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Princeton University Art Museum
Annual Report 2018–2019
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Annual Report
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The past year proved an important inflection point for the Museum as we made substantial progress toward a new building, continued to produce innovative exhibitions and publications that expanded the Museum’s role as a leader in the arts and humanities, advanced our commitment to diversity and inclusion, and continued efforts toward the goal that has been at the heart of the Museum’s mission from its earliest days, making Princeton University’s art collections an instrument for bringing communities together. Once displayed in what is now the Faculty Room in Nassau Hall, the University’s early art collections were both a way of bringing the world—from art history to natural history—to Princeton students and a resource for the wider public. When the modern-day Museum (originally known as the Museum of Historic Art) was established in 1882 and a purpose-built facility constructed for it, that tradition of uniting academic service with community access continued, even if the emphasis long rested on the former rather than the latter. Today’s Museum is one in which we continue to blend an abiding commitment to scholarship and deep student engagement with a dedication to making the experience of great art accessible to all.

Many of the Princeton University Art Museum’s initiatives this year have formed a constellation around the theme of bringing together communities, including those of our University students, faculty, and alumni, our neighbors, and even publics around the world. With exhibitions that seek to engage multiple constituencies simultaneously and bring the University’s scholarship to wide audiences, I am constantly reminded of the values of being this kind of meeting ground and point of intersection—whether in seeing how research-driven exhibitions affect the wider community or the ways in which students benefit from their exposure to service learning and community engagement.

Building for the Future
Underpinning our efforts to create a new Museum is the opportunity to provide a platform for collections that are among the finest on any university campus; to unite scholarship and accessibility; and to act simultaneously as a university hub for the humanities, a town square built around the greatest of the world’s visual traditions, and a gateway to the scholarship of one of the world’s preeminent universities. This year saw critical steps taken to achieve this goal, most notably in the appointment of Sir David Adjaye and his team at Adjaye Associates, in partnership with Cooper Robertson, as executive architects, to design a museum building that will serve the needs of coming generations.

In the fall of 2018, we embarked on the study phase of building design. During this time, the architects partnered with Museum staff and Princeton’s Office of Capital Projects to survey and assess the existing conditions and uses of the building and site. With this data gathered, we reaffirmed our strategic goals for the project, and convened
dozens of meetings with Museum stakeholders—including staff, faculty, students, volunteers, and other campus partners—to understand the Museum’s current and future space and programming needs, accounting for anticipated growth in programming, annual attendance, and student and faculty use of the collections. Growing out of these conversations was a picture of the space needs for a future museum building, which informed the development of preliminary concepts.

As concept design proceeded, the team worked to shape a museum for the future even as it builds on the legacies of the past, maintaining characteristics or attributes that are beloved in our current facility, including our location at the heart of the campus, the intimacy of experiences in our galleries, and our ability to serve as a site for research and innovation and as a hub of campus life. The deeper we proceed into design with Sir David and his team, the more I see opportunities to grow and reshape what it is to be a leadership academic museum for the twenty-first century. We hope to be able to share with you a final design in the spring of 2020.

Even as we face the disruption necessary to create a new museum facility, let me reassure you that the current museum building will be open, active, and fully functional until early 2021, and that one of our highest priorities is to remain not only operational but also impactful during construction. We are already working to shape the infrastructure and programs needed to remain vital during those years, including operating one or more satellite venues in Princeton and organizing as many as five exhibitions drawn from the collections that will travel while we are under construction.
To this end, we took an important step with the restoration of historic Bainbridge House (3, 32) on Nassau Street, a significant project of this past fiscal year that was completed in September 2019. Dating to 1766 and thus one of the oldest buildings in Princeton, Bainbridge House has a fascinating history, having served variously as housing for members of the Continental Congress in 1783 (and later for Princeton students), as the Princeton Public Library, and, most recently, as the home of the Historical Society of Princeton. During construction, fencing and scaffolding covered the exterior as re-roofing and repointing of the brick facade took place and a new entry plaza of bluestone pavers was installed, while in the interior asbestos was removed, walls rebuilt, and the original woodwork painstakingly removed, restored, and reinstalled. Custom, historically appropriate windows were fabricated and installed, helping to ensure the suitability of the ground-floor rooms as galleries to be devoted to the work of emerging contemporary artists. In these new galleries, in what we are calling Art@Bainbridge, we anticipate mounting three to four exhibitions each year; for the inaugural year, we will focus on themes of home, shelter, and the domestic, in keeping with the building’s beginnings as a residence.

As a further step in our efforts to reach into the community and to prepare for future construction, we initiated plans to open a satellite of the much-loved Museum Store, which opened in late fall 2019. This new space will allow us to offer a unique product line highlighting regional artisanal makers in an easily accessible downtown location. Art@Bainbridge and the new Museum Store, however, are only two among many community engagement and outreach efforts. Many of the Museum’s curators and leaders sustain an extensive program of lecturing throughout the community and, indeed, across the country and around the world. My own involvements have included service as a trustee at McCarter Theatre, the Drumthwacket Foundation (just concluded), and the Princeton Merchants Association, for which I will be leading the effort to develop a tourism plan centered on downtown Princeton.

**Innovative Exhibitions**

Leading the roster of this year’s exhibitions program was *Frank Stella Unbound: Literature and Printmaking* (May 19–September 23, 2018) (4, 41), which featured forty-one prints by the Princeton alumnus, Class of 1958, alongside their literary catalysts. Organized by Haskell Curator of Modern and Contemporary Art Mitra Abbaspour and Associate Curator of Prints and Drawings Calvin Brown (who retired this fall), it was the first exhibition to focus exclusively on the vital role that world poetry and fiction played in Stella’s powerful exploration of the print medium. Renowned for his career-long innovations in abstraction in a variety of media, in addition to his early minimalist work from the late 1950s and 1960s and his later efforts to disrupt the accepted norms of painting, Stella also made
groundbreaking achievements in the print medium, combining printmaking processes, mining new sources for imagery, and expanding the technical capacity of the printing press. Frank Stella Unbound focused on a revolutionary period in the artist’s printmaking career, between 1984 and 1999, when he executed four ambitious print series, each of which was named after a distinct literary work. The exhibition was accompanied by a richly illustrated 112-page catalogue, and later traveled to the Museum of Contemporary Art in Jacksonville, Florida (October 6, 2018–January 13, 2019).

Also on view in the summer of 2018 was Picturing Protest (May 26–October 14, 2018), organized by Juliana Dweck, then the Museum’s Mellon Curator of Academic Engagement and recently appointed our inaugural Chief Curator. This exhibition examined the visual framing of political demonstrations around the country and on Princeton’s campus during the pivotal years surrounding 1968. As protests gave material form to First Amendment freedoms—religion, speech, press, assembly, and petition—photographers transformed the visibility of collective action, much of it led by students. Fifty years after the watershed events of 1968, the images chosen for display document the protests’ choreography, whether procession, sit-in, or violent clash, while also capturing the protestors’ gestures, with hands signaling anguish, self-defense, or solidarity. At a time when the coverage and circulation of news media were rapidly expanding, many of these photographs became icons of social struggle, fundamentally changing the ways people visualized the United States; five decades later, they continue to do this work.

The Museum’s primary fall exhibition, Nature’s Nation: American Art and Environment (5), embodied the Museum’s commitment to leadership in the arts and
humanities by generating and presenting an innovative show of exceptional timeliness. After years of research and planning, Karl Kusserow, the John Wilmerding Curator of American Art, along with cocurator Alan Braddock, the Ralph H. Wark Associate Professor of Art History and American Studies at William & Mary, presented this landmark exhibition that brought together more than 120 works from a wide range of genres and historical contexts. From colonial furniture to the art of Jeffersonian natural science, from Hudson River landscape painting to Native American basketry, from Dust Bowl regionalism to modernist abstraction and postwar environmental activism, the assembled objects highlighted the evolving ecological implications of subjects and contexts of creation as well as artistic materials and techniques. Exemplifying the Museum’s commitment to engaged scholarship, the exhibition resulted in a major reinterpretation of American art that examined both iconic masterpieces and rarely seen objects through a lens uniting art-historical interpretation with environmental history, scientific analysis, and the dynamic field of ecocriticism. After its premiere at Princeton (October 13, 2018–January 6, 2019), the show traveled to the Peabody Essex Museum in Salem, Massachusetts (February 2–May 5, 2019), and the Crystal Bridges Museum of American Art in Bentonville, Arkansas (May 25–September 9, 2019). The exhibition received extensive critical coverage and strong attendance at each venue, while its groundbreaking 448-page catalogue received a PROSE Award as the year’s best exhibition catalogue from the Association of American Publishers and an Award for Excellence from the Association of Art Museum Curators as the best exhibition catalogue of the year for an organization with an operating budget between $15 million and $30 million.

_Picturing Place in Japan_ (October 20, 2018–February 24, 2019) (6)—organized by Andrew Watsky, Professor of Japanese Art and Archaeology at Princeton, and Caitlin Karyadi,
a Princeton PhD candidate, along with Cary Liu, Nancy and Peter Lee Curator of Asian Art—explored representations of place as a dominant subject of Japanese painting throughout history. Sometimes these scenes evoke the topography of an actual location, but often the place depicted was imagined or based primarily on past images. Featuring a number of significant loans from the Gitter-Yelen Collection assembled by Dr. Kurt Gitter and Alice Yelen Gitter, along with past Museum acquisitions from that collection and works drawn from the holdings of Princeton’s Marquand Library, *Picturing Place in Japan* took viewers on a journey through space and time. The exhibition included forty paintings, prints, books, and photographs, dating from the sixteenth to the twenty-first century, that collectively explored the varied meanings of place to Japanese artistic practice over these epochs. The exhibition was accompanied by a beautifully illustrated brochure, which received a first-place design award from the American Alliance of Museums.

Early in 2019, the Museum presented *Gainsborough’s Family Album* (February 23–June 9, 2019) (7), which attracted strong attendance and significant press coverage, including a review in the *Wall Street Journal*. Organized in association with the National Portrait Gallery, London, the exhibition highlighted the work of the eighteenth-century painter Thomas Gainsborough, who rose to become one of the most fashionable artists of his time in Britain. While he relied on commissioned portraits of aristocrats and even royalty to make his living as a painter of both artistic and social ambition, he professed to dislike portraits—and yet he created more images of his family than any other artist before him. In turning to his family—his wife, father, sisters, and even servants and pets, but most importantly his daughters as they grew—Gainsborough left a legacy that is both poignant and remarkably modern for its time. Gathering nearly fifty such images
for the first time in history, *Gainsborough’s Family Album* offered insights into the artist’s family life and sometimes-complicated personality as well as into wider questions of domesticity, marriage, parenthood, and family values at the birth of the modern age. In so doing, it revealed a preoccupation that continues in the hands of other artists to this day, a legacy that was explored in a companion installation, *Confronting Childhood* (February 2–June 9, 2019) (8), for which I had the privilege of selecting objects from the Museum’s extensive holdings in this area. The display considered the complex realities of childhood and family life in the modern world and sought to forge connections for Museum visitors with ideas whose origins could be found in Gainsborough’s Britain. Spanning more than 150 years, the exhibition afforded glimpses of children and their families through the vantage points of painting and primarily photography by artists such as Diane Arbus, Ruth Bernhard, Lewis Carroll, Lewis Hine, Dorothea Lange, Sally Mann, and Clarence White.

In the spring, the Museum opened its first entirely bilingual English and Spanish exhibition, *Miracles on the Border: Retablos of Mexican Migrants to the United States* (March 16–July 7, 2019), organized by Juliana Dweck, presented a landmark private collection of small-scale folk paintings dedicated to Christ, the Virgin, or saints to commemorate a miraculous event. The retablos on view—spanning the entirety of the twentieth century—were offered by Mexican migrants and their families to commemo-rate the dangers of crossing the border and living in the United States, particularly in the early decades of the twentieth century. Filled with emotive detail, they eloquently express subjects of greatest concern to the migrants, such as the difficulty of finding work or falling sick in a foreign land, and the relief of returning home. Usually commis-sioned from local artists working anonymously, retablos feature a narrative that is both
written and pictorial. The exhibition continued the Museum’s investigation of questions of migration that had begun the previous year and was offered in partnership with Princeton’s Migration Lab, a campus cross-disciplinary research community that examines contemporary migration issues.

Expanding the Collections

Objects and object-based teaching remain at the heart of everything we do, with the Museum’s globe-spanning collections serving as a springboard for programming and indeed acting as the catalyst for the majority of our exhibitions. The Museum’s collecting activities thus remain a critical component of our mission, now adapted to place a particular emphasis on acquisitions that represent diverse voices, cultures, and traditions that can promote dialogue among our audiences and better support today’s teaching needs. This year’s efforts are recounted in list form later in this report, but here I’d like to bring out a few particularly noteworthy examples.

Enlarging the Museum’s collection of work by women artists has long been a goal for our acquisitions program, and we made several strides forward in that regard this year. In December, the Museum received an important gift of ten prints and five related artist’s proofs by the distinguished American abstract artist Helen Frankenthaler (1928–2011) (9), together with a gift of $25,000 for the study, presentation, and interpretation of the prints. Princeton was one of ten university museums selected by the Helen Frankenthaler Foundation to launch the Frankenthaler Prints Initiative. The prints selected for Princeton by scholar-curator Ruth Fine on behalf of the foundation were featured in the exhibition Helen Frankenthaler Prints: Seven Types of Ambiguity (June 29–October 20, 2019), making Princeton the first of the recipient institutions to exhibit the gift. Spanning five decades and more than a dozen distinct technical processes, the prints represent both the continuous and generative role of printmaking in Frankenthaler’s oeuvre, while also tracing the ascendance of the American print renaissance.

Dorothea Lange’s iconic photograph Migrant Mother, Nipomo, California was the first recorded acquisition of 2019, a transformative addition to the Museum’s holdings of the photographer’s works. Taken in 1936 while Lange was employed by the Farm Security Administration, this image was widely published in magazines and newspapers and became a symbol of the plight of migrant farm workers during the Great Depression. Lange met Florence Owens Thompson and her children in a migrant camp and was drawn to them as if “by a magnet.”

The Museum has also acquired an extraordinary group of drawings by the renowned American architect and designer Michael Graves (1934–2015), who taught on the Princeton faculty for thirty-nine years. The nearly 5,000 drawings, which came to the
Museum from Graves's estate and are currently being catalogued, span the entire range of his subject matter and design concerns throughout his career. Graves, who founded his eponymous architecture practice in 1964, is known worldwide for his innovative and transformative postmodern design of a vast range of buildings, interiors, consumer products, and master plans for a global array of public and private clients. The drawings—all of which are in Graves's own hand and are variously executed in pen and ink, charcoal, graphite, colored pencil, watercolor, and pastel—depict his travels around the world, drawings and studies for his architectural work, early designs for household products (including the famous Alessi “whistling bird” teakettle), and portraits and cartoons. They also reveal Graves's classical training and his commitment to draftsmanship, both of which he sought to imbue in his students. Together, they form the essential visual archive of Graves's practice and make Princeton the research center for future studies of his work and legacy.

One of the Museum's particular collecting priorities this year has been the development of its photojournalism collection, which has led to purchases of works by leading figures such as Margaret Bourke-White, Charles Moore, Gordon Parks, and W. Eugene Smith, among others. Each of these artists had a relationship with Life magazine, either as a staff or contract photographer, and their images were featured in its pages. In the case of Margaret Bourke-White (1904–1971), eight newly acquired photographs trace her practice from the lead-up to war in 1937 to the final year of the conflict on the home front and on the battlefields of Europe and North Africa. These pictures can also be placed in dialogue with other photojournalistic images, particularly the work of Dorothea Lange. Examples by both artists will be included in next year's exhibition Life Magazine and the Power of Photography, co-organized with the Museum of Fine Arts, Boston.

The Museum acquired a truly spectacular impression of Landscape with Three Trees of 1643 (10) by Rembrandt Harmensz. van Rijn (1606–1669), one of the great
masterpieces from the history of printmaking. Of Rembrandt’s twenty-six recorded landscape etchings, *The Three Trees* (as it is often called) is the largest and most elaborate—a strategic effort to provide a printed counterpart to his most theatrical landscape paintings of the 1630s. With tightly orchestrated chiaroscuro and atmospheric effects akin to those conveyed in two other audacious works from the same period—the *Nightwatch* group portrait (1642; Rijksmuseum, Amsterdam) and *Christ Preaching* (“The Hundred Guilder Print”; ca. 1648)—this etching combines technical virtuosity and conceptual complexity to deliver a visionary spectacle incorporating what has aptly been called “meteorological melodrama.” It is expected to form the centerpiece of a major exhibition here in the fall of 2020.

The Museum also made important additions of works by artists of color, a focus of acquisitions efforts across the last decade in particular. Last year, the Museum commissioned the American artist (and subsequent MacArthur “genius” award winner) Titus Kaphar to create a work on the occasion of the Princeton and Slavery project. This year, we acquired a work that Kaphar created in response to his research on Princeton’s history of slavery. *To Be Sold* (11) refers to the July 31, 1766, headline that announced the sale of six enslaved African Americans on the site of Princeton University’s Maclean House as part of the dispersal of the estate of Samuel Finley, president of the University from 1761 to 1766. Kaphar’s work responds to the archival records of this sale, affixing with nails the tattered strips of a painted canvas enlargement of that advertisement along the contour of a painted portrait bust of the president.

**Campus Art**

Last year, I reported on the completion of the first component of Maya Lin’s commission for Princeton, *The Princeton Line*, one of her earth drawings that involve shaping or folding the earth and that sustain the artist’s engagement with asking us to rethink our relationship to the natural world. During the course of the past year, Lin made significant progress toward the completion of the second component of the commission, a granite “water table” crafted in the form of an oblate spheroid. The work continues Lin’s engagement with the evanescent character of water and with history—previous water tables were commissioned for Yale and Brown Universities and for the Civil Rights Memorial in Montgomery. To be titled *Einstein’s Table*, this new work is designed to appear to float above the ground plane, its elliptical shape inspired by diagrammatic drawings of the Earth’s orbit around the sun. Alluding to the work of one of Princeton’s
most-acclaimed former residents, Albert Einstein, it was completed and dedicated in November 2019.

Other works of campus art likewise saw significant progress over the course of the year, particularly in advancing the commitment to diversify both the physical language of public art on the campus as well as to bring more diverse voices to the forefront. The Colombian-born American artist Maria Berrio was commissioned to make a collage mixed-media painting for the third-floor reading room of Firestone Library, which was installed in early fall 2019. Her collage, entitled *The Augur*, refers to augurs in ancient Rome who observed the behavior of birds to interpret the fortune of an individual’s decisions. Similarly, a new commission is in progress for the dining room in Wilcox Hall in Wilson College, a work commissioned from the artist Jacob Kassay to respond to the desire of key stakeholders in the College for a work that would extend their commitment to welcome and inclusion.

Thanks to a joint initiative between the Art Museum, the University Library, and the Department of African American Studies, three prints by two artists from Gee’s Bend were acquired for the African American Studies Room at Firestone Library. Mary Lee Bendolph and Loretta Pettway are two of the women of Gee’s Bend—a small, remote, black community in Alabama—who have created hundreds of quilt masterpieces dating from the early twentieth century to the present. The large-scale etchings that were acquired capture the bold geometries and improvisational compositions for which the area’s quilts are famous.

Finally, significant progress was made this year toward the University’s commitment to diversify its portrait collection and in doing so visually diversify and enrich the campus. Building on the completion of two works in the previous year—portraits of the Nobel Prize-winning author Toni Morrison (12) and the distinguished economist Sir Arthur Lewis—eight additional portraits were begun over the past year devoted to individuals chosen as part of a University-wide nominating initiative. The individuals selected achieved greatness in capacities that in the past would not have resulted in inclusion in the University’s historic portrait collection. Four of these were completed over the year and were dedicated in the fall of 2019, including portraits of Denny Chin, a United States Circuit Judge for the Second Circuit and a first-generation Chinese American; Carl Fields, Princeton’s first African American administrator; Robert Rivers, a vascular surgeon and among the first African American students admitted to Princeton; and Alan Turing, a graduate alumnus and pioneer of theoretical computer science and artificial intelligence, who was later chemically castrated in the 1950s for being homosexual. Four additional portraits are to be completed in the coming year.
Museum Teaching and Research

During the 2018–19 academic year, 6,414 students visited the Museum’s study rooms and galleries as participants in 597 individual classes and precepts in a wide variety of subjects, often supported by Museum curators and educators leading these individual class sessions. In addition, as every year, the Museum’s curators and other staff have been actively involved in teaching, co-teaching, and leading individual classes in the Department of Art and Archaeology as well as courses across the University. Over the course of the year, three of our curators, our associate director for education, and I taught or co-taught five courses cross-listed in six departments with a total enrollment of sixty-seven undergraduate and graduate students, along with over a dozen auditors. The topics ranged from ancient Mesoamerican art to contemporary museum theory and offered students the opportunity—in the words of one particular student reviewer—“to merge analysis of objects with readings, [along with] time spent in the museum galleries.”

My course, for example, engaged fourteen students (primarily fourth-year art-history majors) in an examination of how today’s museums and art institutions draw on the past to act as agents of change. It posited a series of questions, including: How must museums respond to the digital age and to a world of increasingly porous borders? What must they do to assure their continuing relevance and survival? What ethical challenges have museums faced or must they face today and tomorrow? Through a series of case studies, the course grappled with ways in which museums draw from the past and posit new, more “activist” ways of being.

Veronica White, Curator of Academic Programs, co-taught a freshman seminar with Sarah Anderson, Lecturer in the Department of English, that considered different historic periods in art and literature and explored themes such as collecting in libraries and art museums, and invention and inspiration. Through debate, gallery talks, and lectures, students investigated questions such as: How do images work with words? What kind of work does one do that the other does not? Do words more successfully vie for our attention than do images? The class then further focused on states of extremity, such as madness, fear, war, and love, while examining works from across the collections.

Along with teaching classes, curators occasionally serve as advisors on undergraduate theses, readers or examiners of doctoral dissertations, or dissertation prospectus examiners at Princeton and elsewhere. They also supervise research conducted by interns and early career scholars. For example, Curator of Ancient Art Michael Padgett’s graduate intern, Will Austin, is helping catalogue the Museum’s rich holdings of ancient Greek red-figure pottery for a future publication of the Corpus Vasorum Antiquorum (a catalogue raisonné of ancient vases).

As one might expect, all curators and other staff members regularly support research for myriad courses, as well as investigations of the collections for other
scholarly purposes. In one instance, Research Curator of European Painting and Sculpture Betsy Rosasco and Conservator Bart Devolder, with support from independent scholar Juliet Wilson-Bareau, examined posthumous changes to Édouard Manet’s paintings and how these may affect our understanding of the works. In particular, alterations to some of his late works are known to have been made by others, leading to analyses of archival sources, artistic style, and technical imaging (13) related to the Museum’s Gypsy with a Cigarette and the Pearlman Foundation’s Young Woman in a Round Hat. The resulting research led to a focused gallery installation and programming, including a public conversation with Devolder and Wilson-Bareau.

With support from the Andrew W. Mellon Foundation, the Museum completed the second year of a three-year $300,000 Collections Research Initiative focusing on under-studied holdings in the areas of African, Native American, and Latin American art. Scholar India Young helped us make particular progress this year on our Native American holdings (14), some of which have not been the focus of targeted research since they were transferred from the University's now-closed natural history museum. The resulting information—including subject tagging, artist biographies and/or culture-group backgrounds, geo-references, exhibition histories, bibliographies, object contexts and purposes, and links to related concepts and artworks as applicable—is being cataloged in the Museum’s collections information system and published online for greatly improved discoverability on our website. The initiative is aimed at increasing awareness of, access to, and ultimately the impact of the Museum’s collections on Princeton’s curriculum and on individual faculty, students, scholars, and other visitors and users.

Student, Faculty, and Public Outreach
Over the past year, the Museum hosted seven academic-year McCrindle interns (named for the program’s funder, Joseph McCrindle) and fourteen summer interns, four of whom were part of the Museum Voices Internship, a program created in 2017 to foster greater diversity in the museum profession. The interns worked with various curators and staff members on a range of projects, such as researching Japanese materials in the collections, planning a photography installation in the collections galleries, working on the multiyear collections accessibility project, and working with me to develop a new upper-level undergraduate course in museology.

During the summer of 2018, the Museum hosted events for the Freshman Scholars Institute, a program for incoming first-generation and lower-income Princeton University
students. The roughly seventy students who attended examined several areas of the Museum’s collections, including Indigenous art, prints and drawings, and photography from the protest movements of the 1960s. They also participated in activities in the galleries devoted to the art of the ancient Americas, ancient art, African art, and Asian art. Students learned ways of incorporating visual analysis and works of art in the Museum’s collections into their seminar papers for the program. Based on evaluation of that experience, the Museum staff updated and improved the program for the summer of 2019 with the expectation that the Museum’s involvement will be annual going forward.

Our exhibitions serve as the foundation and launching pad for much of our community programming. *Frank Stella Unbound*, which drew almost 70,000 visitors, served as the catalyst for a range of programming. Frank Stella, Class of 1958, attended the opening event that included a lecture from Robert K. Wallace, Regents Professor of English at Northern Kentucky University and author of *Frank Stella’s Moby-Dick: Words and Shapes*. The exhibition was the focus of a standing-room-only panel discussion during Reunions, while summer programming—including a companion outdoor summer film series and the Museum’s annual picnic on the lawn (one of our signature programs that is attended by over 1,500 guests each year)—helped attract robust community audiences for the exhibition itself. As we entered the fall semester, *Frank Stella Unbound* proved the perfect focus for the Museum’s annual kick-off to the academic year, the Nassau Street Sampler *(15)*, which hosted some 3,000 students and community members. Fall academic programs for the Stella exhibition included a screening of the documentary *Frank Stella: Imaginary Places*, offering an insider’s view into the thirty-five-year collaboration between Stella and master printer Ken Tyler.
The issues raised by *Picturing Protest* proved fecund ground for the development of curricular and co-curricular connections. In the fall of 2018, the Museum hosted two academic programs in relation to the exhibition. The first, “Cold War Civil Rights: A Conversation about the Circulation of Protest Photos,” brought together Katherine M. H. Reischl, Professor of Slavic Languages and Literatures, and Katherine A. Bussard, Peter C. Bunnell Curator of Photography, for a discussion moderated by then-Mellon Curator of Academic Engagement Juliana Dweck that considered examples of photographs that did—or did not—circulate at the height of the 1960s protest movements in the United States, the former Czechoslovakia, and the former USSR. In the second, Alison Isenberg, professor of history, delivered the lecture “Picturing 1960s Youth Protest: Dreamers, Delinquents, Students, Soldiers,” which examined the photography of urban youth unrest and fatal violence in the 1960s.

*Picturing Place in Japan* originated in a collaboration between Professor Andrew Watsky of the Department of Art and Archaeology, Museum curators, and Art and Archaeology students, ensuring deep and direct curricular engagement. Curatorial research was carried out by Professor Watsky and his students, including site visits to the private collection that was the source of many of the loans to the exhibition. Dr. Watsky also led an interdisciplinary panel that explored the concept of place from the perspectives of art, art history, literature, and photography. Speakers included Leila Philip, Class of 1986, writer, poet, and educator; Lois Conner, photographer of landscapes; and Karl Kusserow, John Wilmerding Curator of American Art.

*Nature's Nation: American Art and Environment* welcomed nearly 50,000 visitors to the galleries and to the off-site programs related to the exhibition. Exhibition visitors regularly noted how the public programs and gallery didactics encouraged them to consider the exhibition together with fellow visitors, sometimes strangers, as they untangled the complex relationship between representation and the values placed on nature and the environment. Public programs (16) provided a range of powerful experiences for attendees, including family programs, films, lectures on issues related to the environment, artists’ talks, student programs, and tours. Combined, fourteen programs related to the exhibition reached almost 6,000 attendees. The exhibition’s focus on pressing environmental issues created opportunities to bring the University and the wider community together to consider these topics in depth, including a pair of public lectures by the renowned environmental writers Bill McKibben, founder of 350.org, and Naomi Klein, author of the best-selling book *This Changes Everything: Capitalism vs. the Climate*, both presented in partnership with the Princeton Environmental Institute (PEI) (20). The Museum also hosted, with Karl Kusserow serving as moderator, a PEI faculty panel featuring Rob Nixon, Amilcare Porporato, and David Wilcove, along with Geosciences professor emeritus George Philander, that drew on their research to discuss
environmental topics and issues against the backdrop of selected works from *Nature's Nation*. In early December, seventeen international scholars from multiple disciplines convened for the symposium “Picture Ecology: Art and Ecocriticism in Planetary Perspective,” the proceedings of which will be published by the Museum.

The opening for *Gainsborough’s Family Album* attracted a crowd of over 300 for the lecture I delivered, entitled “Daughters (and Sons): On Representing Family.” The exhibition, which received extensive positive media coverage, was supported by a diverse group of programs, including a film series offered in partnership with the Princeton Garden Theatre, family programs, and, in particular, a strong group of curated music programs evoking the spirit of the age and the artist’s strong relationship to music. Of special note, the Princeton Chamber Music Society, in collaboration with student players from Early Music Princeton, presented a program of eighteenth- and twentieth-century English chamber music featuring works by Gainsborough’s contemporaries and other quintessential British composers. In addition to my opening lecture, Sarah Kennel, Class of 1992, then the Byrne Family Curator of Photography at the Peabody Essex Museum in Salem, Massachusetts, gave a talk in late April in conjunction with *Gainsborough’s Family Album* and the companion installation *Confronting Childhood*, particularly drawing on the work of Sally Mann and its historical antecedents and later influences.

*Miracles on the Border: Retablos of Mexican Migrants to the United States* marked an important ongoing collaboration between the Museum and Princeton University’s Migration Lab. The Museum hosted two events cosponsored by the Migration Lab’s Mellon-Sawyer Seminar Series and the Mexican Migration Project. Moderated by Professor of Sociology Patricia Fernández-Kelly, an interdisciplinary faculty panel investigated the role of retablos in Mexican art, religion, and migration. In addition, Professors Douglas Massey and Jorge Durand (collectors of the retablos on view) also spoke on the experiences of Mexican migrants in a joint talk about the exhibition. *Miracles on the Border* was also notable for being the Museum’s first exhibition supported by fully bilingual interpretive materials, and it served as the catalyst for important community outreach opportunities such as the May Family Day (17), which highlighted the exhibition, a public tour in Spanish on Mother’s Day, and the Museum’s second Lotería, during which families gathered to play a Mexican game similar to bingo and take bilingual (English-Spanish) guided tours of the exhibition.

Dedicated volunteers are essential to the outreach and engagement work we do, and provide critical talents augmenting the resources of a staff that has grown significantly in recent years. Among these volunteer-led efforts, the Student Advisory Board
(SAB) continues its important work promoting sustained student involvement in the Museum. As part of their efforts to connect students from across disciplines with the experience of art, this year the SAB invited artist Jim Sanborn, who works at the intersection of art, science, and cryptography, to give an artist's talk. SAB members (18) then made special efforts to reach out to STEM courses as well as special-interest student groups on campus. They also continued their series of discussion groups in the galleries, including an in-depth conversation about Nature's Nation: American Art and Environment that focused on pressing issues such as climate change and the rights of Indigenous peoples as reflected in the works on view. Their annual Inspiration Night invited students to respond creatively to works on view through music, dance, and language, and drew a record turnout for this now well-established program.

The Student Guide Program continued to grow in size and impact, focusing on providing public highlights tours of the collections. Members of the Student Guides also look for ways to expand their role and have added special exhibitions tours and targeted subject tours. This year the group welcomed its first graduate student, Robert LeDesma, from the Microbiology Department, who developed a highlights tour focusing on the intersection of art and science that has now been given to graduate student groups and as a public tour presented with other student guides.

The Ambassadors Program was established several years ago to augment the work of the longstanding Docent Program and serves as an essential part of the Museum’s visitor services team, welcoming visitors with a warm reception and orientation to the galleries. Our extraordinary Docent corps has, for over fifty years, provided educational experiences for the broader Princeton community, especially school groups. One of the realities of this program has been that visits from school groups have effectively been capped for several years because of the many teaching needs imposed on the collections and exhibitions galleries. Attendance in school programming remains steady, although we look forward to growing participation in this program with a building better suited to its needs. In that spirit, in the fall of 2018, the Docent Program began
convening special committees targeted at maintaining outreach while the museum building is off-line. They are specifically developing curricula that can be delivered in schools, which will be piloted in the spring of 2020, as well as “Gallery Talks on the Road,” a program in which docents will present in-depth discussions of works in the collections in community settings.

The Community Leadership Council (CLC) concluded its third year of service and continued to advise Museum leadership on strategies for expanding our reach into regional communities and on needs arising from these prospective audiences that the Museum might serve. Membership of the CLC went through a period of transition last year with several founding members stepping down. We extend special thanks to Patricia Hart, Shing-Fu Hsueh, Nancy Kieling, Ram Kolluri, Taneshia Nash Laird, David Rago, and Nick Wilson for their thoughtful counsel, and we are confident in the knowledge that they will remain part of the extended Museum family. We also welcomed new members Vineet Chander, Rev. Dr. David A. Davis, Jessica Durrie, Leticia Fraga, Sadaf Jaffer, Izzy Kasdin, and Dorothea von Moltke. This group’s efforts to forge powerful links between the Museum and diverse communities throughout our region will be all the more important during the many transitions ahead, including the design of a facility better suited to being a regional magnet for the visual arts.

**Building Visibility**

The Museum seeks to build awareness throughout the region and beyond its collections, exhibitions, public programs, and other initiatives on campus through a combination of advertising, media coverage, professional relationships, and collaborations. Such efforts strive to go beyond marketing for its own sake to convey why the Museum matters to a diverse range of audiences and to reinforce the Museum’s work that is integral to the University’s mission of teaching and research and that acts as a gateway for the wider public. Both on and off campus, the Museum partners with organizations to collaborate on programming, develop marketing strategies, and share resources. Regular campus partners include the University’s Office of Communications, the Office of Community
and Regional Affairs, the Princeton University Library, the Lewis Center for the Arts, the Department of Art and Archaeology, the Department of African American Studies, the Program in Latin American Studies, and the Department of Music. As noted above, our partnership with the Princeton Environmental Institute this fall included cosponsorship and shared promotion for a series of programs relating to *Nature's Nation*. Similarly, the bilingual exhibition *Miracles on the Border* and its accompanying programs are part of the Princeton Institute for International and Regional Studies (PIIRS) Mellon-funded Sawyer Seminar entitled “Global Migration: The Humanities and Social Sciences in Dialogue,” a timely and in-depth series examining the significant issues surrounding transnational migration.

The Museum also partners with a wide roster of regional organizations such as the Princeton Garden Theatre, the Arts Council of Princeton, the Princeton Public Library, the McCarter Theatre Center, the Princeton Symphony Orchestra, and the Princeton Singers, as well as community- and business-building organizations such as the Princeton Regional Chamber of Commerce, the Princeton-Mercer Convention and Visitor’s Bureau, and Discover Jersey Arts. Within the broader regional community, the Museum’s Community Leadership Council (CLC) continues to play a vital role in community engagement efforts. Many of these are robust, ongoing partnerships, including the particularly dynamic program of films offered in relationship to most of our major exhibitions at the Garden Theatre, typically introduced by senior members of the Museum staff. Other partnerships are new. To note one recent example, CLC member and Princeton Councilwoman Leticia Fraga, together with Melissa Urias, acting director of the Department of Human Services for the Municipality of Princeton, provided invaluable advice and assistance in reaching out to Princeton’s Spanish-speaking community to raise awareness of the Museum’s bilingual programs offered in conjunction with the exhibition *Miracles on the Border*.

In seeking to maintain strong regional awareness, print advertisements continue to be routinely placed in local and University-affiliated publications such as *Town Topics*, *U.S.1*, the *Daily Princetonian*, *Nassau Weekly*, and *Princeton Alumni Weekly*, as well as in playbills at McCarter Theatre. Over the past year, we have also begun placing program listings and advertisements in Princeton High School’s student paper, the *Tower*, as a
means of supporting the students’ efforts and as a way to reinforce our presence as a cultural resource within the regional community. Large-scale posters advertising our major exhibitions are placed on the train platforms (21) at Princeton Junction and in New Brunswick, and banners and posters appear throughout campus and downtown Princeton. For select programmatic initiatives—such as lecture series, the Museum Travel Program, the spring concert series, and our summer picnic—direct-mail advertising is also utilized.

During the final weeks of the exhibition *Nature’s Nation*, the Museum ran a series of digital advertisements in the *New York Times*, which received more than 140,000 views. While it is difficult to assess the direct impact any one advertising campaign has on attendance, website analytics revealed that these ad views resulted in an increase in traffic to the Museum’s website from new visitors and also correlated with strong attendance figures. During the week between the Christmas and New Year’s holidays, for example, the Museum welcomed over 6,000 visitors, with several days exceeding 1,000 visitors per day—which is typical of attendance on many weekends. At present we are exploring additional digital-advertising outlets that allow for more targeted messaging, including Google Ads and regional-tourism websites, with an increased attention to quantifying results. This past summer we also utilized public-radio underwriting to promote our primary exhibitions to the New York and Philadelphia regional markets.

The Museum and its programs continued to receive strong media coverage throughout the year, with reviews and listings in such national and international publications as the *New York Times*, the *Wall Street Journal*, *Forbes*, *Antiques and Fine Arts*, *American Fine Art Magazine*, the *Nation*, *Apollo*, and the *National Review*; regional coverage in the *Times of Trenton*, the *Philadelphia Inquirer*, *Town Topics*, and *U.S.1*; and regular mentions in the online publications *Hyperallergic*, ArtDaily.org, Artforum, and *Art News*. Highlights included strong reviews of *Frank Stella Unbound* in the *Wall Street Journal* and the *Philadelphia Inquirer*; feature articles and reviews of *Nature’s Nation* in *Forbes* and the *Nation*; mentions in two articles in the annual “Museums” supplement of the *New York Times*; and a review of *Gainsborough’s Family Album* in the *Wall Street Journal*.
The Museum's social-media presence has continued to grow, with Instagram seeing the greatest increase in followers, and Twitter exceeding 10,000 followers for the first time. Current totals are now at 16,176 followers for Facebook (up from 14,932 a year ago); 10,300 for Twitter (up from 9,584); and 5,115 for Instagram (up from 2,752). The typical Facebook post is viewed by about 1,000 users. Social-media marketing can have extensive reach: more than 12,000 people were reached through the campaign promoting the announcement of Sir David Adjaye as design architect for the new building in September 2018.

Enhancing the Visitor Experience

The Museum is committed to affording a welcoming and positive experience for all visitors regardless of previous experience, and to that end evaluation has become an increasingly critical component of our work. In advance of the opening of Nature’s Nation, the Museum developed a program of evaluation related to visitor experience. This process began with a series of focus groups in the summer of 2018 with undergraduate and graduate interns, docents, and staff that were designed to test some of the key terms and complex narratives that were being considered for the exhibition didactics. The feedback provided exhibition curators with valuable insights that significantly changed their approach to gallery texts and labels. This was followed with an in-gallery intercept survey of 125 visitors during the run of the exhibition, which gave us valuable information about the visitor experience that has already been used in the development of other exhibitions. The Museum also collected over one hundred intercept surveys during the Miracles on the Border exhibition. Such evaluation methodologies are now a standard part of our exhibition program.

The Museum's cross-departmental Visitor Experience Task Force focused this year on improving the visitor experience across every touchpoint we have with our visitors. Three areas of focus during the past year included providing materials for non-native English speakers, working to ensure that all visitors feel welcome in the galleries, and improving the entry experience at both the Museum’s lobbies. To address the first two, the Museum will soon offer basic Museum information and maps in Spanish and Mandarin as well as English, and all security staff and docents have now been trained in unconscious bias. To improve the entrance experience, the Task Force examined modestly scaled opportunities focusing on ways in which design, signage, and content could improve the visitor experience. Updates will continue to be made, bearing in mind the likelihood of major construction expected to begin early in 2021.
Digital Access

This year was one of important transitions for the Information and Technology department, as it made accelerated efforts to position the Museum as a leader in the delivery of collections information and visitor experiences—in the current facility, as part of the basic design of the new facility, and during the expected intervening period of disruption, when delivery of digital content will be a critical component of the Museum’s success. As has been the case every year since the launch of the Collections Discovery Initiative (CDI) in 2015, a multidisciplinary group of staff continued to demonstrate the value of this intense and complex effort to catalogue the Museum’s collections and to enrich and distribute collections information to serve the needs of constituencies on campus and around the world. The core of this effort, the cataloguing work managed by staff representing diverse areas of collections expertise, continued through funding from the University, multiple Institute of Museum and Library Sciences (IMLS) grants, the Mellon Foundation, and the Museum’s own investments. With this support, teams catalogued some 5,918 objects throughout the year, including:

- 2,210 works of Asian art
- 2,199 drawings
- 1,100 Native Northwest Coast materials
- 409 new acquisitions

Building upon these extensive cataloguing efforts, the team delivered multiple mechanisms for scholars and the general public to discover and leverage this expanding body of collections information. Ongoing CDI efforts led to the continued development of a suite of digital tools employed by University faculty and the Museum’s Mellon grant-funded researchers to facilitate collections engagement with students, scholars, and subject specialists. This past year also marked a significant leap forward in the Museum’s ongoing focus on the Minor White Archive, one of several vital artist’s archives held here, with the completion of a digital finding aid allowing increased access to the catalogue consisting now of over 17,000 photographs and related artist’s negatives, as well as the newly processed and integrated emeritus professor and curator of photography Peter C. Bunnell’s papers related to Minor White.

Perhaps the most comprehensive demonstration of the Museum’s new capabilities this year came in the capstone deliverable for a grant awarded by the IMLS for cataloguing our holdings of Asian art: the launch in October of the rebuilt
portal for Asian art at Princeton. The site, which presents collections highlights, teacher resources, interactive models of selected objects, and close-looking experiences, was built as an extensible resource in support of the Museum’s ongoing research and collecting activities in Asian art.

The new Asian art site is also notable for the inclusion of photogrammetry models (23), which allow users to virtually view an object in three-dimensions from infinite angles. Refinement of this imaging technique using objects from both the Asian and ancient Americas collections represents a critical area of Museum leadership as we pioneer ways to enhance existing teaching tools, particularly in light of the period when the building will be closed and the availability of objects for classes will be limited, and virtual means for interacting with the collections will be crucial.

Complementing the launch of the Asian art site was the beta release of the Museum’s new collections search interface. Throughout the summer of 2018, the development and design of the new search interface were informed extensively by focus groups and user testing, with the intent of providing a dynamic search experience that supports diverse user needs and accurately conveys the depth of the Museum’s collections data. This vastly improved functionality launched in the fall of 2019, alongside the long-awaited objective of providing joint search capacity across all the University’s special collections, including Firestone Library’s holdings and the Museum’s collections.

Looking to maintain momentum across all these areas, the Museum was delighted to receive a Museums for America grant from the IMLS in the amount of $247,000 to develop the infrastructure needed to integrate existing and new collections resources—including insights into more than 1,400 objects in the collections from multiple perspectives, such as those of curators, faculty from a wide range of disciplines, and artists—for access, reuse, and preservation. Work in support of this grant will substantially advance the Museum’s mission of driving innovation to bring together previously disparate and underleveraged sources of information in the service of educating, challenging, and inspiring audiences on campus and around the world.

Institutional Advancement
The single most important focus of the Museum’s development activities over the past year has been our continuing effort to complete the fundraising necessary to begin construction on our new building. Together with significant resources from the University, the support pledged to date from members of the Advisory Council and other individuals has brought us ever closer to the fundraising target established for the project. We are currently making the final push to achieve this objective by early 2020.
As capital fundraising moves toward completion, with exceptional partnership from Advisory Council chair John Diekman and our colleagues in University Advancement, we are also working to secure the annual donated revenues necessary to support the Museum’s ongoing programmatic needs. Given our ambitious plans to continue programming while the building is off-line—including, as described above, new experimental programming, operating one or more satellite venues in Princeton, and touring as many as five exhibitions drawn from the collections that will travel while the Museum undergoes construction—the need for significant annual support continues unabated.

The Museum’s Advisory Council, composed of two dozen staunch counselors and benefactors, met twice during fiscal year 2019 for daylong meetings focused on such pressing issues as how to maintain the Museum’s impact on students, the academic community, and the public while the building heads into a period of closure, as well as strategies for ensuring that the Museum will meet its capital and annual operating fundraising goals and for the launch of a Campaign for Art.

We are also redoubling our attention on readying for the growth of our programming, operations, and staffing that a new and enlarged facility will enable. As we begin to consider how an enlarged facility will affect our future operating costs, securing support to endow leadership positions at the Museum remains a fundraising priority. Positions for which support is actively being sought include the associate directorship for collections and exhibitions, the curatorship in ancient art, and the curatorship of academic programs.

Endowment funds remain an essential aspect of the Museum’s financial health, and we are pleased to highlight a few new endowed funds that were established this year. Local resident Morley Melden established two funds—one to support the conservation of works on paper, and another to support educational programming related to works on paper—furthering the impact of the Museum’s exceptional collections of prints and drawings. Additionally, a young alumna who wishes to remain anonymous created a fund in honor of her thesis advisor, Robert W. Bagley, Professor of Art and Archaeology Emeritus, that will support the Museum’s program in Asian art. Endowed program funds—both those established during a donor’s lifetime and through planned giving—are more important than ever to the Museum’s sustained excellence, and we are grateful for the thoughtfulness and foresight that inspired these and other benefactors to help guarantee the Museum’s work in perpetuity.
As always, restricted and unrestricted term funds raised over the past year have fundamentally made possible the Museum’s exhibitions, publications, and academic and educational outreach programs. Unrestricted gifts—such as those from Jonathan Golden, Class of 1959, and Roberta Golden; Preston H. Haskell III, Class of 1960, and Joan Haskell; Stacey Roth Goergen, Class of 1990, and Robert B. Goergen; and the Curtis W. McGraw Foundation—allowed the Museum to support key projects as needed. Support from the William T. Kemper Foundation, the Frelinghuysen Foundation, the Hilla Rebay Foundation, and Christina Simonius, Class of 1990, continues to fuel educational programming. In addition to gifts of annual support, some of these expendable funds came in the form of multiyear philanthropic commitments, providing a critical and predictable source of income that allows us to make advance commitments to exhibitions and other multi-year efforts.

As the Museum’s major exhibition projects typically require years of development, funding must be secured throughout the life of exhibition planning. The exhibition *Nature's Nation: American Art and Environment*, which debuted in Princeton in the fall of 2018 before touring to the Peabody Essex Museum and the Crystal Bridges Museum of American Art, exemplifies the kind of complex project that requires broad support. Leadership support for *Nature's Nation* included commitments from Shelly Malkin, Class of 1986, and her husband Tony; Annette Merle-Smith, W52; and the Henry Luce Foundation. Additional support this year came from the Princeton Environmental Institute and the Barr Ferree Publication Fund, Department of Art and Archaeology, Princeton University. Cumulatively these gifts and the revenues from our tour exhibitions enabled us to take on this project with a budget well in excess of $1 million without encountering undue levels of risk.

The past year also brought in new grants to support the fall 2019 exhibition *The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century* from the E. Rhodes and Leona B. Carpenter Foundation, the Henry Luce Foundation, and the Shau-wai and Marie Lam Family Foundation. Princeton residents and longtime Museum benefactors Jim and Valerie McKinney made a lead sponsorship gift that will help ensure the broadest possible impact of the spring 2020 exhibition *Life Magazine and the Power of Photography*, a project that also received grants from the Princeton University Humanities Council’s David A. Gardner ’69 Magic Project, the National Endowment for the Arts, and the Wyeth Foundation for American Art. The Barr Ferree Publication Fund, Department of Art and Archaeology, Princeton University, is generously supporting the catalogues for both these exhibition projects.

As mentioned above, this past year also saw major foundation support in the form of an important gift of prints from the Helen Frankenthaler Foundation. This gift, awarded through the foundation’s recently launched Frankenthaler Prints Initiative, served as the inspiration for the exhibition *Helen Frankenthaler Prints: Seven Types of Ambiguity* and related programming celebrating this artist’s remarkable legacy.

The financial support of our campus partners also remains an important component of the Museum’s development activities. In addition to those collaborators named previously, others supporting the Museum in fiscal year 2019 included the Center for Collaborative History, the Department of Art and Archaeology, the Office of Religious
Life, the Program in East Asian Studies, the Program in Latin American Studies, the Princeton Institute of International and Regional Studies, and the P. Y. and Kinmay W. Tang Center for East Asian Art. University partners not only generate important financial support but also strengthen a climate of collaboration across campus and build awareness of and advocacy for the Museum’s work in support of Princeton’s teaching and research mission.

The 2019 Gala, *Grit + Glamour: A Basquiat Ball*, proved to be the highest-grossing fundraising event in the Museum’s history, raising over $410,000 in support of the Museum’s outreach and education programs. We saw continued generous support from University leadership, Advisory Council members, and corporate partners, and welcomed several new and/or upgraded sponsorships this year. The theme of this year’s event looked forward to an exhibition of works by Jean-Michel Basquiat, scheduled for the fall of 2020. This exciting theme focusing on the early 1980s art and club scene of New York City inspired record attendance, as we welcomed over 500 guests into the Museum for cocktails and nearly 400 for the seated dinner at Prospect House. The Gala Host Committee included eighteen dedicated volunteers who worked closely with Museum staff to increase visibility and support of the event. This year’s event also introduced some entertaining new features including a GIF photo booth that garnered over 12,000 social-media impressions for the event, as well as “red carpet” interviews conducted by Student Advisory Board member Tiger Gao, Class of 2020.

In May 2019, the Museum carried out its fourth annual “May Is Membership Month” effort, exceeding its membership goal for the third year in a row. A member retention rate of approximately 75 percent illustrates our members’ continued satisfaction with the benefits and services they receive, although we will continue to make improvements to these benefit packages. The Museum Travel Program (27) continues to delight members.

In October 2018, I had the pleasure of leading a sold-out trip to San Francisco, which
featured, in addition to private tours of the San Francisco Museum of Modern Art and other Bay Area museums, visits to three breathtaking private art collections. Other unique and thoughtfully curated experiences this past year included a multiday trip to Pittsburgh, led by John Wilmerding Curator of American Art Karl Kusserow, and a trip to Connecticut to visit the Wadsworth Atheneum Museum of Art and distinguished private collections in the region. We are looking forward to future travel opportunities to such destinations as New York City, Louisville, and Seattle, as well as an extraordinary trip to Ireland planned for October 2020.

The upper-level program of annual support—the Partners—continues to provide vital unrestricted support to the Museum for exhibitions and educational programming. Partners are invited to participate in one-of-a-kind experiences created by the Museum especially for this elite group. This year’s events included a private curator-led tour of the exhibition *Renoir: Father and Son* at the Barnes Foundation (to which the Museum was a lender) in Philadelphia with a stop at the Locks Gallery on Washington Square for a viewing of contemporary works and a reception. Intimate, small-group experiences of this kind allow us to deepen relationships with key patrons and supporters while affording them special insights and discoveries in the world of art.
Infrastructure

Among the many challenges of maintaining the Museum’s current facility is the need to address deferred maintenance and to make ongoing improvements to the building’s infrastructure and systems, which affect both public and nonpublic spaces. This year, in partnership with the University’s Office of Capital Projects, Department of Public Safety, and Office of Site Protection, the last phase of the multiyear project of making upgrades to the Museum’s fire-suppression system in response to changing technologies was completed. Ongoing improvements included updated climate-control systems and upgrades to the building envelope. New LED lighting with a high color-rendering index allows for better viewing of art in the galleries, while also enhancing energy efficiency and supporting sustainability goals, while other back-of-house upgrades were made to study rooms in support of our work with students.

Earned Income

The Museum Store (28) continues to be the Museum’s primary source of earned income, offering works by a wide range of regional artisans that brand the Store as an important destination for handmade merchandise as well as carrying out extensive product-development endeavors. Under the direction of new Manager of Retail and Wholesale Operations Allison Wolf and Assistant Manager Shiza Chaudhary, the Museum Store has streamlined its operations while continuing to grow the regional artist pool it represents through both exhibition-related merchandise and fine handmade crafts in a wide variety of media. The work of over seventy new artists was introduced this year, privileging the works of minority artists, LGBTQ artists, and artists who are new to the retail domain. Store staff continue to serve the role of frontline visitor engagement, allowing them to emphasize purposeful communication with visitors, which, in turn, increased retail sales by some 20 percent over the previous year’s numbers as well as voluntary contributions made through the in-store donations box.

The Museum also saw significant revenue from traveling some of its temporary exhibitions, providing income that in some instances enabled ambitious exhibition projects to be undertaken. Total revenues generated from traveling exhibitions this year were over $290,000. Traveling some of the Museum’s exhibitions also provides opportunities for increasing the visibility of our scholarship and for additional sales of exhibition catalogues, as was the case for Frank Stella Unbound: Literature and Printmaking, the four-venue tour for Clarence H. White and His World, and the three-venue tour of Nature’s Nation: American Art and Environment.

Financial Management and Operations

Members of the Museum’s finance team continue to coordinate training on the University’s PRIME and Concur financial management, reporting, and
reconciliation systems, ensuring that all budget managers have access to and understand how to use the system's tools to improve oversight, stewardship, and allocation of financial resources. By focusing on education, effective supervisory review of expenses, budget forecasting, management tools and methodologies, and documentation of guidelines specific to our operations, the Museum is working to strengthen the operating effectiveness of its internal controls and ensure the Museum is achieving maximum use of its financial resources.

The Museum continued to work effectively this year with colleagues in the Department of Public Safety to ensure the smooth administration of Museum security within the larger University Security environment. In response to dramatic increases in attendance and Museum activity over recent years, we have created and filled new positions for an Assistant Security Operations Manager and three additional full-time security officers, and are in the process of filling two new full-time temporary security officer positions. The Museum continues to update its Emergency Preparedness and Disaster Response Manual and provide training for staff, including emergency-preparedness sessions.

In anticipation of the retirement of the inaugural Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer John Elderfield, the Museum conducted an extensive global search for his successor. Ronni Baer (29), one of the world's leading scholars of Dutch, Flemish, and Spanish art and a passionate curator, scholar, and teacher, was selected to be the next Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer. Ronni joined the staff in May after serving nearly twenty years as the senior curator of European paintings at the Museum of Fine Arts, Boston, prior to which she held curatorial positions at the Michael C. Carlos Museum at Emory University in Atlanta, the National Gallery of Art in Washington, DC, the High Museum of Art in Atlanta, and, in New York, at the Cooper Hewitt Smithsonian Design Museum and the Frick Collection.

September 2018 marked the retirement of Janet Strohl-Morgan after two decades of service to the Museum, including ten years as Associate Director for Information and Technology. Janet's tenure is notable for her advocacy for a new way of understanding information management and technology at the Museum, and for her sustained support for the role of technology and for the Museum writ large. She is succeeded in this role
by Stephen Kim (30), whose diverse background over twenty-five years has spanned journalism, law, media, and technology at both start-up companies and most recently at the global firms Microsoft and Verizon. Beyond the technical and managerial skill sets that he brings to the role, Stephen’s outlook includes a strong focus on organizational innovation, entrepreneurship, and change management.

Nancy Stout (31), the Museum’s first Associate Director for Institutional Advancement, retired in June 2019 after eighteen years with the Museum. During her years as associate director, Nancy helped make possible the Museum’s great success in the University’s most recent comprehensive campaign, Aspire!, surpassing the Museum’s declared fundraising goal of $32.5 million by over $13 million. This effort resulted in the endowment of several Museum leadership positions, including the directorship and several key curatorships. Nancy leaves behind a legacy of a greatly expanded development effort at the Museum—one which will continue to evolve in order to support the work of a dramatically enlarged Museum. Her successor, Sally Bickerton, joined us in November 2019, and came to us from the California Institute of the Arts in Valencia, where she has held various leadership-advancement positions.

**Strategic Planning**

In the past year, the Museum completed a new two-year Strategic Plan, effective June 30, 2019. In light of the dramatic reshaping of the Museum ahead, a two-year plan, rather than one extending over a longer planning horizon, was shaped, in which the
mission, vision, core values, and five of six strategic objectives remain the same as in our 2014–18 plan. Changes and new areas of emphasis include a focus on diversity, inclusion, equity, and access reflected both in a new sixth key objective with these themes at its heart, as well as embedded throughout the document. In addition, there is now a focus on finding ways to balance our current activities, remaining fully active, while we plan for a new facility and develop the activities we will carry out during the period of closure and disruption. We will enter a robust five-year strategic planning process next year. Members of the Strategic Planning Steering Committee included representatives of many of the Museum’s key constituencies, including staff, students, faculty, University administration, alumni, and community members.

An Enduring Vision
As the Museum moves forward into what promises to be one of the most transformative chapters in its history, we remain committed to our core vision: bringing the visual arts to the heart of the Princeton University experience for students, scholars, community members, and visitors of all kinds as one of the world’s greatest comprehensive museums in an academic setting. While I am heartened that within the foreseeable future Princeton will at last have a museum facility equal to its collections and ambitions, I am proud of the numerous ways, despite the limitations of our current building, in which we continue to advance our key strategic objectives through:

- ambitious traveling exhibitions such as *Nature's Nation: American Art and Environment* that bring innovative scholarship to wide audiences;
- new acquisitions and projects such as the Mellon Collections Research Initiative that are giving audiences greater access to the depth and diversity of global visual art while remedying some of the omissions of the past and giving greater voices to women and artists of color;
- public programs that bring together academic and general audiences and accommodate diverse interests, learning styles, and experience levels (33–39);
- initiatives such as the Museum Voices Internship that strive to make the museum field more inclusive; and
- communications that seek to ensure that diverse local, national, and international publics have exposure to the richness of world art.

Even as I celebrate these achievements, in this exceptionally fast-paced and changing world there is much progress still to be made. I know that the Museum will face significant challenges in the years of transition ahead. Thanks to our many advocates on campus and beyond, we will face those obstacles with a strong base of support. I look forward to working with all of you to envision a new, inclusive Museum poised to serve the evolving needs and expectations of our twenty-first century audiences.

James Christen Steward

*Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director*
“[W]hile the relatively small size of the Princeton University Art Museum seems to telegraph insularity, its reach is broad. The museum, which is free to the public, knits a fierce concern for undergraduate education with concerted community outreach.”

—ALANA SHILLING-JANOFF, BOSTON REVIEW
Exhibitions

Migration and Material Alchemy

January 20–July 29, 2018

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

Poetry, translation, and materiality were foregrounded in this selection of works by contemporary artists from around the globe. These artists present subjects and materials in states of transition to contend with issues of urgent social concern, including political upheaval, environmental degradation, displaced populations, and the AIDS crisis. Working from positions of personal or political vulnerability, they provide a human context for issues of immense scope and imbue humble materials with spiritual or metaphorical resonance. In this way, alchemy, as it describes the migration from one state of being to another, provided the conceptual axis for this installation. Each of the works on view captured a moment of physical or metaphysical transformation and highlighted this shifting, indeterminate condition as one of simultaneous vulnerability and powerful potential. Migration and Material Alchemy coincided with the Princeton community collaboration Migrations. In celebration of the fiftieth anniversary of the Program in Latin American Studies at Princeton University, this installation featured artists from Brazil, Chile, Cuba, and Peru.

Photography and Belonging

February 24–September 30, 2018

Daniel Peacock, PhD candidate, Department of Art and Archaeology; coordinated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography

Drawn from the Museum’s collection, the works presented in Photography and Belonging explored the ways in which the human experiences of belonging and alienation have long been both subject and effect of photography. The installation highlighted three photographers for whom experiences of inclusion and exclusion were an essential interest. Lewis Hine’s documents of early twentieth-century immigrants in New York, Roman Vishniac’s portrayal of European Jewish communities in the years before the Holocaust, and Fazal Sheikh’s collaborative portraits of displaced persons in recent decades foregrounded both the struggle and the dignity of marginalized groups. Photography and Belonging coincided with the Princeton community collaboration Migrations.

Frank Stella Unbound: Literature and Printmaking (4, 41)

Princeton University Art Museum, May 19–September 23, 2018

Museum of Contemporary Art, Jacksonville, FL, October 6, 2018–January 13, 2019

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Calvin Brown, Associate Curator of Prints and Drawings, with Erica Cook, PhD candidate in Art and Archaeology

The acclaimed American artist Frank Stella (born 1936) is renowned for his career-long innovations in abstraction in a variety of media. This exhibition focused on a revolutionary period in the artist’s printmaking career, between 1984 and 1999, when Stella executed four ambitious print series, each of which was named after a literary work with a distinctive narrative structure: the Passover song Had Gadya, a compilation of Italian folktales, the epic novel Moby-Dick, and the illustrated encyclopedia The Dictionary of
Imaginary Places. Through these four bodies of work, Stella evolved printmaking projects of unprecedented scale and complexity that transformed the artist’s visual language—as well as his working process in all media—and represent a technical and expressive milestone in printmaking. Featuring forty-one prints from these four major series alongside their literary catalysts, Frank Stella Unbound was the first exhibition to focus exclusively on the vital role that world literature has played in the artist’s powerful explorations of the print medium.

Picturing Protest
May 26–October 14, 2018
Juliana Ochs Dweck, Andrew W. Mellon Curator of Academic Engagement
The civil rights movement and the movement against the United States’ war in Vietnam came to the fore in the 1960s, spurring protests across America both spectacular and everyday. As protests gave material form to First Amendment freedoms—religion, speech, press, assembly, and petition—photographers transformed the visibility of collective action, much of it led by students. Fifty years after the watershed events of 1968, Picturing Protest examined the visual framing of political demonstrations around the country and on Princeton’s campus. These images archive protests’ choreography, whether procession, sit-in, or violent clash. They also capture the gestures of protest, with hands signaling anguish, self-defense, or solidarity. At a time when the coverage and circulation of news media was rapidly expanding, many of these photographs became icons of social struggle, fundamentally changing the ways people visualized the United States; five decades later, they continue to do this work. Drawn from Princeton University collections, the images on view compelled us to contemplate the capacity of protest, and of art, to imagine, interpret, and cultivate change.

Nature’s Nation: American Art and Environment (5)
Princeton University Art Museum, October 13, 2018–January 6, 2019
Peabody Essex Museum, Salem, MA, February 2–May 5, 2019
Karl Kusserow, John Wilmerding Curator of American Art, and Alan C. Braddock, Ralph H. Wark Associate Professor of Art History and American Studies, College of William & Mary
Nature’s Nation: American Art and Environment presented more than 120 paintings, sculptures, prints, drawings, photographs, videos, and works of decorative art, from the colonial period to the present, exploring for the first time how American artists of different traditions and backgrounds have both reflected and shaped environmental understanding while contributing to the development of a modern ecological consciousness. This sweeping exhibition engaged a wide range of genres and historical contexts—from colonial furniture to the art of Jeffersonian natural science, from Hudson River landscape painting to Native American basketry, from Dust Bowl regionalism to modernist abstraction and postwar environmental activism—highlighting the evolving ecological implications of subjects and contexts of creation as well as artistic materials and techniques. The result was a major reexamination of American art that examined both iconic masterpieces and rarely seen objects through a lens uniting art-historical interpretation with environmental history, scientific analysis, and the dynamic field of ecocriticism.

Picturing Place in Japan (42)
October 20, 2018–February 24, 2019
Andrew M. Watsky, Professor of Japanese Art and Archaeology, and Caitlin Karyadi, PhD candidate, Department of Art and Archaeology, with Cary Y. Liu, Nancy and Peter Lee Curator of Asian Art
The representation of place has been a dominant subject of Japanese painting throughout history. Sometimes these scenes evoke the topography of an actual location, but often the place depicted was imagined or based primarily on past images. Featuring a number of significant loans from the Gitter-Yelen Collection of Dr. Kurt A. Gitter and Alice Yelen Gitter, along with past Museum acquisitions from that collection and works drawn from the holdings of the Princeton University Art Museum and Princeton’s Marquand Library, Picturing Place in Japan took viewers on a journey through space and time. The exhibition included nearly forty paintings, prints, books, and photographs from the sixteenth through twenty-first centuries that collectively explore the varied meaning of place to Japanese artistic practice over these epochs. For Japanese artists, pictures of place were a means of exploring brushwork and form, as well as evoking poetry, paradise, distant China, sacred locations, and the familiar or remote famous places of Japan.

Time Capsule, 1970: Rauschenberg’s Currents (40)
January 19–February 10, 2019
Juliana Ochs Dweck, Andrew W. Mellon Curator of Academic Engagement, and Calvin Brown, Associate Curator of Prints and Drawings, with Annabelle Priestley, Curatorial Assistant
In 1970, Robert Rauschenberg (1925–2008), one of the most influential American artists in the second half of the twentieth century, produced Currents, a series of collages and screenprints that he considered “the most serious journalism I had ever attempted.” During a time of strident social and political change, the avant-garde artist—building on a career that featured an eclectic mix of popular art, found objects, gestural painting, and performance art—undertook this ambitious printmaking project. The eighteen large-scale screenprints in Surface Series from Currents superimposed images from two sets of collages, themselves formed from stories, headlines, advertisements, and images clipped from newspapers and tabloids, including the New York Times, Chicago Tribune, and Los Angeles Times, many published in January or February 1970. The resulting series, on view at Princeton in its entirety for the first time, was both a technical feat of modernist printmaking and a chance to peer inside Rauschenberg’s time capsule of world events and witness the cacophony of violence, warfare, and political backlash that defined the currents of the time.
Investigating Change in Manet’s Paintings
March 9–May 12, 2019
Betsy Rosasco, Research Curator of European Painting and Sculpture, and Bart Devolder, Conservator
Throughout his career, Édouard Manet (1832–1883) made changes to his paintings: he repeatedly scraped down and reworked them, sometimes as fragments cut from larger canvases. After his death, additional alterations to some of his late works are known to have been made by others. This complex history of change, both during Manet’s lifetime and after, presents a challenge to scholars interpreting style, date, and artistic intent. This installation focused on two paintings—Gypsy with a Cigarette and Young Woman in a Round Hat—that were found in Manet’s studio at his death, and invited visitors into a conversation about what archival sources, stylistic analysis, and technical imaging can tell us about the state in which Manet left these works.

Miracles on the Border: Retablos of Mexican Migrants to the United States (45)
March 16–July 7, 2019
Juliana Ochs Dweck, Andrew W. Mellon Curator of Academic Engagement
This exhibition presented more than fifty Mexican retablos—folk paintings dedicated to Christ, the Virgin Mary, or saints to commemorate a miraculous event. Vibrant and emotive, they span the entirety of the twentieth century and serve as public expressions of suffering and salvation, faith and family. The votives on view were offered by Mexican migrants at churches and pilgrimage sites in Western Mexico and the United States to commemorate the difficulties of crossing the border in search of employment in the United States. They

Confronting Childhood (8, 43)
February 2–June 9, 2019
James Steward, Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director
Building on the themes of modern childhood and family presented in Gainsborough’s Family Album, the exhibition Confronting Childhood considered the complex reality of childhood and family life in the modern world. Drawn from the Museum’s collections and spanning more than 150 years, the exhibition afforded glimpses of children and their families through the vantage point of painting and primarily photography, including works by artists such as Diane Arbus, Ruth Bernhard, Lewis Carroll, Lewis Hine, Dorothea Lange, Sally Mann, and Clarence White.

Gainsborough’s Family Album (7, 44)
February 23–June 9, 2019
Coordinated by James Steward, Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director; managed by Michael Jacobs, Manager of Exhibition Services
Thomas Gainsborough (1727–1788) rose to become one of the most fashionable artists of eighteenth-century Britain, relying on commissioned portraits of royalty and aristocrats to make his living as a painter of both artistic and social ambition. Even as he professed to dislike portraits and declared a preference for painting landscapes of the still-unspoiled English countryside, Gainsborough created images of his family more than any other artist before him. In turning to his family—his wife, father, sisters, and even servants and pets, but most importantly his daughters as they grew—Gainsborough left a legacy that is both poignant and modern for its time. Gathering nearly fifty such images for the first time in history, Gainsborough’s Family Album offered insights into the artist’s family life and sometimes-complicated personality but also into wider questions of domesticity, marriage, parenthood, and family values at the birth of the modern age.

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Rembrandt as Printmaker
June 14–September 16, 2018
Calvin Brown, Associate Curator of Prints and Drawings, and Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings
Perhaps our most visited Works on Paper Study Room installation, this presentation of twenty-six etchings and drypoints by Rembrandt was selected from the eighty prints by the artist in the Museum’s collections. The entire transformation of Rembrandt’s influential graphic style was represented in prints dating from 1633 to 1655—from detailed early portraits of the artist, his family members, and friends to late depictions of biblical subjects, expressively rendered in strong contrasts of light and shade.

Intersections of Art and Science
September 22–October 28, 2018
Catherine Riihimaki, Associate Director, Science Education, Council on Science and Technology, and Veronica White, Curator of Academic Programs, with the students of “FRS 114: Invention and Innovation: Intersections of Art and Science,” Princeton Class of 2021
In the spring of 2018, the freshman seminar “Invention and Innovation: Intersections of Art and Science,” taught by Catherine Riihimaki and Veronica White, focused on artists and scientists’ shared interest in careful observation, interpretation, and abstraction. Students selected the works on view in this installation to represent two themes of the course: human figures and the landscape, particularly the ways their representation has been informed by scientific knowledge and artistic practice over time.

Works on Paper Study Room Installations
Surrealism at Princeton
April 14–June 10, 2018
Calvin Brown, Associate Curator of Prints and Drawings
This installation coincided with the International Conference “Surrealism: From France to the World,” sponsored by the Princeton Institute for International and Regional Studies, the Humanities Council, the Department of French and Italian, and the French Embassy in the United States. Drawing on the Museum’s collections of paintings, prints, drawings, and photographs, the installation presented twenty-two works that represent the international growth of Surrealism, from Paris to Latin America, and featured works by artists such as Leonora Carrington, Max Ernst, Wifredo Lam, Man Ray, Pablo Picasso, Kay Sage, and Yves Tanguy.

Helen Frankenthaler Prints: Seven Types of Ambiguity (46)
June 29–October 20, 2019
Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Calvin Brown, Associate Curator of Prints and Drawings
Helen Frankenthaler Prints: Seven Types of Ambiguity celebrated the generous gift of ten prints and five related trial proofs from the Helen Frankenthaler Foundation to the Princeton University Art Museum. Spanning five decades and more than a dozen distinct technical processes, these works represent the continuous and generative role of printmaking in Frankenthaler’s oeuvre while also tracing the ascendance of the American print renaissance and the emergence of a critical discourse for abstraction in the latter half of the twentieth century. Featuring approximately fifty works in total, the exhibition drew the prints from the Foundation’s gift into conversation with additional works variously focusing on Frankenthaler’s compositional language, working process, collaborations, evocations of place, or historical referents, revealing the vitality of the artist’s work in prints throughout her remarkable career. Helen Frankenthaler Prints was made possible through the generosity of the Helen Frankenthaler Foundation.

Miracles on the Border: Retablos as Material Expressions of Human Resilience and Transnational Migration
April 14–June 10, 2018
Calvin Brown, Associate Curator of Prints and Drawings
The exhibition Miracles on the Border: Retablos as Material Expressions of Human Resilience and Transnational Migration eloquently relate subjects of greatest concern to the migrants, from the difficulty of finding work or falling sick in a foreign land to the relief of returning home. An exploration of both iconography and identity, Miracles on the Border presented retablos as material expressions of human resilience and transnational migration. The exhibition was assembled from the collections of Douglas S. Massey, the Henry G. Bryant Professor of Sociology and Public Affairs, Princeton University, and Jorge Durand, Professor of Anthropology, University of Guadalajara.

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Works on Paper Study Room and at the CoLab at the Lewis Arts Complex—this exhibition traced a long history of exploration, missionizing, and settlement in the American West, asking how such colonial projects shaped new territory for resource extraction. In the Works on Paper Study Room installation, generations of photographs from Princeton archives were placed in conversation with Indigenous belongings and a sound installation, tracing the history of mineral resource development, the displacement of Indigenous peoples, and assimilation programs.

Women Artists and Abstraction
June 15–October 20, 2019
Annabelle Priestley, Curatorial Assistant
This installation complemented the Museum's special exhibition Helen Frankenthaler Prints: Seven Types of Ambiguity and featured works on paper and photographs by women artists who contributed to the development of abstraction as a visual language from the postwar era to the present, exploring such topics as process experimentation and image manipulation, as well as experimentation with form and color, gestural language, and gender identity.

Public Lands, Private Hands: Exploration and Exploitation in the American West
May 11–June 9, 2019
Organized by Fazal Sheikh, Eduardo Cadava, India Rael Young, and Federica Soletta in collaboration with students from the spring 2019 course "Exposure: The Storied Landscape of Bears Ears National Monuments and America’s Public Lands" Presented in two parts—at the Museum’s

Surface Layer: The Logic of Collage (47)
April 25–May 5, 2019
Beth Gollnick, Curatorial Associate, Photography and Modern and Contemporary Art
In honor of Taiye Idahor, the 2019 Sarah Lee Elson, Class of 1984, International Artist-in-Residence, this installation explored the potential of the collage aesthetic—the layering of multiple elements, media, and techniques within a single work—for the discussion of identity and difference through the themes of adornment, absence, and abstraction. Together, the works in the installation compelled viewers to reflect not only on the layers of meaning that are presented but also on those that are withheld and to contemplate how such lacunae bring to the surface questions about race and gender.

The American Landscape: Prints, Drawings, and Photographs
November 3, 2018–January 20, 2019
Calvin Brown, Associate Curator of Prints and Drawings
Organized to coincide with the exhibition Nature's Nation, this compelling group of twenty-six prints, drawings, watercolors, and photographs was selected from the Museum's collections to trace recurring themes in representations of the American landscape, from the mundane to the majestic. Ranging from early nineteenth-century topographical views of the western wilderness by Carleton Watkins and Ansel Adams, these works seek to create a portrait of the nation through landscapes.

Joseph Albers: Formulation and Articulation
January 26–March 3, 2019
Calvin Brown, Associate Curator of Prints and Drawings, and Annabelle Priestley, Curatorial Assistant
This installation presented twenty-seven screenprints by Joseph Albers (1888–1976), the German-born, Bauhaus-trained artist, designer, and educator whose teachings on two-dimensional design and color theory became the foundation for art education throughout Western Europe and the United States for the better part of the twentieth century. Featured in the installation were twelve bifolia pages from Albers’s seminal 1972 publication Formulation: Articulation, a two-volume portfolio of 127 screenprints that offered both a retrospective of his life’s work and an overview of his most influential theories on graphic design and color.

African American Prints
March 9–April 20, 2019
Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings
This installation of seventeen prints from the Museum’s collections featured mezzotints, linoleum cuts, and lithographs by Dox Thrash, Hale Woodruff, Charles White, and Elizabeth Catlett, pioneering artists who identified and represented the African American experience in the first half of the twentieth century. These were followed with prints by a younger generation of artists, such as Jacob Lawrence, Romare Bearden, Martin Puryear, and Glenn Ligon, who expanded upon this graphic heritage to create images that examine issues of black identity and culture in postwar America.
“I’ll never forget visiting, my very first Sunday in Princeton, and having to call to Japan to report that I’d never seen a university museum anything like this—so stylish, so rich in treasures, so open, so abundant. Thank you for maintaining such a world of wonders for us all.”

—PICO IYER, AUTHOR
Publications

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

Nature’s Nation: American Art and Environment
By Karl Kusserow and Alan C. Braddock, with contributions by Miranda Belarde-Lewis, Teddy Cruz, Rachael Z. DeLue, Mark Dion, Fonna Forman, Laura Turner Igoe, Robin Kelsey, Anne McClintock, Timothy Morton, Rob Nixon, Jeffrey Richmond-Moll, Kimia Shahi, and Jaune Quick-to-See Smith
448 pages, 9½ × 10½ inches
326 illustrations
Project editor: Anna Brouwer
Designer: Daphne Geismar
Printer: Meridian, East Greenwich, RI
Published October 2018

Interpretive Materials
Working closely with colleagues in the curatorial and education departments, the editorial and graphic design staff has edited, designed, and produced graphics, interpretive materials, and object labels for nine temporary exhibitions and roughly two dozen changing installations within the collections galleries and Works on Paper Study Room.

Picturing Place in Japan
By Andrew M. Watsky and Caitlin Karyadi, with Cary Y. Liu
Published October 2018

Magazine
The Museum’s quarterly magazine is mailed to approximately 1,800 members, other individuals, and institutions and offered free to visitors at the Museum entrance, in a print run that averages approximately 8,000 copies per issue.

Project editor: Anna Brouwer
Designer: Miko McGinty, Inc.
Printer: Brilliant Graphics, Exton, PA

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.
African and Oceanic Art


Fali artist, Cameroon or Nigeria, *Figure (ham pilu)*, mid-20th century. Wood, glass, textile, natural fibers, and cowrie shells, 25.5 × 11.5 × 7.5 cm. Gift of David and Karina Rilling (2018-144)

Fali artist, Cameroon or Nigeria, *Figure (ham pilu)*, mid-20th century. Wood, glass, textile, natural fibers, and cowrie shells, 25 × 11 × 8.5 cm. Gift of David and Karina Rilling (2018-145)


Ndebele artist, South Africa, *Married woman’s ceremonial apron (Itjorholo or Ijogolo)*, mid-20th century. Glass beads, goat skin, metal, and thread, 66 × 56 cm. Museum purchase, Mary Trumbull Adams Art Fund, and anonymous gift (2019-12) (52)


Nuna artist, Burkina Faso, *Beer or water vessel*. Terracotta, h. 44 cm, diam. 24.1 cm. Gift of David and Karina Rilling (2018-140)


Nupe artist, Nigeria, *Pot stand or storage vessel (ètso)*. Terracotta, h. 41 cm, diam. 25 cm. Gift of David and Karina Rilling (2018-141)

Nupe artist, Nigeria, *Pot stand or storage vessel (ètso)*. Terracotta, h. 30.5 cm, diam. 26.7 cm. Gift of David and Karina Rilling (2018-142)
Nupe artist, Nigeria, *Water or palm wine* vessel. Terracotta, h. 47 cm, diam. 36 cm. Gift of David and Karina Rilling (2018-137)

Nupe artist, Nigeria, *Water or palm wine* vessel. Terracotta, h. 40.6 cm, diam. 31.5 cm. Gift of David and Karina Rilling (2018-138)

Nupe artist, Nigeria, *Water or palm wine* vessel. Terracotta, h. 37 cm, diam. 31 cm. Gift of David and Karina Rilling (2018-139)


Teke artist, Republic of the Congo, *Figure (Nkira or Butti)*, late 19th or early 20th century. Wood, organic materials, resin, and possibly tukula, h. 28.3 cm, diam. 10 cm. Gift of Marc Lipman, MD (2018-168)


**American Art**

Paul Burlin (American, 1886–1969), *Untitled (Woman with Hat)*, 1912. Oil on canvas, 101.6 x 76.2 cm. Gift of the Estate of Frances M. Harris (2019-74)

**Ancient, Byzantine, and Islamic Art**

Greek, Early Helladic II, ca. 2650–2200/2150 B.C., *Spout from a “sauceboat.”* Ceramic, 11.7 x 8.7 cm. Gift of J. Penrose Harland, Class of 1913 (2018-115)


Greek, Early Hellenistic, 3rd century B.C., *Pair of earrings with bull’s heads.* Gold, diam. 2.9 cm. Museum purchase, Classical Purchase Fund, in honor of Susan Love Lehre, Department Manager, Department of Art and Archaeology, 1998–2018 (2018-105 a–b)

**Art of the Ancient Americas**

Tlatilco, Early Formative, 1200–900 B.C., *Central Mexico, Standing bearded figure.* Ceramic with red slip, 35.6 x 17.8 x 14.9 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2018-94)

Paracas, Early Horizon (Ocucaje 7–8), 400–200 B.C., *South coast, Peru, Feline bridge-spout vessel.* Ceramic with post-fire resin paint, 13.5 x 7.5 x 16.5 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2018-85)

Paracas, Early Horizon (Ocucaje 7–8), ca. 400–200 B.C., *South coast, Peru, Bridge-spout vessel in the form of a bicephalic creature.* Ceramic with post-fire resin paint, 8.5 x 15.5 x 9.7 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2018-86)

Mochica, Early Intermediate (Moche I), A.D. 50–100, *North coast, Peru, Stirrup-spout vessel in the form of a jaguar.* Ceramic with red and cream slip, 18 x 19.5 x 13.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-87)
**Asian Art**


Chinese, Song dynasty (960–1279), Small ewer with phoenix head. Qingbai ware; porcelaneous ware with light green-blue glaze, 13.3 × 9.5 × 7 cm. Gift of Nelson Chang, Class of 1974, in honor of Mr. Herbert Rosenfield and Mrs. Audrey Rosenfield on the occasion of his 45th Reunion (2019-97) **(55)**

Chinese, Qing dynasty (1644–1912), Gai Qi (1774–1829), Red-robed Buddha, 1810. Hanging scroll; ink and color on silk, 125.4 × 37.3 cm. Gift of Pierre du Prey, Graduate School Class of 1973, in memory of Wen C. Fong (2019-93)

Japanese, Kamakura period (1185–1333), Standing Jizo Bosatsu (Sanskrit: Kṣītigarbha Bodhisattva), 13th century. Wood and metal with color and gold, h. 46.5 cm (with base). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-82 a–b)

Chinese, Qing dynasty (1644–1912), Gai Qi (1774–1829), Red-robed Buddha, 1810. Hanging scroll; ink and color on silk, 125.4 × 37.3 cm. Gift of Pierre du Prey, Graduate School Class of 1973, in memory of Wen C. Fong (2019-93)

Japanese, Edo period (1615–1868), Utagawa Hiroshige (1797–1858), Moon Pine at Ueno, from the series One Hundred Views of Famous Places in Edo, 1857. Woodblock print (oban yoko-e format); ink and color on paper, 25.8 × 37.7 cm. Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 425: The Japanese Print (2018-102) **(57)**

Japanese, Edo period (1615–1868), Utagawa Toyoharu (ca. 1735–1814), Perspective Picture of Whale Hunting in Kumano Bay, ca. 1770–75. Woodblock print (o ban yoko-e format); ink and color on paper, 25.8 × 37.7 cm. Museum purchase, The Anne van Biema Collection Fund (2018-103)

Japanese, Edo period (1615–1868), Utagawa Hiroshige (1797–1858), Moon Pine at Ueno, from the series One Hundred Views of Famous Places in Edo, 1857. Woodblock print (oban tate-e format); ink and color on paper, 34.1 × 22.6 cm. Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 425: The Japanese Print (2018-102) **(57)**
Japanese, late Edo period (1615–1868) to Meiji period (1868–1912), Jar with brown and black glaze, 19th century. Tamba ware; glazed stoneware, h. 16 cm, diam. 15.4 cm. Gift of Richard K. Weinroth (2018-120)

Japanese, Edo period (1615–1868), Suit of armor. Iron, bronze, linen, wood, silk, lacquer, and water buffalo horn, 142.2 × 53.3 × 58.4 cm (approx.); with base. Gift of Dr. Bart DeGregorio (2018-167)


Chinese and Japanese Tea Objects Given by Gregory Kinsey

Chinese, Southern Song dynasty (?) (1127–1279), Iridescent glazed bowl (Yōhen temmoku), named Owari temmoku, with black lacquered bowl stand, 13th–14th century (bowl); 14th–15th century (stand). Ceramic and lacquer, h. 7 cm, diam. 13 cm (bowl); h. 7 cm, diam. 17 cm (stand) (2018-152 a–b)

Chinese, Yuan (1260–1368) or Ming dynasty (1368–1644), Tea urn (Karamono chatsubo), named Senri (One Thousand Leagues), 13th–14th century. Ceramic, h. 33.5 cm, diam. 26.2 cm (2018-148 a–b)

Chinese, Ming dynasty (1368–1644), Hare’s fur bowl (Kensan temmoku), with kinma-lacquered stand, 14th–15th century (bowl), 18th century (stand). Ceramic and lacquer, h. 7.6 cm, diam. 12.6 cm (bowl); h. 8 cm, diam. 16.1 cm (stand) (2018-151 a–b)

Chinese, Ming dynasty (1368–1644), Tea caddy (Shimamono chaire), named Mei rekireki, with three shifuku bags, 15th–16th century. Ceramic, h. 6 cm, diam. 7.2 cm (2018-150)

Chinese, Ming dynasty (1368–1644), Tea urn (Karamono chatsubo), 16th century. Green-glazed (hitotsugusa) ceramic, h. 27.7 cm, diam. 21.5 cm (2018-149)

Japanese, Edo period (1615–1868), Raku Chōnyū 楽長入 (1714–1770), Red Raku tea bowl, named Kengyo-utsushi. Raku ware; earthenware with red glaze, h. 8.3 cm, diam. 12.2 cm (2019-34)

Japanese, Meiji period (1868–1912), Tea bowl (Shino chawan), with dumpling (dango) design, probably 19th century. Mino ware, Shino-type ceramic; h. 8.5 cm, diam. 9.9 cm (2018-157)

Japanese, Meiji period (1868–1912), Tea bowl in “shoe” shape (Inuyama yaki kutsu gata chawan) with Daruma figure. Ceramic with white crackled ground glaze, h. 7 cm, diam. 12.7 cm (2018-156)

Japanese, Taishō period (1912–26) to early Shōwa period (1926–89), Eiraku Shozen 永楽正全 (1880–1932), Kokaki-shaped tea caddy (chaire), 1920s. Ceramic and gilded wood cover, h. 5 cm, diam. 7.6 cm (2018-153 a–b)

Japanese, Shōwa period (1926–89), Iguchi Kaisei 井口海仙 (1900–1982), Tea scoop (chashaku), named Suzumi-bune, probably 1950s or 1960s. Bamboo, 2 × 1.6 × 17.5 cm (2018-155)

Japanese, Heisei period (1989–present), Ichinose Sōshin IV, 20th century. Kettle-lid rest (Karakane hoya kouro futaoki), 1990s. Bronze, h. 7.2 cm, diam. 5.8 cm (2018-154 a–b)

European Painting and Sculpture

Greek, Cretan, The Virgin and Child with Saint Catherine, 17th century. Oil on panel, 30.6 × 25.5 cm. Gift of Norman Muller (2018-210)

Joseph Wright of Derby (English, 1734–1797), Portrait of Old John, Head Waiter at the King’s Head Inn in Derby, ca. 1780. Oil on canvas, 77 × 64.2 cm. Museum purchase, Surdna Fund (2018-158)
Modern and Contemporary Art

The Bruce High Quality Foundation (est. 2004), Public Education (What Makes You Happy), 2013. Chalkboard and mixed media, 121.9 × 243.8 × 7.6 cm. Gift of Vito Schnabel (2018-147)

Lee Bui (South Korean, born 1964), Untitled (Mekameleonca—Violet #10 DDRG35AC), 2018. Triptych; human hair, mother-of-pearl, acrylic paint, and dried flowers on silk velvet, 150 × 285 × 3.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-95)


Titus Kaphar (American, born 1976), To Be Sold, 2018. Oil on canvas with rusted nails, 152.4 × 121.9 × 8.9 cm; 248.9 × 121.9 × 8.9 cm (with strands). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-83) (58)


Photography


Dmitri Baltermants (Russian, 1912–1990), Advancing through the Birch, 1941–45, printed 2003. Gelatin silver print, 30.6 × 46.4 cm (image); 40.4 × 50.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-206)

Dmitri Baltermants (Russian, 1912–1990), Battle in the Streets of Berlin, 1945, printed 2003. Gelatin silver print, 30.6 × 46.6 cm (image); 40.4 × 50.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-202)

Dmitri Baltermants (Russian, 1912–1990), Digging Anti-Tank Trenches near Moscow, October 1941, printed 2003. Gelatin silver print, 30.4 × 46.5 cm (image); 40.4 × 50.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-205)

Dmitri Baltermants (Russian, 1912–1990), Grenade Attack, 1941, printed 2003. Gelatin silver print, 46.2 × 32.9 cm (image); 50.3 × 40.5 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-200)

Dmitri Baltermants (Russian, 1912–1990), Inspecting the German Losses on the Outskirts of Odessa, 1944, printed 2003. Gelatin silver print, 30.9 × 46.7 cm (image); 40.3 × 50.5 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-204)

Dmitri Baltermants (Russian, 1912–1990), The Red Army Crosses the Oder River into Germany, December 1944, printed 2003. Gelatin silver print, 30.5 × 46.5 cm (image); 40.2 × 50.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-203)


Dmitri Baltermants (Russian, 1912–1990), The War Comes to Germany, 1945, printed 2003. Gelatin silver print, 46.2 × 30.7 cm (image); 50.4 × 40.3 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-201)

Dawoud Bey (American, born 1953), Untitled #5 (Tree Trunk, Picket Fence, and House), 2017. Gelatin silver print, 121.9 × 149.9 cm. Museum purchase, Fowler McCormick, Class of 2021, Fund (2019-21)

Dawoud Bey (American, born 1953), Untitled #10 (Whedon-Hinsdale House through Branches), 2017. Gelatin silver print, 121.9 × 149.9 cm. Museum purchase, Fowler McCormick, Class of 2021, Fund (2019-22)


Marco Antonio Cruz (Mexican, born 1957), Zapastitas en Altamarino tomado por el ELZN Chiapas, January 1994. Gelatin silver print, 20.8 × 14 cm (image); 25.4 × 20.2 cm (sheet). From the Gillett G. Griffin Collection, gift of Alfred L. Bush (2018-91)
Zhang Dali (Chinese, born 1963), 1999/7, 1999. Chromogenic print, 61.3 × 89.5 cm (image); 81.3 × 109.7 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund, and anonymous gift (2018-89)

André Adolphe-Eugène Disdéri (French, 1819–1889), Palais de Versailles, 1857. Album of seven albumen prints, 69.8 × 55.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-33) (60)


Emmet Gowin (American, born 1941), Elijah and Edith, Danville, Virginia, 1968, printed before 1975. Gelatin silver print, 15.7 × 15.9 cm (image); 25.2 × 20.3 cm (sheet). Gift of Frances Murray and Harold Jones (2018-190)


Hong Hao (Chinese, born 1965), My Things No. 5—5000 Pieces of Rubbish in 2002, 2002. Chromogenic print, 55.9 × 57.8 cm (image); 59.8 × 101.8 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund, and anonymous gift (2018-90)


Kati Horna (Hungarian, active Mexico, 1912–2000), Surreal Portrait of Remedios Varo, 1957. Gelatin silver print, 26.6 × 25.5 cm (image); 27.2 × 26 cm (sheet). Museum purchase, David L. Meginnity, Class of 1958, Fund (2019-32)

Dorothea Lange (American, 1895–1965), Migrant Mother, Nipomo, California, 1936, printed ca. 1950. Gelatin silver print, 34 × 26.7 cm (image); 35.3 × 27.8 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-1)

Dorothea Lange (American, 1895–1965), White Angel Breadline, 1933, printed ca. 1950. Gelatin silver print, 34.1 × 26.4 cm (image); 35.4 × 27.6 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-2)

Jeanine Michna-Bales (American, born 1971), Decision to Leave. Magnolia Plantation on the Cane River, Louisiana, 2013, printed 2019. Chromogenic print, 63.5 × 91.4 cm (image); 76.2 × 104.1 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-76)


Bill Owens (American, born 1938), America is the best country in the world. In Azores we’d go to the movies and America would seem like a dream. We came here with fifty dollars in our pocket and worked twelve hours a day, six days a week to save money to buy this dry-cleaning business. America is better than we thought. We have everything we ever wanted. Tri-Valley Area, Northern California, 1974. Gelatin silver print, 17 × 21.5 cm (image); 20 × 25.3 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-208)

Bill Owens (American, born 1938), Sunday School, Vall Community Church, Backyard Bible Church, Paseo Navarro, Pleasanton, California, ca. 1971. Gelatin silver print, 17 × 21.6 cm (image); 20 × 25.2 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-209)

Vesna Pavlović (Serbian/American, born 1970), Christmas Sun. Inside the Chase One Plaza Building, Manhattan, NY, 2003–5. Inkjet print, 68.6 × 101.6 cm (image); 78.8 × 111.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-179)

Erwin Olaf Springveld (Dutch, born 1959), *Joy*, 1985. Gelatin silver print, 27.3 × 27.4 cm (image); 32.5 × 29.4 cm (sheet). From the Gillett G. Griffin Collection, gift of Alfred L. Bush (2018-92)

Unknown American photographer, *Cross Wrapped for Burning, KKK Rally, New Hampshire or North Carolina*, ca. 1920. Gelatin silver print, 10.5 × 6 cm (image); 11.5 × 7.3 cm (sheet). Gift of Marilyn F. Symmes (2018-136)

Jeff Whetstone (American, born 1968), *Seek Another Nest*, 2016. Selenium-toned gelatin silver print, 19 × 22.7 cm (image); 21.2 × 26.4 cm (sheet). Gift of the artist and Julie Saul Gallery, New York (2018-228)

Prints and Drawings

Drawings

Samuel Bottschild (German, 1641–1706), *Seated Male Nude*, 1680. Black and white chalk, 58 × 40.7 cm. Museum purchase, Laura P. Hall Memorial Fund (2019-4)

Jean-Camille Formigé (French, 1845–1926), *Thermal Baths*, March 10, 1870. Graphite and pen and India ink with watercolor, 66 × 95.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-45)

Jean-Henri Granger (French, 1779–1840), *Queen Andromache and Her Son Taken Captive by Pyrrhus*, ca. 1800. Pen and ink with wash over graphite, 28.6 × 32.5 cm. Gift of Margaret and Gregory Hedberg, Class of 1968, in honor of Felton Gibbons (2018-220)

Leon Hicks (American, born 1933), *C’est la vie #3*, 2005. Pen and black ink over graphite, 22.9 × 30.5 cm. Gift of Celeste B. Hart, Class of 1973 (2018-109)

David Hockney (British, born 1937), *In the Studio, December 2017, 2017*. Photographic drawing, 83.2 × 228 cm. Gift of Donato Esposito (2018-101)

Theodor Hoffbauer (French, 1839–1922), *Paris à travers les âges: Parvis de Notre Dame au XVe siècle*, 1875. Watercolor, 23.5 × 19.8 cm (image); 32.2 × 24.8 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-51)


Paul Joseph Lebret (French, 1875–1933), *Project for Wall Decoration. Watercolor over graphite*, 55.9 × 41.9 cm. Gift of Margaret and Gregory Hedberg, Class of 1968, in honor of Felton Gibbons (2018-221)

Fernand Léger (French, 1881–1955), *Bust of a Woman*, 1941. Pen and black ink and watercolor, 12.2 × 7.6 cm (image); 15.4 × 9.7 cm (sheet). Gift of Norman Muller (2018-211)

Simon-Bernard Lenoir (French, 1729–1791), *Voltaire*, 1764. Pastel on paper mounted on canvas, 60.5 × 49.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-5)

Henry Moore (British, 1898–1986), *Shelter Drawing: Family Group*, 1941. Pen and black ink and graphite, with colored wax crayon and watercolor, 17.5 × 25.4 cm. Gift of Jane and Raphael Bernstein (2018-229) (65)


Oceanic, *Untitled*, 20th century. Brush and black ink on tapa (bark) cloth, mounted to tan woven fabric, 46.7 × 30 cm (image); 58.5 × 38 cm (mount). Gift of Alfred L. Bush (2018-230)


Sylvain Ravel (French, born 1851, active 1880s), *Cowshed: Main facade, plan of ground floor* (1), *East facade, north facade with measures, section, second floor plan* (2), c. 1880. Graphite and pen and India ink with washes, 47.2 × 31.7 cm (approx.). Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-471–2)

John Michael Rysbrack (Flemish, 1694–1770), *Faun or Satyr*, 1720s. Pen and brown ink with touches of red chalk, 23.1 × 12 cm. Gift of Jane and Raphael Bernstein (2018-236)

John Michael Rysbrack (Flemish, 1694–1770), *The Finding of Moses*, 1770s. Pen and brown ink and wash, heightened with white, 47.3 × 31.7 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-46)

John Michael Rysbrack (Flemish, 1694–1770), *Joseph Relating a Dream to His Brothers and Their Father, Jacob*, ca. 1778. Pen and brown ink and wash, heightened with white, 29.6 × 44 cm. Gift of Jane and Raphael Bernstein (2018-233)

John Michael Rysbrack (Flemish, 1694–1770), *Joseph’s Brothers Show His Bloodied Coat to Their Father*, ca. 1778. Pen and brown ink and wash, heightened with white, 28 × 40 cm. Gift of Jane and Raphael Bernstein (2018-231)

John Michael Rysbrack (Flemish, 1694–1770), *Orpheus in the Underworld*, 1770s. Pen and brown ink and wash, heightened with white, 23.4 × 29.2 cm. Gift of Jane and Raphael Bernstein (2018-234)

John Michael Rysbrack (Flemish, 1694–1770), *Saul and the Witch of Endor*, 1770s. Black and red chalk, pen and brown ink and wash, heightened with white (partly oxidized), 34.7 × 26.2 cm. Gift of Jane and Raphael Bernstein (2018-232)

Attributed to Caspar Franz Sambach (German, 1715–1795), *Assumption of the Virgin*, 1750s. Pen and brown ink and gray wash, with touches of brown, pink, and blue washes, over an underdrawing in black chalk, heightened with white, 28.3 × 21.3 cm. Museum purchase, Laura P. Hall Memorial Fund (2019-71) (66)

Paul Richard Thomann (German, 1827–1873), *Bürgermeisteramt für Luckenheim: Elevation of two facades, plan of two floors*, 1858. Graphite and pen and India ink with washes, 38 × 30.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-63)

Paul Richard Thomann (German, 1827–1873), *Entwurf zur Errichtung eines Anbaus an das St. Aniduis Spital in Bonn: Elevation of main facade, situation plan, plan of one floor, section*, 1860. Graphite and pen and India ink with washes, 45.3 × 28.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-61)

Paul Richard Thomann (German, 1827–1873), *Morgue for the City of Bonn: Elevations of facades, ground-floor plan*, 1860. Graphite and pen and India ink with washes and watercolor, 46.3 × 29.8 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-52)

Paul Richard Thomann (German, 1827–1873), *Morgue for the City of Bonn: Elevations of facades, ground-floor plan*, 1860. Graphite and pen and India ink with washes and watercolor, 43.7 × 30 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-53)

Paul Richard Thomann (German, 1827–1873), *Morgue for the City of Bonn: Elevations of facades, two sections*, 1860. Graphite and pen and India ink with washes and watercolor, 43.7 × 29.8 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-54)

Paul Richard Thomann (German, 1827–1873), *Sessionssaal: Elevation of a wall, section*, 1852–70. Graphite and pink wash, 38 × 30.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-65)

Paul Richard Thomann (German, 1827–1873), *Sketch of a Facade*, 1852–70. Graphite and gray wash, 30.5 × 38.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-70)


Paul Richard Thomann (German, 1827–1873), *Skizze für die Schule in Lannesdorf: Elevation of three facades, plan of two floors*, 1870. Graphite and pen and India ink with washes, 27.8 × 43.2 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-56)

Paul Richard Thomann (German, 1827–1873), *Skizze zu einem Einzel Pavillon: Elevation of main facade, plan of ground floor*, 1852–70. Graphite and pen and India ink with washes, 70 × 51 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-66)
Paul Richard Thomann (German, 1827–1873), *Skizze zu einem Wohnhause mit Thornwärterwohnung am Neuthor in Bonn: Perspective view, elevation of main facade, plans of three floors*, 1852–70. Graphite and pen and India ink with washes, 42.3 × 29 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-59)

Paul Richard Thomann (German, 1827–1873), *Skizze für ein Thornwärterhaus am Belvedere: Situation plan, elevation of main facade, plan of three floors*, 1862. Graphite and pen and India ink with washes, 48.6 × 30.4 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-64)

Paul Richard Thomann (German, 1827–1873), *Villa bei Plittersdorf. Bl. III: Elevation of two facades*, 1870. Pen and India ink, 45.2 × 29.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-58)


Unknown French artist, *Cliceni de hallage en claire voye—St Valery (Open Tow Path in Saint-Valey-en-Caux)*, late 18th century. Pen and India ink with washes and watercolor, 28.3 × 116 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-41)

Unknown French artist, *Four architectural drawings for the house of Madame Viluisan in Moncontour*, 1790. Pen and India ink with washes, 43.3 × 27.8 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-44.1–4)

Unknown French artist, *Hôtel de Lambe, rue St Honoré près de l’hospice des Quinze-Vingt (Hôtel de Lambe, Paris)*, ca. 1730. Pen and India ink with gray wash and blue watercolor, 25.1 × 44.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-42)

Unknown French artist, *Main Altar: A presentation drawing for a main altar in a Catholic church, elevations and plans*, ca. 1700. Pen and India ink with wash and watercolor, 32.2 × 46.2 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-40)


Beatrice Wood (American, 1893–1998), *Dieu protège les amants (God Protects Lovers)*, 1917. Pen and brown ink and watercolor over graphite, 27.7 × 21.3 cm. Museum purchase, Laura P. Hall Memorial Fund (2018-114)

**Prints**

Mary Lee Bendolph (American, born 1935), *To Honor Mr. Dial*, 2005. Color soft-ground etching with aquatint and spitbite aquatint, 116.1 × 70.4 cm (plate); 140.6 × 90.8 cm (sheet). Museum purchase, gift of the PECO Foundation (2019-92) (67)

Lovis Corinth (German, 1858–1925), *Self-Portrait*, 1914. Drypoint, 11.7 × 8.9 cm (plate); 33 × 26 cm (sheet). Gift of John Elderfield (2018-166)


lessLIE (Cowichan/Penelakut/Esquimalt, born 1973), *Protecting Posterity*, 2005. Screenprint, 39.2 × 41.8 cm (image); 49.5 × 52.1 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-159)

lessLIE (Cowichan/Penelakut/Esquimalt, born 1973), *Seeing the Centre*, 2015. Screenprint, 45.7 × 59.8 cm (image); 55.9 × 69.8 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-161)

lessLIE (Cowichan/Penelakut/Esquimalt, born 1973), *Wolves*, 2006. Screenprint, 48.2 × 61.5 cm (image); 55.7 × 69.1 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-160)


Jean Pierre Norblin de la Gourdaine (French, 1745–1830), *Self-Portrait*, 1778. Etching, 15.4 × 10.4 cm (plate); 16.5 × 11.4 cm (sheet). Gift of Donato Esposito (2018-99)

Susan Point (Musqueam, born 1952), *Crosswalk*, 2007. Screenprint, 49.5 × 34.3 cm (image); 89.5 × 34.3 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-154)


June Wayne (American, 1918–2011), *The Quiet One, Kafka Series*, 1950. Lithograph, 52.4 × 30.5 cm (image); 59.7 × 37 cm (sheet). Gift of Robert Conway, Graduate School Class of 1982 (2018-194)

June Wayne (American, 1918–2011), *The Start of a Rock*, 1956. Lithograph, 40.3 × 30.2 cm (image); 50.5 × 42.1 cm (sheet). Gift of Robert Conway, Graduate School Class of 1982 (2018-196)

June Wayne (American, 1918–2011), *Strange Moon*, 1951. Lithograph, 35.6 × 46.4 cm (image); 44.8 × 56.5 cm (sheet). Gift of Robert Conway, Graduate School Class of 1982 (2018-199)

June Wayne (American, 1918–2011), *To Get to the Other Side*, 1956. Lithograph, 36.5 × 39 cm (image); 40.5 × 42.3 cm (sheet). Gift of Robert Conway, Graduate School Class of 1982 (2018-197)

June Wayne (American, 1918–2011), *Trace*, 1989. Lithograph, 8.9 × 11.4 cm (image); 16.5 × 11.4 cm (sheet). Gift of Robert Conway, Graduate School Class of 1982 (2019-16)


C. Gottardo Segantini (Italian, 1882–1974), *Giovanni Segantini*, 1914. Etching and aquatint, 32.2 × 24.7 cm (plate); 53.7 × 41.5 cm (sheet). Museum purchase, gift of the PECO Foundation (2018-118)

Frank Stella (American, born 1936), *Arbeit Macht Frei*, from *Black Series I*, 1967. Two-color lithograph, 23.5 × 37.2 cm (image); 38 × 55.8 cm (sheet). Gift of Ann Freedman in honor of Preston H. Haskell (2018-96)


Susan Point (Musqueam, born 1952), *Discovery*, 2005. Screenprint, 71 × 42.1 cm (image); 83.8 × 50.8 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-153)

Susan Point (Musqueam, born 1952), *Halibut*, 2007. Screenprint, diam. 58.2 cm (image); 76 × 76 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-155)

Susan Point (Musqueam, born 1952), *The Inlet*, 2007. Screenprint, 81.3 × 26 cm (image); 89.9 × 34 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-156)

Susan Point (Musqueam, born 1952) and Kelly Cannell (Musqueam, born 1982), *Memory*, 2005. Screenprint, diam. 60.6 cm (image); 76.4 × 76.4 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-157) (69)

Susan Point (Musqueam, born 1952) and Kelly Cannell (Musqueam, born 1982), *Transformation*, 2005. Screenprint, diam. 60.7 cm (image); 76.2 × 76.2 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-152)

Loans from the Collections

Michael C. Carlos Museum, Atlanta
November 15, 2015—November 15, 2019
Egyptian, Predynastic period, Naqada I or Early Naqada II, ca. 4000–3500 B.C., **Macehead.** Stone, diam. 5.6 cm. Bequest of John B. Elliott, Class of 1951 (1998.432)

The Horse in Ancient Greek Art
National Sporting Library & Museum, Middleburg, VA
September 9, 2017—January 14, 2018
Virginia Museum of Fine Arts, Richmond
February 17–July 8, 2018
Greek, Attic, Late Geometric, ca. 725–700 B.C., **Horse pyxis.** Ceramic, h. 18.2 cm, diam. 20.2 cm. Gift of Paul Didisheim, Class of 1950, and Ricardo J. Didisheim, in memory of Helena Simkhovitch Didisheim and Vladimir G. Simkhovitch (2004.467 a–b)

Thomas Cole’s Journey: Atlantic Crossings
The Metropolitan Museum of Art, New York
January 30–May 13, 2018
The National Gallery, London
July 13–October 7, 2018
Thomas Cole (American, 1801–1848), **The Course of Empire—The Savage State.** Oil on canvas, 16 × 26 cm. Gift of Frank Jewett Mather Jr. (y1941-51)

Howardena Pindell: What Remains to Be Seen
Museum of Contemporary Art, Chicago
February 24–May 20, 2018
Virginia Museum of Fine Arts, Richmond
August 25–November 25, 2018
Howardena Doreen Pindell (American, born 1943), **Untitled #3.** Acrylic, paper, glitter, sequins, and string on canvas, 212.1 × 212.1 cm. Museum purchase, Kathleen Compton Swann (y1964-181)

Howardena Pindell: A Retrospective
The Art Institute of Chicago
June 8–September 3, 2018
The Metropolitan Museum of Art, New York
April 16–July 29, 2018
John Singleton Copley (American, 1738–1815), **Eliakoh Watson, 1782.** Oil on canvas, 149 × 121 cm. Gift of the estate of Josephine Thomson Swann (y1964-181)

Renoir: Father and Son / Painting and Cinema
The Barnes Foundation, Philadelphia
May 6–September 3, 2018
Henri de Toulouse-Lautrec (French, 1864–1901), **La troupe de Mademoiselle Églantine (Troupe de Mademoiselle Églantine).** 1896. Color lithographic poster, 61.9 × 79.7 cm (image); 71.1 × 96.7 cm (sheet). Gift of Sally Sample Aall (x1970-145) (72)

Charles White: A Retrospective
The Art Institute of Chicago
June 8–September 3, 2018
The Museum of Modern Art, New York
October 7, 2018—January 13, 2019
Los Angeles County Museum of Art
February 17–June 9, 2019
Charles White (American, 1918–1979), **Paul Robeson, 1942–43.** Carbon pencil over charcoal, with additions and corrections in white gouache, and border in carbon pencil, on cream drawing board, 63.2 × 48.4 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (x1992-121) (71)

Visitors to Versailles, 1682–1789
The Metropolitan Museum of Art, Fifth Avenue, New York
April 16–July 29, 2018
The Barnes Foundation, Philadelphia
May 6–September 3, 2018
Henri de Toulouse-Lautrec (French, 1864–1901), **La troupe de Mademoiselle Églantine (Troupe de Mademoiselle Églantine).** 1896. Color lithographic poster, 61.9 × 79.7 cm (image); 71.1 × 96.7 cm (sheet). Gift of Sally Sample Aall (x1970-145) (72)

Past Time: Geology in European and American Art
The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
September 21–December 9, 2018
The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
February 16–May 12, 2019
Joseph Wright of Derby (English, 1734–1797), **Entrance to the Dove Holes, Derbyshire.** 1773. Brush with gray and black wash over graphite on cream laid paper, 34.3 × 52.7 cm. Museum purchase, Surdna Fund and Fowler McCormick, Class of 1921, Fund (2009-24)

Riberia: Art of Violence
Dulwich Picture Gallery, London
September 26, 2018–January 27, 2019
Josep de Riberia (Spanish, 1591–1652), **Martyrdom of Saint Sebastian, ca. 1630.** Red chalk on cream laid paper, 24.7 × 16.4 cm. Gift of Frank Jewett Mather Jr. (x1952-176)

Masters of Venetian Portraiture: Veronese, Tiepolo, Vittoria
National Gallery of Canada, Ottawa
June 8–September 16, 2018
Domenico Tiepolo (Italian, 1727–1804), after Alessandro Vittoria (Italian, 1525–1608), **Palma Giovane, mid-1750s(?).** Red chalk with white chalk on blue laid paper, 25 × 18.2 cm. Gift of Frank Jewett Mather Jr. (x1944-15)

David Wojnarowicz: History Keeps Me Awake at Night
Whitney Museum of American Art, New York
July 13–September 30, 2018
Museo Nacional Centro de Arte Reina Sofia, Madrid
May 29–September 30, 2019
Musée d’Art Moderne Grand-Duc Jean, Luxembourg
October 26, 2019–February 9, 2020
Drawing in Tintoretto’s Venice  
The Morgan Library & Museum, New York  
October 12, 2018–January 6, 2019  
National Gallery of Art, Washington, DC  
March 24–June 9, 2019  
Jacopo Palma (Italian, 1548–1628), Study for the Funerary Monument of Girolamo Canal, ca. 1577. Pen and brown ink with brush and brown wash over black chalk, heightened with white gouache, on light tan paper prepared with ochre wash, 23.6 x 41.2 cm. Museum purchase, anonymous gift (x1994-127)

Myth and Faith in Renaissance Florence: The Sculpture of Giovan Angelo Montorsoli and His Circle  
Currier Museum of Art, Manchester, NH  
October 13, 2018–January 21, 2019  
Italian, Laocoon, 16th–17th century. Terracotta, 68 x 49 x 28 cm. Museum purchase, gift of Elias Wolf, Class of 1920, and Mrs. Wolf (y1968-118)

Oscar G. Rejlander: Artist Photographer  
National Gallery of Canada, Ottawa  
October 19, 2018–February 3, 2019  
The J. Paul Getty Museum, Los Angeles  
March 12–June 9, 2019  
Oscar Gustave Rejlander (British, born Sweden, 1813–1875), Landscape, ca. 1854. Salted paper print, 22 x 22.5 cm. Museum purchase, anonymous gift (x1994-127)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), Non angeli sed angli (Not Angels but Anglos) (After Raphael’s “Sistine Madonna”), ca. 1854–56. Albumen print, 20.5 x 26.3 cm. Museum purchase, David H. McAlpin, Class of 1920, Fund (x1976-205)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875) and attributed to William England (British, 1830–1896), British photographers, ca. 1854–69. Album of photographs; albumen prints, 23.7 x 20 x 4.6 cm (album); 22.4 x 19 cm (each leaf). Museum purchase, anonymous gift (x1993-1-88)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), The Cup that Cheers (Mary Rejlander), ca. 1860. Albumen print, 19.9 x 15 cm. Museum purchase, gift of Mr. and Mrs. Max Adler (x1986-16)


Oscar Gustave Rejlander (British, born Sweden, 1813–1875), The Virgin in Prayer (After Sassoferrato) (Mary Rejlander?), ca. 1862–68. Albumen print, 18.3 x 13.2 cm. Museum purchase, gift of Mr. Max Adler (x1989-40)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), A Vision from Aspromonte, Garibaldi Wounded, Supported by Hope, Pointing to Rome, ca. 1865. Albumen print, 18.8 x 21 cm. Museum purchase, gift of Mr. and Mrs. Max Adler (x1986-22)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), Please Give Us a Copper, ca. 1866–68. Albumen print, 17.9 x 12.6 cm. Museum purchase (x1987-16)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), album containing 58 albumen prints, 1894. Albumen prints, 31.5 x 27.5 x 3.5 cm (album); 30 x 24 cm (each mount); 20 x 15 cm (each image). Museum purchase, anonymous gift (2002-221-1-58)

Monsters and Myths: Surrealism and War in the 1930s and 1940s  
Wadsworth Atheneum Museum of Art, Hartford  
October 20, 2018–January 13, 2019  
Baltimore Museum of Art  
February 24–May 26, 2019  
Max Ernst (German, 1891–1976), The Witch, 1941. Oil on canvas, 24.5 x 19 cm. Gift of Alfred H. Barr Jr., Class of 1922, and Mrs. Barr (y1979-5)

Kay Sage (American, 1898–1963), I Saw Three Cities, 1944. Oil on canvas, 92 x 71 cm. Gift of the Estate of Kay Sage Tanguy (y1964-162)

Beckmann: Exile Figures  
Museo Thyssen-Bornemisza, Madrid  
October 25, 2018–January 27, 2019  
Max Beckmann (German, 1884–1950), The Bowery, 1950. Oil on canvas, 60.5 x 30 cm. Gift of Stanley J. Seeger Jr., Class of 1952 (y1966-213)

Masters of Illusion: The Legacy of John F. Peto  
Morven Museum and Garden, Princeton  
November 15, 2018–May 12, 2019  
John Frederick Peto (American, 1854–1907), formerly attributed to William Michael Harnett (American, 1848–1892), The Marked Passage. Oil on academy board, 15.4 x 23.3 cm. Gift of Mrs. Alfred H. Barr Jr. (y1985-39)

The Ferryman of Ink World: Dong Qichang’s Calligraphy and Painting Art  
Shanghai Museum  
December 7, 2018–March 10, 2019  
Chinese, Eastern Jin dynasty (317–420), Wang Xizhi 王羲之 (303–361), Ritual to Pray for Good Harvest (Xingrang tie 行穰帖). Handscroll; ink on ying huang paper, 24.4 x 8.9 cm (calligraphy, letter proper); 30 x 372 cm (calligraphy). Bequest of John B. Elliott, Class of 1951 (1998-140)
Chinese, Yuan dynasty (1260–1368), Zhao Mengfu 趙孟頫 (1254–1322), Record of the Miaoyan Monastery (Huzhou Miaoyansi Ji 湖州妙巖寺記), ca. 1309–10. Handscroll; ink on paper, 34.2 × 364.5 cm (calligraphy); 34.6 × 206.7 cm (colophon). Bequest of John B. Elliott, Class of 1951 (1998-53)

Adolph Gottlieb: Classic Paintings
Pace Gallery, New York
March 1–April 13, 2019
Adolph Gottlieb (American, 1903–1974), Purple over Green, 1960. Oil on paper, 77 × 56 cm. The Schorr Family Collection

The Tale of Genji: A Japanese Classic Illuminated
The Metropolitan Museum of Art, New York
March 5–June 16, 2019
Japanese, Edo period (1615–1868), Messenger Delivering a Letter (Fumitsukai byōbu-e 文使い屏風絵). Two-fold screen; ink, colors, and gold on paper, 143.5 × 154.5 cm. Museum purchase, gift of William R. McAlpin, Class of 1926 (y1964-50)

Shinto: Discovery of the Divine in Japanese Art
The Cleveland Museum of Art
April 9–June 30, 2019

Japanese, Kamakura period (1185–1333), Mandara of the Kasuga Shrine (春日曼荼羅), early 14th century. Hanging scroll; ink and color on silk, 94.5 × 39.6 cm (painting); 171 × 55.5 cm (mount). Gift of Frank Jewett Mather Jr. (y1953-35)

The American Pre-Raphaelites: Radical Realists
National Gallery of Art, Washington, DC
April 14–July 21, 2019
Thomas Charles Farrer (English, 1839–1891), Woman Sewing, 1859. Graphite heightened with white gouache, 30.3 × 23.5 cm. Gift of Professor Charles Ryskamp in memory of Mr. Gerard B. Lambert, Class of 1908 (x1969-372)

Charles Herbert Moore (American, 1840–1930), High Peak and Round Top (Catskill) in Winter, 1866. Oil on canvas, 18 × 26 cm. Gift of Frank Jewett Mather Jr. (x1950-7)

Charles Herbert Moore (American, 1840–1930), Dried White Oak Leaf. Pen and black ink, gray wash, and white gouache over graphite, 19.1 × 27.4 cm. Gift of Miss Harriet Dyer Adams (x1994-75)
We Were Five: Cinq étudiants de l’Institute of Design et la revue Aperture
Musée Réattu, Arles
June 29–September 29, 2019
Announcement card for first issue of Aperture. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-1654.1)


Robert C. Bishop (American, 1921–2017), Minor White, 1951. 20.3 x 25.4 cm. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.2)

Brochure for Aspen Photo Conference (September 20–October 6, 1951). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.6)


Suggested program of lectures and panel discussions for the Aspen Photo Seminar. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.5)

Updated draft of manifesto. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-1659.8)

Minor White (American, 1908–1976), letter to Mrs. Constance Steele, Aspen Institute, June 20, 1951. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.3)


Minor White (American, 1908–1976), maquette for the first edition of Aperture magazine, 1952. Graphite drawings, text, and paper, 24 x 16.2 x 0.5 cm. Museum purchase, Minor White Archive Fund (TM-2632)

Toulouse-Lautrec and the Spirit of Montmartre
Fundación Bancaria “la Caixa”
CaixaForum Barcelona
October 17, 2018–January 20, 2019
CaixaForum Madrid
February 20–May 19, 2019
Henri de Toulouse-Lautrec (French, 1864–1901), The Sacred Grove, 1884. Oil on canvas, 172 x 380 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Vincent van Gogh: His Life in Art
The Museum of Fine Arts, Houston
March 10–June 27, 2019
Vincent van Gogh (Dutch, 1853–1890), Tarascon Stagecoach, 1888. Oil on canvas, 71.4 x 92.5 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Sainte(s)—Victoire(s)
Musée Granet, Aix-en-Provence
May 18–September 29, 2019
Paul Cézanne (French, 1839–1906), Mont Sainte-Victoire, ca. 1904–6. Oil on canvas, 83.8 x 65.1 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Chaim Soutine: Flesh
The Jewish Museum, New York
May 4–September 16, 2018
Chaïm Soutine (Russian, active in France, 1893–1925), Hanging Turkey, ca. 1925. Oil on millboard, 95.9 x 72.1 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Gauguin and Laval in Martinique
Van Gogh Museum, Amsterdam
October 5, 2018–January 13, 2019
Paul Gauguin (French, 1848–1903), Woman of Martinique, 1889. Painted clay, textile, paper, and wood base (and plaster restorations), 19.7 x 11.1 x 7 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

We Were Five: Cinq étudiants de l’Institute of Design et la revue Aperture
Musée Réattu, Arles
June 29–September 29, 2019
Announcement card for first issue of Aperture. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-1654.1)


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Minor White (American, 1908–1976), letter to Mrs. Constance Steele, Aspen Institute, June 20, 1951. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.3)

Manet and Modern Beauty
The Art Institute of Chicago
May 26–September 8, 2019
The J. Paul Getty Museum, Los Angeles
October 8, 2019–January 12, 2020
Édouard Manet (French, 1832–1883), Young Woman in a Round Hat, ca. 1877–79. Oil on canvas, 54.6 × 45.1 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Long-Term Loans to the Museum
Promised gift of Herbert Schorr, Graduate School Class of 1963, and Mrs. Schorr
August 7, 2018–August 7, 2021
Thornton Dial (American, 1928–2016), Walking around the World, 2001. Rope, carpet, clothing, bedding, enamel, and spray paint on canvas on wood, 185.4 × 185.4 × 10.2 cm (75)

Lent by a private collection
August 20, 2018–September 15, 2019
Antoine Kiki (active in Côte d’Ivoire), Chief Ritualist (feticheur) Sligbo Klounon and His Servants at the Houinole Subdivision of Porto-Novo, early 20th century. Gelatin silver print on postcard stock

Lent by a private collection
August 20, 2018–December 31, 2020
Zamba artist, Hat. Hide, metal (oil cans), beads, horsehair, safety pins, twine, and canwood paste, 20.3 × 17.8 cm

Lent by the East Asian Library and the Gest Collection, Princeton University
September 15–December 16, 2018
Ayatari Takebe (1719–1774), Kanga shinan (A Guide to Chinese Painting), 1779. Woodblock print (ehon format); ink on paper

Lent by the Graphic Arts Collection, Department of Rare Books and Special Collections, Firestone Library, Princeton University
September 15–December 16, 2018
Gai Wang (1677–1705), Jieziyuan huazhuan erji (Mustard Seed Garden Manual), ca. 1700. Woodblock print (ehon format); ink on paper

Lent by Marquand Library of Art and Archaeology, Princeton University
September 15–December 16, 2018
Mori Ransai (1740–1801), Ransai gafu (Ransai Painting Album), 1801. Woodblock print (ehon format); ink on paper

Promised gift of Ralph and Nancy Segall
November 9, 2018–December 31, 2020
Michael Kolster (American), Below Dam and above Great Falls, Auburn, Maine, Androscoggin River, 2011. Triptych; inkjet prints, 23 × 50 cm (image); 24 × 52 cm (sheet)

Michael Kolster (American), Swimmers, Swinging Bridge, Topsham, Maine, Androscoggin River, 2012. Inkjet print, 23 × 28 cm (image); 24 × 77 cm (sheet)

Michael Kolster (American), Tidal Marsh, Savannah National Wildlife Refuge, South Carolina, Savannah River, 2014. Triptych; inkjet prints, 23 × 27 cm (image); 24 × 77 cm (sheet)

Promised gift of M. Robin Krasny, Class of 1973
November 27, 2018–December 31, 2019
Dmitri Baltermants (Russian, 1912–1990), Artillery Commander K. M. Karabanov Protecting the Harvest, 1941, printed 2003. Gelatin silver print, 30.8 × 46.4 cm (image); 40.3 × 50.4 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), A Call to Arms, 1941–45, printed 2003. Gelatin silver print, 30.5 × 46.4 cm (image); 40.4 × 50.4 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), Romanian POWs from the Battle of Stalingrad, November–December 1942, printed 2003. Gelatin silver print, 30.7 × 46.4 cm (image); 40.3 × 50.4 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), After Tchaikovsky, 1945, printed 2003. Gelatin silver print, 30.8 × 46.3 cm (image); 40.3 × 50.3 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), Agfa, Berlin, 1945, printed 2003. Gelatin silver print, 46.2 × 30.2 cm (image); 50.5 × 40.4 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), Fun Break at the Front on the March toward Berlin, 1945, printed 2003. Gelatin silver print, 30.6 × 46.2 cm (image); 40.4 × 50.5 cm (sheet)

Lent by a private collection
August 15, 2018–December 31, 2020
Chinese, Yellow-ground blue and white “Gardenia” dish. Diam. 26.1 cm

Lent by a private collection
August 20, 2018–December 31, 2020
Unknown photographer, Pottery Manufacturing in Kinshasa, after 1907. Gelatin silver print on postcard stock

Unknown photographer, Fetishes of the Dead, printed after 1907. Gelatin silver print on postcard stock

Unknown photographer, published by Jos Dardenne, Untitled, early 20th century. Gelatin silver print on postcard stock

Promised gift of L. and J. Schorr, Class of 1975
November 27, 2018–December 31, 2019
André Kikuo Kurokawa, Pompadour (la Fontaine), 1962. Serigraph, 47.1 × 35.1 cm (image); 51.6 × 39.4 cm (sheet)
Dmitri Baltermants (Russian, 1912–1990), *And Once There Was War . . . Red Square Parade*, May 9, 1965, printed 2003. Gelatin silver print, 46.5 × 30.8 cm (image); 50.4 × 40.4 cm (sheet)

**Lent by The Schorr Family Collection**

**December 1, 2018–July 31, 2019**

Keith Haring (American, 1958–1990), *Dog*, 1983. Enamel paint on incised wood, 182.9 × 182.9 cm (2)

**Lent by a private collection**

**January 1–July 31, 2019**

Nick Cave (American, born 1959), *Soundsuit*, 2017. Mixed media, including buttons, wire, bugle beads, metal, and mannequin, 236.2 × 121.9 × 38.1 cm (76)

**Lent by a private collection**

**January 21–October 28, 2019**

Frank Coburn (American, 1862–1938), *Street Scene*, ca. 1915. Oil on canvas, 51.4 × 41.3 cm

Frank Coburn (American, 1862–1938), *Untitled, Central Park, Los Angeles*, ca. 1910–17. Oil on canvas, 42.5 × 73.7 cm

Hanson Puthuff (American, 1875–1972), *Green Mantle, aka Spring Mantle*. Oil on canvas, 91.4 × 101.6 cm

Millard Sheets (American, 1907–1989), *California*, ca. 1935. Oil on canvas, 91.4 × 101.6 cm

**Lent by a private collection, San Francisco**

**January 28–May 15, 2019**

Robert Rauschenberg (American, 1925–2008), *Palladian Xmas (Spread)*, 1980. Solvent transfer, fabric, acrylic, and mirrored panel on wood panels with objects and electric lights, 188.6 × 339.7 × 19.1 cm


**Lent by The Morgan Library & Museum**

**February 9–May 12, 2019**

Fernand Lochard, *Young Woman in a Round Hat*, from *Album of Photographs of the Work of Édouard Manet*, ca. 1883. Albumen print mounted on a card annotated by Léon Leenhoff in 1883 (pencil) and about 1900 (pen and ink), with his register inventory number and title: 36 / Jeune femme au chapeau rond; page 10 in a later, randomly ordered binding of 88 cards [of works by Manet in all media]. Purchased as the gift of Mrs. Charles Engelhard, 1974

**Lent by a private collection**

**March 1–September 30, 2019**

Edward Fisher (Irish, 1722–1781/82), after Sir Joshua Reynolds (British, 1723–1792), *Lady Elizabeth Lee*, ca. 1775. Mezzotint, 50.2 × 35.6 cm

**Lent by the Graphic Arts Collection, Department of Rare Books and Special Collections, Firestone Library, Princeton University**

**May 8–June 9, 2019**

Attributed to a Hopi artist, *Water canteen*. Ceramic

Attributed to a Hopi artist, *Water canteen*. Ceramic

**Lent by The Morgan Library & Museum**

**February 9–May 12, 2019**

Fred Kabotie, *Green Corn Dancer*, 1920. Watercolor on paper, 50.8 × 73.7 cm


“The University Art Museum, in particular, is a fantastic and lovely corner of campus. . . . Understanding art means understanding more about yourself and the world around you.”

—ANIKA YARDI, DAILY PRINCETONIAN
The LATE icon indicates special programs offered in conjunction with Late Thursdays.

**Signature Events**

**LATE Picnic on the Lawn (81)**
**August 2, 2018**
The Art Museum’s annual picnic on the lawn celebrated summer and the special exhibition *Frank Stella Unbound: Literature and Printmaking*. Guests enjoyed barbecue fare, live music, exhibition tours, and family-friendly activities. The event was free and open to the public. The last film of our summer film series, *The Lion King*, was screened. Cosponsored by the Princeton YMCA.

**LATE Annual University Faculty and Staff Open House (83)**
**January 31, 2019**
Faculty and staff visited the Museum with family and colleagues for music and highlights tours led by our newest class of student tour guides. Princeton’s Prospect House presented “A Taste of Prospect,” a sampling of their most popular refreshments.

**LATE Yoga: Finals Edition**
**January 10, 2019**
Yoga Stream’s Debbi Gitterman offered an exploration of the healing benefits of yoga. Refreshments in the galleries followed.

**LATE Nassau Street Sampler (15)**
**September 13, 2018**
The Art Museum welcomed the campus and community to our tenth annual Nassau Street Sampler to celebrate the beginning of the fall semester and an exciting new year of programs at the Museum, including the special exhibition *Frank Stella Unbound*. Guests visited our galleries and tasted what local restaurants have to offer while enjoying musical performances by some of Princeton’s beloved student groups.

**Family Day | Exploring Art and the Environment (80)**
**October 13, 2018**
Families joined us for a creative day of art-making and activities inspired by the exhibition *Nature’s Nation: American Art and Environment*. Refreshments were served.

**2019 Gala | Grit + Glamour: A Basquiat Ball (79, 93, 94)**
**February 2, 2019**
The Art Museum’s 2019 Gala, *Grit + Glamour: A Basquiat Ball*, was inspired by the work of Jean-Michel Basquiat, an artist with whom Princeton has had a long and special relationship. This year’s Gala drew upon the creatively explosive downtown art scene in which Basquiat and his circle—from Keith Haring to Madonna to Andy Warhol—shaped a dynamic street culture that changed both art and the wider American scene. The 2019 Gala welcomed more than 500 guests to the Museum and 400 guests to Prospect House, and proved to be the highest grossing fundraising event in the Museum’s history, providing critical funds for the exhibition and outreach programming the Museum offers—free of charge—year round.

**Family Day | Infinite Thanks!**
**May 4, 2019**
Families enjoyed a fun-filled day of art-making, games, scavenger hunts, live performances, and refreshments.

**Princeton Reunions 2019 Alumni in the Arts Party**
**May 31, 2019**
Reunion attendees connected with fellow alumni working in the arts, interested in the arts, supporting the arts, or celebrating the arts at Princeton. Hosted by the Department
of Art and Archaeology, the Department of Music, the Lewis Center for the Arts, Princeton Arts Alumni, Princeton in Hollywood, and the Princeton University Art Museum.

**Late Yoga on the Lawn (82)**

**June 13, 2019**

Visitors explored the healing benefits of yoga. Refreshments in the Museum followed.

**Exhibition Opening Celebrations**

**Nature’s Nation: American Art and Environment**

**October 13, 2018**

Exhibition curators Karl Kusserow, the Museum’s John Wilmerding Curator of American Art, and Alan C. Braddock, the Ralph H. Wark Associate Professor of Art History and American Studies at William & Mary, jointly delivered a lecture introducing key themes and works of art in this groundbreaking exhibition. A reception in the Museum followed.

**Gainsborough’s Family Album**

**February 23, 2019**

Guests joined us for a celebration of the exhibitions **Gainsborough’s Family Album** and **Confronting Childhood**, which together presented images of family and childhood from the eighteenth century to today. “Daughters (and Sons): On Representing Family,” a lecture by James Steward, Nancy A. Nasher—David J. Haemisegger, Class of 1976, Director, was followed by a reception in the Museum.

**Helen Frankenthaler Prints: Seven Types of Ambiguity**

**June 29, 2019**

The community celebrated the opening of the exhibition **Helen Frankenthaler Prints: Seven Types of Ambiguity**. Carol Armstrong, professor of the history of art at Yale University, explored the artist’s accomplishments in prints with a lecture titled “Painting Printing Frankenthaler: The Process of Abstraction.” A reception in the Museum followed.

**Lectures, Panels, Talks, & Workshops**

**Cold War Civil Rights: A Conversation about the Circulation of Protest Photos**

**September 21, 2018**

In conjunction with the exhibition **Picturing Protest**, Katherine M. H. Reischl, assistant professor of Slavic Languages and Literatures, and Katherine A. Bussard, Peter C. Bunnell Curator of Photography, discussed examples of photographs that did—or did not—circulate at the height of the 1960s protest movements in the United States, the former Czechoslovakia, and the former USSR. Moderated by Juliana Ochs Dweck, Andrew W. Mellon Curator of Academic Engagement. Part of the series **1968/2018: Cities on the Edge**. Cosponsored by the Humanities Council and the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities.

**Late Panel Discussion | Humanitarian Photojournalism: A History of the Present**

**October 18, 2019**

The Humanities Council hosted a public conversation as part of a two-day workshop focusing on the history of photojournalism and its relationship to humanitarianism. A panel of distinguished photojournalists joined a discussion about the history of photographic reportage, especially of war and atrocity, followed by a reception in the Art Museum. Panelists included Susan Meiselas, Visiting Belknap Fellow in the Humanities Council and Department of English, and photojournalists Peter van Agtmael and Sim Chi Yin. Moderated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

**Workshop | Humanitarian Photojournalism: A History of the Present**

**October 19, 2018**

As an extension of the panel event held on the previous day, historians, art historians, critics, and photojournalists made brief presentations on the theme of humanitarian photojournalism. Moderated by Jeremy Adelman, Henry Charles Lea Professor of History and Director of the Global History Lab.
October 25, 2018

The renowned environmental writer Bill McKibben discussed his work confronting the global challenge of climate change while considering how projects such as Nature’s Nation can raise consciousness about ecological issues and bring about positive change. Jointly sponsored with the Princeton Environmental Institute. A reception in the Museum followed.

Panel Discussion | Place Making in the Arts: Japan and Beyond
November 8, 2018

In conjunction with the exhibition Picturing Place in Japan, the Art Museum and the P. Y. and Kinmay W. Tang Center for East Asian Art hosted an interdisciplinary panel exploring the concept of place from the perspectives of art, art history, literature, and photography. A reception in the Museum followed.

Gallery Talk | The Ancient and Medieval Legacy of Christian Art in Ethiopia
November 9, 2018

Meseret Oldjira, graduate student in the Department of Art and Archaeology, presented a contextualized discussion of Ethiopian art objects in the Museum.

Gallery Talk | Indigenous Belongings and Belonging
November 16, 2018

India Young, collections research specialist for Native American art, discussed Indigenous belongings in the exhibition Nature’s Nation in relation to the environments from which they originated—those of colonization—parsing American art-historical movements, from the Hudson River School to Arts and Crafts to modernism, to explore the Indigenous territories, both physical and conceptual, that inform how the United States pictures itself.

Curator Talk | Titus Kaphar’s To Be Sold
November 16, 2018

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, discussed Titus Kaphar’s monumental painting To Be Sold (2018). This recent acquisition is Kaphar’s second major work to tackle slavery as it intersects with the history of Princeton University. Following the talk, the Museum cosponsored Kaphar’s artist talk at the Carl A. Fields Center for Equality and Cultural Understanding.

Artist Talk | Titus Kaphar
November 16, 2018

One of the most dynamic artists working today, Titus Kaphar engages with vital discussions happening around race, diversity, and reconciliation in the United States. His work exposes how all depictions, no matter how personal or grandiose, are always fictional, imperfect, and capable of being remade. Hosted by the Carl A. Fields Center for Equality and Cultural Understanding and cosponsored by the Art Museum.

Artist Talk | Alexis Rockman
November 29, 2018


Panel Discussion | Environmental Perspectives on Nature’s Nation
November 30, 2018

Princeton Environmental Institute faculty Rob Nixon, Amicable Porporato, and David Wilcove, along with Geosciences professor emeritus George Philander, drew on their research and discussed environmental topics and issues against the backdrop of selected works from Nature’s Nation. Moderated by exhibition curator Karl Kusserow and cosponsored by the Princeton Environmental Institute. A reception in the Museum followed.

Day With(out) Art
December 1, 2018

December 1, 2018, marked the 29th anniversary of Day With(out) Art, a day when cultural organizations raise awareness of AIDS, remember people who have passed, and inspire positive action. In honor of this event, the Museum hosted an afternoon of related tours and reflection.

Symposium | Picture Ecology: Art and Ecocriticism in Planetary Perspective
December 7–8, 2018

Convened in conjunction with Nature’s Nation, this two-day symposium extended the exhibition’s focus and approach to the visual cultures of diverse times and places. Seventeen international speakers offered compelling ecocritical analyses of a broad spectrum of artists and objects. Organized by exhibition curator Karl Kusserow. Made possible, in part, with generous support from the Department of Art and Archaeology.

Conversation | Naomi Klein
December 11, 2018

Author Naomi Klein discussed her best-selling book This Changes Everything: Capitalism vs. the Climate in a conversation with writer and environmental activist Ashley Dawson. A book signing and reception in the Museum followed. Jointly sponsored with the Princeton Environmental Institute.

Panel Discussion | Place Making in the Arts: Japan and Beyond
February 8, 2019

Calvin Brown, associate curator of prints and drawings, presented a lecture in conjunction with the exhibition Time Capsule, 1970: Rauschenberg’s Currents. In 1970, at the height of the Vietnam War, the American artist Robert Rauschenberg exhibited Currents, an ambitious printmaking project created from newspapers that chronicles the social and political upheavals of the period. A reception followed.

Gallery Talk | The Importance of Place in Japanese Art
February 21, 2019

Mai Yamaguchi, graduate student in the Department of Art and Archaeology, discussed the exhibition Picturing Place in Japan. A reception followed.

Yoga Masters Lecture Series: Perspectives in Practicum
February 28, 2019

Erica Taxin Bleznak, guest master yogi, taught an all-levels yoga practice in which she explored subtle shifts that expand the gateways of perception. Following the session, Taxin Bleznak gave a talk and answered questions. Offered in partnership with Princeton University Campus Recreation.

Conversation | Changes in Manet’s Paintings
March 14, 2019

Juliet Wilson-Bareau, independent scholar, and Bart Devolder, the Art Museum’s conservator, discussed two works by Manet currently on view in the Museum: Gypsy with a Cigarette and Young Woman in a Round Hat. A reception followed.
Faculty Panel | Mexican Votives across Time and Space
April 2, 2019
An interdisciplinary panel investigated the role of retablos in Mexican art, religion, and migration. With Gabriela Nouzeilles, Emory L. Ford Professor of Spanish; Jessica Delgado, assistant professor of religion; and Pamela Patton, director of the Index of Medieval Art at Princeton. Moderated by Patricia Fernández-Kelly, professor of sociology. Cosponsored by the Migration Lab's Mellon-Sawyer Seminar Series and the Mexican Migration Project.

LATE Lecture | Miracles on the Border: Retablos of Mexican Migrants to the United States
April 4, 2019
In conjunction with the exhibition Miracles on the Border: Retablos of Mexican Migrants to the United States, Douglas S. Massey, Henry G. Bryant Professor of Sociology and Public Affairs at Princeton, and Jorge Durand, professor of anthropology at the University of Guadalajara, discussed the experiences of Mexican migrants. Introduced by Sandra Berman, Cotsen Professor of the Humanities, Professor of Comparative Literature, and Head of Whitman College. Cosponsored by the Migration Lab’s Mellon-Sawyer Seminar Series and the Mexican Migration Project. A reception in the Museum followed.

Gallery Talk | Coloring Race in Manet’s Gypsy with a Cigarette
April 5, 2019
Madeleine Haddon, graduate student in the Department of Art and Archaeology, discussed race and color in nineteenth-century Paris through the lens of Manet’s Gypsy with a Cigarette.

Poetry Reading with Leanne Betasamosake Simpson
April 5, 2019
Guests joined us for a poetry reading featuring Leanne Betasamosake Simpson (Nishnaabeg), who was introduced by Rachael DeLue, Christopher Binyon Sarofim ’86 Professor in American Art. This program was part of the Indigenous/Settler Conference hosted at Princeton University.

Lecture in Spanish | Miracles on the Border: Retablos of Mexican Migrants to the United States
April 6, 2019
A lecture in Spanish by Douglas S. Massey, Henry G. Bryant Professor of Sociology and Public Affairs, and Jorge Durand, professor of anthropology at the University of Guadalajara, was presented at the Princeton Public Library. Codirectors of the Mexican Migration Project, Massey and Durand discussed the experiences of Mexican migrants in conjunction with the exhibition Miracles on the Border. Cosponsored by the Migration Lab’s Mellon-Sawyer Seminar Series and the Mexican Migration Project.

Lecture | Paradise Lost? Childhood and Its Discontents in the Photographs of Sally Mann
April 26, 2019
Inspired by the exhibitions Gainsborough’s Family Album and Confronting Childhood, Sarah Kennel ’92, Byrne Family Curator of Photography at the Peabody Essex Museum, explored the portrayal of childhood in the work of Sally Mann and other American photographers, including Diane Arbus, Emmet Gowin, and Mary Ellen Mark. A reception followed.

Panel Discussion | What They Carried: Stories from Recently Resettled Refugees
May 19, 2019
In partnership with the Office of Religious Life’s Religion and Resettlement Project, a panel of three refugees now living in New Jersey spoke about their experiences resettling in the United States, the role of religion in their lives, and the meaningful objects, spiritual or otherwise, they brought with them during their journeys. Offered in conjunction with the exhibition Miracles on the Border.

Walking Histories: Race and Protest in 1960s Princeton and Trenton
May 30, May 31, and June 1, 2019
Back by popular demand, this series of performance walks through the Princeton University campus, created by theater artist Aaron Landsman and historian Alison Isenberg in collaboration with Princeton students, examined how issues of race and protest during the 1960s, in Trenton and on campus, are imprinted on Princeton’s buildings and grounds.

Beer Tasting and Meet the Curators (85)
May 30, 2019
Visitors enjoyed conversation with curators from the Art Museum while sampling international beers in the Museum’s Reunions tent. Guests then went inside the Museum for curator-led tours.

Lecture | The Meanings of Museum Display
May 31, 2019
Design choices have long shaped the visitor experience of museums, and even the very idea of what a museum is. Art Museum Director James Steward discussed both museum architecture and display practices from eighteenth-century Europe to today’s wave of new museums. Cosponsored by the Princeton University Art Museum and the Department of Art and Archaeology.
Panel Discussion | Engaging Modern and Contemporary Art
May 31, 2019
Distinguished alumni discussed some of the unique challenges involved in collecting and interpreting contemporary art, from the perspectives of collectors, scholars, art dealers, independent curators, and museum board leaders. The panel featured Sarah Elson ’84, art historian and collector; Emily Lenz ’04, director, D. Wigmore Fine Art; and Louise Sams ’79, EVP and general counsel for Turner. Introduced by Art Museum Director James Steward and moderated by Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art.

Loteria at the Art Museum
June 15, 2019
Community members played Loteria at the Art Museum. Guests enjoyed this popular Mexican game of chance (similar to bingo) and explored the Museum. Tours of Miracles on the Border were offered in English and Spanish. Loteria was called in Spanish. Cosponsored by the Latin American Legal Defense and Education Fund and Princeton Human Services.

Student Programming

Cocktails and Curators
September 27, 2018
Graduate students from all departments joined members of the Museum’s curatorial staff for a relaxed evening of artful and art-full conversation in our galleries.

SAB Annual Visiting Artist | Jim Sanborn
October 12, 2018
The Museum’s Student Advisory Board hosted the acclaimed American artist Jim Sanborn, who seeks to soften the distinction between art and science, making such topics as cryptography and nuclear physics integral parts of his work. This talk appealed to both scientists and artists alike. A reception in the Museum lobby followed.

LATE | Nature’s Nation Tour and Discussion for Students
November 29, 2018
India Young, collections research specialist for Native American Art, gave a tour of Nature’s Nation. After the tour, Young and the students convened for a discussion over refreshments. Organized by the Student Advisory Board.

LATE | 2018 Student Gala | Wonders of the Wilderness
December 6, 2018
The Student Advisory Board welcomed students to their annual gala, the theme of which was inspired by the exhibition Nature’s Nation. Guests enjoyed a night of live music, giveaways, refreshments, and a scavenger hunt hosted by the Princeton ArtBot.

LATE | Student Advisory Board Presents | Failed Love
February 14, 2019
The Museum’s Student Advisory Board hosted their annual event celebrating the power of a broken heart to inspire art and featuring musical performances, dance, comedy, sweets, and great art.

L’Avant-Scène Presents La double inconstance
February 15 and 16, 2019
The students of L’Avant-Scène performed La double inconstance by Marivaux, directed by Florent Masse.

LATE | ART × FASHION: Spring/Summer 2019 Student Fashion Show (87)
March 7, 2019
In a celebration of the intersections of art and fashion, five student stylists showcased curated runway shows that revolve around the Art Museum’s collections. Following each show, the audience was encouraged to view the very artworks from which the stylists drew inspiration. Cosponsored by the Carl A. Fields Center for Equality, the Lewis Center for the Arts, the Office of the Dean of Undergraduate Students, The Projects Board, and the Undergraduate Student Government.

LATE | Snack, Sketch, and Scribble
April 6, 2019
The Student Advisory Board hosted an evening of sketching in the galleries. Supplies and light refreshments were provided. Cohosted by the Nassau Literary Review and the Nassau Weekly.

LATE | Inspiration Night | We All Are Some Bodies
April 19, 2019
The Student Advisory Board hosted an evening of art, music, conversation, and dance performances inspired by the installation The Figure Abstracted. Refreshments were served as individuals from the campus community discussed themes of the human body.

LATE | Science and Art Highlights Tour
June 27, 2019
The Graduate Molecular Biology Outreach Program and the Princeton University Art Museum offered a unique highlights tour that blurred the lines between science and art. The tour featured a Museum student guide who discussed the art-historical significance of an object while graduate molecular biology students explored the science behind the object’s creation, maintenance, and restoration.
Concerts & Performances

Princeton Singers: Heartland
September 29, 2018
Complementing the exhibition *Nature’s Nation*, the Princeton Singers performed music of the American heartland, including works by Jerod Impichchaakahaa’ Tate (Chickasaw Nation) and the colonial master William Billings, as well as pieces by Samuel Barber, Leonard Bernstein, and Stephen Paulus.

The Princeton Singers: This Sceptered Isle
March 2, 2019
Highlighting the Art Museum’s special exhibition *Gainsborough’s Family Album*, the Princeton Singers explored the rich British choral tradition from the Renaissance to the twenty-first century, including William Byrd’s *Mass for Four Voices* (as part of its Byrd Mass Cycle).

Princeton Symphony Orchestra: Gainsborough’s Living Room
March 6, 2019
The Princeton Symphony Orchestra presented an intimate evening of music by Thomas Gainsborough’s circle of composer friends.

Princeton Symphony Orchestra: Mango Suite
May 19, 2019
Based on the beloved coming-of-age novel *The House on Mango Street* by Sandra Cisneros, Derek Bermel’s *Mango Suite* retells the story of the young protagonist Esperanza Cordero, featuring mezzo-soprano Paulina Villarreal. Three stirring works by Spanish composer Manuel de Falla, with special guest flamenco dancer Griset Damas Roche, brought the Princeton Symphony Orchestra’s season to a thrilling conclusion. A pre-concert talk was given by Rossen Milanov. A reception in the Museum followed.

The Practitioners of Musick: The Grove or Rural Harmony
May 22, 2019
A program celebrating *Gainsborough’s Family Album* featured works by the artist’s musical friends, including C. F. Abel, J. C. Bach, Thomas Linley, and John Stanley. Cosponsored by the Princeton Public Library.

Film Screenings

LATE Summer Film Series

Last year’s selection of outdoor film screenings was inspired by the transformation of literary sources in unexpected ways, as seen in the exhibition *Frank Stella Unbound*.

June 28, 2018
*West Side Story* (1961)

July 19, 2018
*Clueless* (1995)

August 2, 2018
*The Lion King* (1994)

Film Screening | The Life and Gardens of Beatrix Farrand and Walking Tour
September 28, 2018
The documentary film *The Life and Gardens of Beatrix Farrand* explores the historically significant gardens of landscape architect and gardener Beatrix Farrand. Introduced by Emmy-winning documentary filmmaker Karyl Evans. Following the screening, Daniel Casey, coordinating architect in the Office of the University Architect, and Devin Livi, associate director of Grounds and Landscaping, led a walking tour through the Graduate College, highlighting Farrand’s work on the Princeton campus. Cosponsored by the Office of the University Architect.

Fall Film Series

Inspired by the exhibition *Nature’s Nation*, this series focused on films that presented fresh ideas about the environment for their time. Presented as part of an ongoing collaboration with the Princeton Garden Theatre.

September 29, 2018
*Call of the Wild* (1935)

October 17, 2018
*The Man Who Fell to Earth* (1976)

November 14, 2018
*Interstellar* (2014)

Film & Discussion | Through the Repellent Fence
November 9, 2018
In October 2015 the transdisciplinary Indigenous arts collective Postcommodity created *Repellent Fence/Valla Repelente*, an installation of twenty-six large balloons extending two miles across the US–Mexico border. Temporarily “suturing” together the human and nonhuman communities that are artificially divided by geopolitical boundaries, Postcommodity’s poetic project is celebrated in this compelling documentary. A conversation with artist Cristóbal Martínez of Postcommodity followed.

Art on Screen

In conjunction with the exhibitions *Gainsborough’s Family Album* and *Confronting Childhood*, this series featured films that explore the themes of family and childhood. Presented as part of an ongoing collaboration with the Princeton Garden Theatre.

March 20, 2019
*Barry Lyndon* (1975)

April 17, 2019
*Hope and Glory* (1987)

May 15, 2019
*Boyhood* (2014)
“We are delighted to be chosen to shape the future of the Princeton University Art Museum, one of the finest university art museums and among the oldest art collecting institutions in America.”

—DAVID ADJAYE, ADJAYE ASSOCIATES
## Operating Income and Expenses

### Income

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<th>Source</th>
<th>FY19 Actual</th>
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<td><strong>Grand Total</strong></td>
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### Share of Income and Expenses

- **Endowment Income**: 54.0%
- **University Support**: 27.3%
- **Information and Technology**: 8.4%
- **Collections and Exhibitions**: 54.3%
- **Finance and Operations**: 19.0%
- **Education**: 8.0%
- **Institutional Advancement**: 3.9%
- **Publishing & Communications**: 6.4%
- **Events Income**: 2.2%
- **Other Income**: 0.2%
- **Earned Income**: 4.2%
- **Individual Contributions including Membership**: 7.4%
- **Foundation/Corporate/Government Grants**: 2.5%
- **Support from University Departments**: 2.2%
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Collections Research Specialist for Native American Art (through 1/19)
<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual website visitors</td>
<td>373,188</td>
</tr>
<tr>
<td>Objects in the collections</td>
<td>111,700</td>
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<tr>
<td>Donors to the collections</td>
<td>43</td>
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<tr>
<td>Works from the collections examined for class visits and research</td>
<td>8,878</td>
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<tr>
<td>Objects added to the collections</td>
<td>283</td>
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<tr>
<td>Student interns</td>
<td>21</td>
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<tr>
<td>Student tour guides</td>
<td>99</td>
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<tr>
<td>Work loaned to other museums</td>
<td>62</td>
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<tr>
<td>Works in the campus collections</td>
<td>7,391</td>
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<tr>
<td>Faculty led precepts held in the Museum</td>
<td>597</td>
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<tr>
<td>Facebook fans</td>
<td>16,176</td>
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<tr>
<td>Temporary exhibitions</td>
<td>7</td>
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<tr>
<td>Docents</td>
<td>83</td>
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<tr>
<td>Total Visitors</td>
<td>206,622</td>
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<tr>
<td>Schoolchildren who visited on field trips</td>
<td>10,969</td>
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<tr>
<td>Princeton University students visiting the Museum for precepts</td>
<td>6,414</td>
</tr>
<tr>
<td>Attendance at public programs</td>
<td>24,854</td>
</tr>
<tr>
<td>Cost of admission</td>
<td>0</td>
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</tbody>
</table>
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Annual Report 2018–2019