs and securing the Museum’s continuing place as a fundraising priority; and laying the foundation for significant prospective funding needs ahead that would be associated with a future building project. Many of my own personal efforts have focused on cultivating relationships with existing patrons and prospective new benefactors, so that the Museum’s base of support can grow to benefit both annual support and the very significant giving levels that would be needed for a major capital effort.

Benefiting from an energetic infusion of new and visionary University leadership, staff talent, and a management team focused on departmental planning and execution, along with the engagement of so many students and faculty and the support of so many both on campus and around the nation and the world, the Museum is building on its history of success—including over 250 years of collecting at Princeton and 131 years as a formal established museum—to achieve new levels of impact and achievement.

James Christen Steward
Director
“Don’t settle for just ‘ducking in’ for a quick glimpse, but rather, give yourself several hours to meander through the rooms and enjoy some breathtaking pieces that span time, geography, and style. It really is an amazing collection carefully chosen with skill and expertise that will thrill young and old alike...”

—MUSEUM VISITOR FROM SIoux FALLS, SOUTH DAKOTA, VIA TRIPADVISOR
Encounters: Conflict, Dialogue, Discovery (47) Cary Liu, Curator of Asian Art 
July 14–September 23, 2012
At the core of any encounter is a dialogue that can take the form of a chance meeting, an adversarial conflict, or a meeting with unknown others or worlds. What is accepted and familiar in the art and culture of any people at any time is often inconspicuous, hidden in the currents of tradition until there is an encounter with something that is similar yet different. Encounters drew from the arts of Africa, Asia, the Americas, and Europe, spanning ancient to contemporary works, and included media ranging from painting and sculpture to calligraphy, ceramics, and photography.

Dancing into Dreams: Maya Vase Painting of the Ik' Kingdom (48) Bryan R. Just, Peter Jay Sharp, Class of 1993, Curator and Lecturer in the Art of the Ancient Americas 
October 6, 2012–February 17, 2013
Dancing into Dreams offered an intimate glimpse at the exceptionally painted chocolate-drinking cups of a single Maya center located in modern-day Guatemala. Ik' vases are acknowledged particularly for their naturalistic color, whimsical portraiture, skilful rendition of graceful movement, and elegantly fluid calligraphic line. Several Ik' vases were also signed by their painters—a convention attested in the ancient Americas only among the Maya of this region. Complementing our important holdings of Ik' vases with loans of select masterpieces from other museum collections, the exhibition both elucidated the courtly intrigues. masterpieces from other museum collections, the exhibition both elucidated the courtly intrigues. masterpieces from other museum collections, the exhibition both elucidated the courtly intrigues. masterpieces from other museum collections, the exhibition both elucidated the courtly intrigues.

City of Gold: Tomb and Temple in Ancient Cyprus (50) William A. P. Childs, Emeritus Professor of Art & Archaeology, Joanna T. Smith, Department of Art & Archaeology, J. Michael Padgett, Curator of Ancient Art 
October 20, 2012–January 20, 2013
This exhibition explored the history and archaeology of Polis Chrysochous, a town in the Republic of Cyprus that is the site of the ancient city of Marion and its successor city, Arinso. Celebrating the conclusion of more than two decades of excavations at Polis by the Princeton Department of Art and Archaeology, under the direction of Professor William A. P. Childs, City of Gold featured 110 objects lent by the Cyprus Department of Antiquities, the British Museum, and the Musée du Louvre, including splendid gold jewelry and a rare marble statue of a kouros, or nude male youth.

Revealing the African Presence in Renaissance Europe (49) Organized in cooperation with The Walters Art Museum, Baltimore; Joaneath Spicer, The Walters Art Museum; Betsy Rosasco, Research Curator of European Painting and Sculpture
February 16–June 3, 2013
Revealing the African Presence in Renaissance Europe explored the presence of Africans and their descendants in Europe from the late 1400s to the early 1600s and the roles these individuals played in society as reflected in art. Africans living in or visiting Europe during this time included artists, artisans, slaves, and diplomats. The exhibition featured more than sixty-five paintings, sculptures, prints, manuscripts, and printed books by great artists such as Dürer, Bronzino, Pontormo, Van Eyck, and Rubens.

Exhibitions
Picturing Power: Capitalism, Democracy, and American Portraiture
Karl Kusserow, Curator of American Art
March 9–June 30, 2013
The portrait collection of the New York Chamber of Commerce, assembled over a two-hundred-year period, captured with aesthetic and symbolic power the giants of American business to become one of the most significant examples of institutional portraiture in the nation’s history. Approaching the collection from the perspective of its changing function and meaning within and beyond its institutional setting, Picturing Power offered a historically contextualized and analytic “portrait” of how the genre was used by a wealthy and powerful group.

1913: The Year of Modernism
Efthymia Rentzou, Assistant Professor of French and Italian; Calvin Brown, Associate Curator of Prints and Drawings; Johanna Seasonwein, Andrew W. Mellon Curatorial Fellow for Academic Programs
March 23–June 23, 2013
The year 1913 was a pivotal moment in the anniversaries of this watershed year—which saw the arrival of a new form of modern art in the nation’s history. Approaching the collection from the perspective of its changing function and meaning within and beyond its institutional setting, Picturing Power offered a historically contextualized and analytic “portrait” of how the genre was used by a wealthy and powerful group.

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

Dancing into Dreams: Maya Vase Painting of the Ik’ Kingdom
By Bryan Just, with contributions by Christina T. Halperin, Antonia E. Foias, and J. Michael Padgett
Project Editor: Anna Brouwer
Designer: Mike McCarty
Printer: Graphiscom, Verona, Italy

City of Gold: The Archaeology of Polis Chrysochous, Cyprus
By William A. P. Childs, Joanna S. Smith, and J. Michael Padgett
Published October 2012
360 pages, 250 color and 30 black-and-white illustrations
Project Editor: Anna Brouwer
Designer: Mike McCarty
Printer: Graphiscom, Verona, Italy

Dancing into Dreams: Maya Vase Painting of the Ik’ Kingdom
By Bryan Just, with contributions by Christina T. Halperin, Antonia E. Foias, and Sarah Nunberg
Published October 2012
350 pages, 260 color and 32 black-and-white illustrations
Project Editor: Jill Guthrie
Designer: Bruce Campbell
Printer: Brilliant Graphics, Exton, Pennsylvania

Fire and Sand: Ancient Glass in the Princeton University Art Museum
By Anastassios Antonaras
Project Editor: Karl Kusserow
Printer: Brilliant Graphics, Exton, Pennsylvania

City of Gold: The Archaeology of Polis Chrysochous, Cyprus
By William A. P. Childs, Joanna S. Smith, and J. Michael Padgett
Published October 2012
360 pages, 250 color and 30 black-and-white illustrations
Project Editor: Anna Brouwer
Designer: Mike McCarty
Printer: Graphiscom, Verona, Italy

Spanish Drawings in the Princeton University Art Museum
By Lisa A. Banner, with contributions by Jonathan Brown, Robert S. Lubar, and Pierre Rosenberg
Published November 2012
195 pages, 190 color and 12 black-and-white illustrations
Project Editor: Janet Rauscher
Designer: Bruce Campbell
Printer: Brilliant Graphics, Exton, Pennsylvania

Dancing into Dreams: Maya Vase Painting of the Ik’ Kingdom
By Bryan Just, with contributions by Christina T. Halperin, Antonia E. Foias, and Sarah Nunberg
Published December 2012
400 pages, 272 color and 73 black-and-white illustrations
Project Editor: Jill Guthrie
Designer: Bruce Campbell
Printer: Brilliant Graphics, Exton, Pennsylvania

Fire and Sand: Ancient Glass in the Princeton University Art Museum
By Anastassios Antonaras
Published December 2012
400 pages, 272 color and 73 black-and-white illustrations
Project Editor: Jill Guthrie
Designer: Bruce Campbell
Printer: Brilliant Graphics, Exton, Pennsylvania

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

Encounters: Conflict, Dialogue, Discovery
By Cary Liu and Juliana Orts Devrick
Published July 2013
Picturing Power: Capitalism, Democracy, and American Portraiture
By Karl Kusserow
Published March 2013
Nineteenth-Century City Views
by Williams James Bennett
By Karl Kusserow
Published May 2013

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.
Acquisitions

American Art


Ancient, Byzantine, and Islamic Art

Cyproite, Archaic, ca. 800 B.C.: Head of a woman or priestess: Terracotta, h. 18.4 cm, w. 13.0 cm, d. 8.4 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund by exchange, and the Classical Purchase Fund, in honor of William A. P. Childs, Professor of Art and Archaeology, Emeritus (2013-109)

Greco, Atik, attributed to the Theinius Painter, ca. 490 B.C.: Black-figure skyphos: symposium of Heremes and Heralides: Ceramic, h. 34.2 cm, diam. 28.1 cm, width with handles 36.5 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund by exchange, and the Fowler McCormick Class of 1931 Fund, Class of 1921, Fund (2013-110)

Roman Imperial to Late Antique, Levant, late 3rd–4th century A.D. (5). Battle: Terracotta light blue glass, h. 12.5 cm, diam. 11.5 cm, diam. base 6.5 cm. Museum Collection (2013-111)

Roman Imperial, probably from Italy, late 1st century A.D.–early 2nd century A.D.: Fragment of a bowl: Translucent amber-colored glass, opaque blue and white glass, prms. h. 5 cm, w. 11.7 cm, d. 3.7 cm. Museum Collection (2013-112)

Art of the Ancient Americas

Alaska, St. Lawrence Island, Punuk, ca. A.D. 800–1200: Female head with tattoos: Walrus ivory, h. 8 cm, w. 5 cm, d. 5 cm. Gift of Stephanie T. Bembenek (2013-113)


African Art


Ibrahim Tita Mbisou, Cameroons: Ndum mandu, mid-20th century: Pen and black ink, colored crayon, and graphite on beige wove paper, 64 x 49.5 cm. Museum purchase, Laura P. Hall Memorial Fund (2013-114)

Miilun artist, Democratic Republic of the Congo, Kivu Kongo River Basin: Woman’s skirt, before 1912: Raffia palm fiber, 74.3 x 113 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-119)

Asian Art


Chinese, Modern period, 1910–present: James L. Coe Workshop: Ceramic musician with rattle, copy of Western Wei dynasty, wall painting from Cave 249, Mogao Caves, Dunhuang, Gansu province, 1938–65, ink and color on paper, 76.4 x 52.5 cm. Gift of Lucy L. Lo (2012-116)

Chinese, Modern period, 1910–present: James L. Coe Workshop: Ceramic musician with rattle, copy of Western Wei dynasty, wall painting from Cave 249, Mogao Caves, Dunhuang, Gansu province, 1938–65, ink and color on paper, 76.4 x 52.5 cm. Gift of Lucy L. Lo (2012-116)

Chinese, Modern period, 1930–present: James L. Coe Workshop: Landscape, copy of High Tang dynasty wall painting from Cave 249, Mogao Caves, Dunhuang, Gansu province, 1938–65, ink and color on paper, 41.4 x 51.3 cm. Gift of Lucy L. Lo (2012-117)

Chinese, Modern period, 1930–present: James L. Coe Workshop: Landscape, copy of High Tang dynasty wall painting from Cave 249, Mogao Caves, Dunhuang, Gansu province, 1938–65, ink and color on paper, 41.4 x 51.3 cm. Gift of Lucy L. Lo (2012-117)

Chinese, Modern period, 1930–present: James L. Coe Workshop: Landscape, copy of High Tang dynasty wall painting from Cave 249, Mogao Caves, Dunhuang, Gansu province, 1938–65, ink and color on paper, 41.4 x 51.3 cm. Gift of Lucy L. Lo (2012-117)

Chinese, Modern period, 1930–present: James L. Coe Workshop: Landscape, copy of High Tang dynasty wall painting from Cave 249, Mogao Caves, Dunhuang, Gansu province, 1938–65, ink and color on paper, 41.4 x 51.3 cm. Gift of Lucy L. Lo (2012-117)

Chinese, Modern period, 1930–present: James L. Coe Workshop: Landscape, copy of High Tang dynasty wall painting from Cave 249, Mogao Caves, Dunhuang, Gansu province, 1938–65, ink and color on paper, 41.4 x 51.3 cm. Gift of Lucy L. Lo (2012-117)

Indian, Jaipur; Rajasthan: Mina Lati, ca. 1895. Opaque watercolor and gilt on paper, 35.3 x 25.9 cm. Museum purchase, Fowler McCormick, Class of 1911, Fund (2012-32) (68)


Lynda Benglis, American, born 1943. Omnicron, 1972. Mylar sparkles, fake gemstones, and Sculptophet on plastic, cotton batting, and aluminum, 197.5 x 90.4 x 46.8 cm. Museum purchase, Fowler McCormick, Class of 1911, Fund (2013-10)


Lynda Benglis, American, born 1943. Omnicron, 1972. Mylar sparkles, fake gemstones, and Sculptophet on plastic, cotton batting, and aluminum, 197.5 x 90.4 x 46.8 cm. Museum purchase, Fowler McCormick, Class of 1911, Fund (2013-10)


Lynda Benglis, American, born 1943. Omnicron, 1972. Mylar sparkles, fake gemstones, and Sculptophet on plastic, cotton batting, and aluminum, 197.5 x 90.4 x 46.8 cm. Museum purchase, Fowler McCormick, Class of 1911, Fund (2013-10)


European Art

Louis Édouard Carraud, French, 1855–1932. Scène de Misère. Oil on board, 31 x 68.5 x 5.4 cm. Princeton University, gift of the H. Davies Family (PPR96)


Photography

Marilou Bridges, American, born 1948: White City, Keno, Nevada, 1974. Gelatin silver print, 36 x 44.2 cm (image); 45.6 x 54.1 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-120).

Ralph Gibson, American, born 1939: Untitled, San Francisco, 1981. Archival pigment print, 48.6 x 32.2 cm (image); 50.5 x 34.3 cm (sheet). Gift of Alf L. Bush (2012-106).

Douglas Kent Hall, American, 1931–2008: Dusk, Death Head Palms, 1980–82. Gelatin silver print, 40.9 x 32.1 cm (image); 50.5 x 40.1 cm (sheet). Gift of Alf L. Bush (2012-103).


Peter Hujar, American, 1934–1987: Still Life, 2000. Archival pigment print, 40 x 38.2 cm (image); 50.7 x 40.5 cm (sheet). Gift of James Welling (2012-146).


Larry Sultan, American, 1952–2009. Day at Night, Mission Hills, from the series The Kitchen, 1989. Chromogenic print, 45.4 x 32.2 cm (image); 50.5 x 41.6 cm (sheet). Gift of Mr. & Mrs. Douglas R. Nickel, Graduate School Class of 1959, and Mrs. Corinna L. Stiepky (2015-10).


Prints and Drawings


Larry Sultan, American, 1952–2009. Day at Night, Mission Hills, from the series The Kitchen, 1989. Chromogenic print, 45.4 x 32.2 cm (image); 50.5 x 41.6 cm (sheet). Gift of Mr. & Mrs. Douglas R. Nickel, Graduate School Class of 1959, and Mrs. Corinna L. Stiepky (2015-10).


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Prints and Drawings


**Loans from the Collections**

Re-Inventing Tokyo: Japan’s Largest City in the Artistic Imagination
Miai Art Museum, Amherst, Massachusetts
August 29–December 30, 2012

Japanese, Meiji period, 1868–1912, Kabayama Kiyoshika, Landscape. The Great Wave at Ryogoku Bridge. Hanging scroll; ink, color, and gold on silk; 186 by 91.8 by 14.6 cm (mounted). Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-12).

Art Collecting on a Global Scale: Non-Western Objects from the William Randolph Hearst Archive
Hillwood Art Museum, Long Island University, Brooklyn, New York
September 10–November 10, 2012

**Loans**

Alabaster (calcite), l. 28.9 cm, w. 5.8 cm, d. 2.2 cm. Museum purchase (1941-25).

Chimu, North Coast, Peru, Late Intermediate, a.d. 1000–1400. Flask, Greyware ceramic, h. 20 cm, diam. 22.2 cm. Museum purchase (1941-2).

Angots and Tomboys: Girlishhood in 19th Century American Art
Novartis Museum, Newark, New Jersey

The Memphis Brooks Museum of Art, Memphis, Tennessee
February 16–May 26, 2013

Crystal Bridges Museum of American Art, Bentonville, Arkansas
June 29–September 30, 2013

Attributed to Ammi Phillips, American, 1788–1866. Girl in Pink, ca. 1832. Oil on canvas, 53.7 x 52.8 cm. Gift of Edward Duft Balken, Class of 1959. (y1982-27)


Nasca, South Coast, Peru, Early Intermediate, a.d. 400–650. Spout vessel,4/5 in the form of a bird. Ceramic with polychrome slip, h. 8.9 cm, w. 15.3 cm, d. 8.1 cm. Museum purchase (1945-3-7-21).

Nasca, South Coast, Peru, Early Intermediate, a.d. 400–650. Small polychrome vessel. Brownish ceramic; light brown slip on bottom and interior; dark brown on neck; painted ornament in red, white, orange, and yellow, h. 21 cm, diam. 8.8 cm. Museum purchase (1945-3).

Maschka, North Coast, Peru, Early Intermediate, a.d. 900–1100. Stirrup-spout vessel in the form of a feline. Ceramic with red slip, h. 19.8 cm, w. 23.2 cm, d. 13.8 cm. Museum purchase (1941-25).

Chimu, North Coast, Peru, Late Intermediate, a.d. 1000–1400. Jar with strap spout. Burnished black ceramic, h. 15.4 cm, w. 20.2 cm, d. 14.4 cm. Museum purchase (1941-27).

Middle Kingdom, Egyptian: Daggar, 2050–1641 b.c. Copper, rhomb, and Egyptian alabaster (calcite). l. 18.9 cm, w. 5.8 cm, d. 3.2 cm. Museum purchase (1941-20).

Aster, Modern: Page/Fragment from a codex depicting Tlaloc. Coarce, fibrous cloth with cream-colored fibers; both sides painted with black, red, yellow, turquoise blue, and green, h. 30 cm, w. 18 cm. Museum purchase (1942-22).

Chimu, North Coast, Peru, Late Intermediate, a.d. 1000–1400. Flask, Greyware ceramic, h. 20 cm, diam. 22.2 cm. Museum purchase (1941-25).

Gertrude Kaesbier, American, 1872–1954. Blessed Art Thou Among Women, 1893. Platinum print, 24.3 x 18.7 cm. The Clarence H. White Collection, assembled and organized by Professor Clarence H. White Jr., and given in memory of Lewis F. White, Dr. Maynard P. White Sr., and Clarence H. White Jr., the sons of Clarence H. White Sr and Jane Felix White (CHW X98-152).

From Van Gogh to FaceTime: Self-Portraits in the 19th and 20th Centuries
Louisiana Museum of Modern Art, Humlebæk, Denmark


Chaim Soutine Fonds du chateau Musée de l’Orangerie, Paris
October 2, 2012–January 22, 2013

Othon Sozinet, Russian, active in France, 1853–1903. Self-Portrait, ca. 1898. Oil on canvas, 54 x 45.7 cm. Lenti by the Henry and Rear White Mont Collection.

Revealing the African Presence in Renaissance Europe
The Walters Art Museum, Baltimore
October 14, 2012–January 30, 2013

Princeton University Art Museum
February 16–June 9, 2013

Workshop of Gerard David, Netherlandish, ca. 1460–1523. Adoration of the Magi, ca. 1514. Oil on wood panel, 64.2 x 82 cm. Museum purchase (1973-32-41).


Framing women’s presence in the 20th and 21st Centuries
From Van Gogh to FaceTime: Self-Portraits in the 19th and 20th Centuries
The Hudson and Thames: Robert Havell and the Panoramic River
Hudson River Museum, Yonkers, New York
February 2–May 19, 2013


The Hudson and Thames: Robert Havell and the Panoramic River
Hudson River Museum, Yonkers, New York
February 2–May 19, 2013


Wari: Lords of the Ancient Andes
The Cleveland Museum of Art
October 12, 2012–January 6, 2013

Fort Lauderdale Museum of Art
February 16–May 19, 2013

Kimball Art Museum, Fort Worth, Texas
June 16–September 8, 2013

Middle Horizon, Wari, a.d. 200–1000. Ornament for headdress. Silver, h. 7.8 cm, w. 10 cm. Gift of Leonard H. Bennett Jr., Class of 1959 (1980-27).

Middle Horizon, Wari, a.d. 200–1000. Ornament for headdress. Silver, h. 7.8 cm, w. 10 cm. Gift of Leonard H. Bennett Jr., Class of 1959 (1980-27).

Middle Horizon, Wari, a.d. 200–1000. Ornament for headdress. Silver, h. 7.8 cm, w. 10 cm. Gift of Leonard H. Bennett Jr., Class of 1959 (1980-27).

Middle Horizon, Wari, a.d. 800–1000. Diamond-shaped textile with headdresses. Cotton with headdresses, h. 8 cm, w. 6.5 cm. Anonymous gift (1980-112).

Middle Horizon, Wari, a.d. 800–1000. Diamond-shaped textile with headdresses. Cotton with headdresses, h. 8 cm, w. 6.5 cm. Anonymous gift (1980-112).

Middle Horizon, Wari, a.d. 800–1000. Diamond-shaped textile with headdresses. Cotton with headdresses, h. 8 cm, w. 6.5 cm. Anonymous gift (1980-112).

Middle Horizon, Wari, a.d. 800–1000. Diamond-shaped textile with headdresses. Cotton with headdresses, h. 8 cm, w. 6.5 cm. Anonymous gift (1980-112).

Paolo Veronese: Vase Master of Renaissance Venice
John and Mable Ringling Museum of Art, Sarasota, Florida
December 6, 2012–April 14, 2013

Paolo Veronese, Italian, 1528–1588. St. Herculianus Visited by an Angel. Brush and iron gall ink over black chalk, with traces of white chalk, on blue laid paper, 35.9 x 25.8 cm. Gift of Frank Jewett Mather Jr. (1944-6-481).


Chagall: Modern Master
Tate Liverpool
June 8–October 6, 2013


Chagall: Modern Master
Tate Liverpool
June 8–October 6, 2013


Chagall: Modern Master
Tate Liverpool
June 8–October 6, 2013


“And this, of course, is the real coup of Encounters: it poses itself as a discrete exhibition dispersed throughout the museum, but it really engages all the objects in the collection—and you, the viewer, as well. Everything, within this framework, becomes an encounter.”

—MARtha SCHWEnDEnEr, THE NEW YORK TIMES
Educational Programs and Special Events

Late Thursdays

Encounters Film Series
To celebrate the exhibition Encounters: Conflict, Dialogue, Discovery, our summer film series featured movies that explore cultural and personal encounters.

July 12, 2012: Close Encounters of the Third Kind
director: Steven Spielberg
August 2, 2012: The Social Network
director: David Fincher
September 13, 2012: The Social Network
director: David Fincher

A Journey Through Time: A Summer Celebration
July 19, 2012
An opening party for the summer exhibitions Root & Branch and Encounters

Picnic on the Lawn
August 2, 2012
A celebration of the end of summer with live music, games, prizes, and classic American refreshments.

Nassau Street Sampler
September 19, 2012
To celebrate the beginning of the fall semester, the Museum welcomed members of the campus and community to our fourth annual Nassau Street Sampler.

Traveling the Silk Road/Princeton ArtWalk
October 4, 2012
The Princeton ArtWalk allows visitors to discover the lively downtown arts community of Princeton. Visitors celebrated the special exhibition The Fertile Crescent.

Late Thursday

Dancing into Dreams Lecture Series
Campaigns of Clay and Caucus: Sociopolitical and Artistic Inferences of Classic Maya Feasting Pottery
October 11, 2012
Dane Remis-Budet, Museum of Fine Arts, Boston, and the Smithsonian Institution

Slips, Arcs, and Sips: Situation Vase Painting in Ancient Maya Art History
October 25, 2012
Bryan R. Just, Peter Jay Sharp, Class of 1973, Curator and Lecturer in the Art of the Ancient Americas

The Courtly Art of Maya Painters
November 8, 2012
Mary E. Miller, Class of 1973, Dean, Yale College, and Sterling Professor of Art, Yale University

Gallery Talk: Materials and Format in Japanese Art
October 18, 2012
Wayne Chiong, graduate student in the Department of Art and Archaeology

Student Gala: The End of the World
November 29, 2012
The Museum’s Student Advisory Board organized the annual student gala around the theme of the end of the Mayan calendar.

Annual University Staff Winter Open House
January 31, 2013

L. Vincent by Robert Fagles
February 7, 2013
Attendees discovered poetry by one of Princeton’s most beloved professors.

Spheres of Influence: Metz Cunningham and Robert Rauschenberg
February 14, 2013
The Princeton University Art Museum and the Program in Dance at the Lewis Center for the Arts collaborated on an evening of dance and discussion inspired by the artistic collaboration between Robert Rauschenberg and Merce Cunningham.

The African Presence/Princeton ArtWalk
March 3, 2013
The evening celebrated the special exhibition Revealing the African Presence in Renaissance Europe.

Inspiration Night
April 4, 2013
An evening of performances and other surprises inspired by the Museum’s collections, sponsored by the Student Advisory Board.

Lecture and Book Signing: Portraitures: Love, Use, and Disuse, at the New York Chamber of Commerce and Beyond
April 8, 2013
Karl Kusserow, curator of American art, discussed the ways in which portraiture was used by wealthy and powerful leaders of American commerce to fashion an identity that promoted their corporate, civic, and ideological agendas.

A Painted World
April 11, 2013
Join Michael Sprut, James A. Murnaghan Curator of Renaissance and Baroque Art at the Walters Art Museum and curator of the exhibition Revealing the African Presence in Renaissance Europe.

Fall Celebration Keynote Lecture: How Vivid Is the Joy in Strangehess
October 20, 2012
William A. P. Childs, professor emeritus in the Department of Art and Archaeology, delivered the keynote lecture for the opening of City of Gold. A reception after the lecture celebrated the opening of both City of Gold and Dancing into Dreams.

The Princeton Singers
November 3–4, 2012
Dancing into Dreams inspired the Princeton Singers.

Exhibition Opening and Concert: Ornament of the World
February 16, 2013
The Art Museum celebrated the opening of Revealing the African Presence in Renaissance Europe with a concert by the Princeton Singers.

L’Avant-Scène: The French Theater Workshop
February 20–25, 2013
Pierre Corneille’s Le Cid

April 19, 2013
Guillaume Apollinaire’s Les Mamelles de Tirésias, presented in conjunction with Collège International sur le Surréalisme et l’exhibition 1931: The Year of Modernism

Student Gala: The End of the World
November 29, 2012
The evening celebrated the special exhibition Revealing the African Presence in Renaissance Europe.

Inspiration Night
April 4, 2013
An evening of performances and other surprises inspired by the Museum’s collections, sponsored by the Student Advisory Board.

The Lady in Gold: The Tale of the Theft and Recovery of Gustav Klimt’s Portrait of Adele Bloch-Bauer
October 16, 2012
A lecture presented by Anne-Marie O’Connor, veteran foreign correspondent and culture writer. Cosponsored by the Center for Arts and Cultural Policy Research, Woodrow Wilson School.

Emerg! Global Bazaar
December 3, 2012
Organized by the Princeton University student organization Emerg!, the global bazaar allows students and community members to showcase and sell products from all over the world, raising funds and awareness for their causes.

Special Preview Screening of A Painted World
February 15, 2013
A special preview screening of a feature film presented by the Center for Arts and Cultural Policy Research. The screening was followed by a panel discussion on the cultural, artistic, and political significance and implications of the film’s theme.

Sustainable Fashion Showcase
April 13, 2013
A showcase organized by the Princeton University’s Sustainable Fashion Initiative (SFI) and cosponsored by the Advisory Board.

Queen with a Cane: A Princess and a Queen’s Tale for a New Millennium
April 26, 2013
An evening of performances and discussion inspired by the artistic collaborations between Robert Rauschenberg and Merce Cunningham.

Dancing into Dreams
November 3–4, 2012
Dancing into Dreams inspired the Princeton Singers.

Exhibition Opening and Concert: Ornament of the World
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The Art Museum celebrated the opening of Revealing the African Presence in Renaissance Europe with a concert by the Princeton Singers.

L’Avant-Scène: The French Theater Workshop
February 20–25, 2013
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April 19, 2013
Guillaume Apollinaire’s Les Mamelles de Tirésias, presented in conjunction with Collège International sur le Surréalisme and the exhibition 1931: The Year of Modernism

Special Events

Art, Democracy, Human Rights
October 16, 2012
Haskell Curator of Modern and Contemporary Art Kelly Baum led a panel discussion in conjunction with the installation of Ai Weiwei’s Zodiac Heads. Cosponsored by the Center for Arts and Cultural Policy Research, Woodrow Wilson School.

Panel Discussion: Revealing the African Presence
April 19, 2013
Princeton faculty discussed the Museum’s spring exhibition.

Graduate Student Trivia Night
Princeton ArtWalk
May 2, 2013

FILMS
June 13, 2012: Serpico (1973)
director: Sidney Lumet
director: John Landis

These films were shown in conjunction with the special exhibition Acting Power.
Gallery Talks
October 5–December 14, 2012
February 15–May 17, 2013
Afternoon talks given by curators, scholars, docents, faculty, and graduate students are held in the Museum galleries.

Family Programs

Festival of Music and Art: Asian Adventures
October 6, 2012
Families were invited on an afternoon journey to Asia, without leaving Princeton, at the second annual Festival of Music and Art, organized in collaboration with the Princeton Symphony Orchestra.

Homeschool Week at the Princeton University Art Museum
January 15–18, 2013
Each day, families were invited to study a different area of the Art Museum and create a related craft.

Learning to Look
April 27, 2013
In honor of Slow Art Day, the Museum invited families and community members to spend time looking at and discussing works of art. Children created masterpieces of their own, inspired by the works they saw.

Artful Adventures
This series of self-guided tours and activities is available to families at all times. Children pick up a Passport to Adventure at the information desk and choose one of ten Artful Adventures activity guide booklets. After completing their gallery adventure, they return to the information desk to collect stickers for their passports.

Family Day: Celebrations Around the World
May 18, 2013

Operating Income and Expense

<table>
<thead>
<tr>
<th>Income</th>
<th>FY13 Actual</th>
<th>Expense</th>
<th>FY13 Actual</th>
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<td>Grand Total</td>
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</table>

- **Endowment Income**: 44%
- **Collections & Exhibitions**: 30%
- **University Support**: 8%
- **Support from University Departments**: 5%
- **Publishing & Communications**: 4%
- **Education**: 4%
- **Institutional Advancement**: 4%
- **Information & Technology**: 5%
- **Earned/Other Income**: 5%
- **Individual Contributions**: 5%
- **Foundation/Corporate/Government Grants**: 19%
- **Total Income**: 57%
- **Total Expense**: 43%
48

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