

Princeton University Art Museum

ANNUAL REPORT 2020–2021





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FIG. 1



FIG. 2



FIG. 3



FIG. 4

FIG. 5



FIG. 6





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FIG. 8



DIRECTOR'S NOTE

The conclusion of one fiscal year and the beginning of another aligned this year with heartening glimpses of a return to, if not normalcy, then reawakened in-person teaching and on-site programming. With the start of the new academic year, numerous opportunities long in the making have been launched or realized: Art@Bainbridge, our satellite gallery space in historic Bainbridge House on Nassau Street, reopened on September 4, 2021, with the exhibition *Gathering Together / Adama Delphine Fawundu*; we executed a lease for a new temporary gallery and programming space in downtown Princeton, Art on Hulfish, which we inaugurated in winter 2021 with the first of four photography-forward exhibitions to be presented over the course of a year; and we relaunched teaching from works of art in the original thanks to specially designed classrooms at Firestone Library and at our off-site art storage facility. Seeing these projects move forward has been an affirmation that, even during the period in which our main building is closed for the construction of a new Museum, we will be able to remain focused on object-based teaching and research and on dynamic projects and programs.

These tangible steps and outcomes are welcome after a period of more than eighteen months of COVID-19-related disruption followed by construction-related disruption that dates back to March 2020. The year behind us was full of forward-looking, mission-driven work, from the many inspiring conversations and design workshops focused on the Museum's new facility with lead architect Sir David Adjaye, his team at Adjaye Associates, and their partners at Cooper Robertson, to the work of emptying out the Museum's on-campus galleries and art storage facilities, which involved the relocation of more than sixty-five thousand objects. This process was marked by a number of key milestones: the Princeton Municipal Planning Board unanimously approved the building project in the spring; the University's Board of Trustees gave its formal consent a couple of months later; and we entered into construction contracts at the end of May, around the same time that the last work of art left the former Museum facility. Throughout this process I have been regularly reminded that the design team we chose three years ago was the right one for this project and for these times, not least because of their shared commitment both to the moral purposes of architecture and to the ethical and educational responsibilities of institutions like ours, which include a dedication to scholarly excellence, equity, and accessibility. Over these three years the partnership with this extraordinary design team has been exemplary, supported all along by the work of such key Princeton partners as University Architect Ron McCoy, project manager Jane Curry, Provost Debbie Prentice, and University President

OPPOSITE: FIGS. 9, 10

Christopher Eisgruber. Over the past year the accomplishments of the Museum staff have been nothing short of herculean, including removing such vast collections on schedule, on budget, and without a single incident of loss or damage. Working together, we are now at the critical threshold of a project we have dreamed of for many years.

As we plan for a new facility and its new galleries, educational spaces, and public amenities, we must also ensure that the Museum's collections meet the changing needs of our times, including the evolving areas of academic focus on our campus, the shifting demographics of our region, and the evolving cultural values, in which expectations of transparency and engagement are so much greater than in the past. We must be ambitious and multidimensional in these arenas, sustaining commitments to traditional areas of strength in the Museum's collections and programs even as we invest in areas that enable us to tell more representative and nuanced narratives of the world's art, past and present. As always, we are blessed by the philanthropic vision of past generations, which brings to us the ability to think capaciously about what a globe-spanning Museum's collections ought to contain and do in the twenty-first century.

Some of these efforts are well established, while others are new. For example, this year we marked some fifteen or more years of sustained prioritization of collecting works by African American artists and artists from the African diaspora, and a similarly durable commitment to acquiring essential works by women artists, especially those now in the later years of their careers. Other initiatives assumed a particular urgency in the past year, including expanding our definition of American art to include all peoples who have lived in North America and left material legacies, thus blending collections of works by Indigenous makers with works from imported cultures, including from the European tradition. Similarly, this was a year in which we began new conversations about the role of work by Latino/a/x makers in our Museum. In both of these instances we have made new commitments to forging pathways forward collaboratively based on deep listening to voices beyond the Museum and indeed beyond the academy.

While planning for the future continues apace, the past year saw us sustain and in some cases reconsider and reinvent long-standing projects, programs, and partnerships. These include a community docent program that is more than fifty years old and whose role is evolving as the needs of the Museum and our communities and visitors evolve; a partnership with the Trenton Public School District that began more than thirty-five years ago and has of necessity been reinvented for the years of construction; popular events that have been anchors of our calendar and even become campus or local traditions, such as the Nassau Street Sampler, which launched in 2009; and the discussions of our Community Leadership Council, which was established in 2014 and comprises regional civic, business, and government leaders. These efforts share a deep sense of our responsibility to our audiences—a responsibility to share the intellectual resources and materials in our care with the whole of the Princeton University family and with wider communities near and far. The past year also demanded



FIG. 11

the launch of new initiatives, such as new advisory groups on Indigenous and Latin American studies as well as our Art for the Streets program, which fills the windows of empty storefronts from downtown Princeton to the Princeton Shopping Center with images of works from the Museum's collections.

As I hope will be clear from the pages that follow, the Princeton University Art Museum is much more than a now-shuttered building. Whether in person or virtual, in classrooms and galleries or Zoom rooms, through informal or more structured experiences, the Museum is and can be a commons or town square in which we can gather to take pleasure, share ideas, provoke each other and ourselves, and find solace or inspiration. Only by building on the past, taking informed risks, and embracing innovation can we live up to Princeton University's long-standing commitment to joining excellence with equity in a project of inquiry. The new building—on which we broke ground in July with the start of demolition and whose scope I think comes as a surprise to many now that the construction fencing is in place—gives us a nearly unrivaled opportunity to demonstrate how a museum that sits under a single roof but is globe-spanning in its reach can still matter in the twenty-first century. The years ahead will be rich with opportunities to be part of this process—as thought leaders, informal advisers, sounding boards, or philanthropists. I invite you to join us as we work to deliver on so rich a promise.

James Christen Steward

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



FIG. 12



1 BUILDING FOR THE FUTURE

Building Overview

With each iteration of the details, the building design for the new Princeton University Art Museum has become more refined, beautiful, and functional for our students, faculty, staff, alumni, volunteers, and general visitors. This is not “merely” the reinvention of our physical plant but also a reconsideration of the role of a museum with globe-spanning collections embedded within a great research university dedicated to scholarship, the experiential education of its students, and service. The galleries, study rooms, gathering spaces, and visitor amenities we are crafting will be richly textured spaces worthy of the legacy of placemaking at Princeton as well as exemplars of the University’s ideals of scholarship, leadership, service, inclusion, and accessibility.

The process of making this new facility with Sir David Adjaye and his team has been informed by our mission and values and has also been a catalyst to think and work in new ways. The project of considering how to deploy and interpret the collections across new gallery spaces began in earnest last year, with curators, educators, faculty, graduate students, outside scholars, and museum professionals, as well as other voices, coming together to consider how to create structured experiences of art in ways that are relevant today, creating moments of surprise and delight, privileging intersectionality, and platforming multiple voices. As construction now unfolds, we seek to be intentional and collaborative in our curatorial choices and to be more transparent about the forces that have shaped museums like ours over the past 250 years. As one of the oldest collecting institutions in North America, we have a responsibility to ask such important questions of ourselves and of the collections in our care in nuanced, sophisticated, and multifaceted ways.

OPPOSITE: FIG. 13

Summary of Key Building Components

As planning for the new Museum building continues, the Museum team remains focused on the values identified at the project's outset, which are expressed in design components such as these:

- Moments of great visual permeability within the building and between outside and inside, providing a sense of invitation and embrace, including numerous “lenses” that frame views into the building and out onto the surrounding campus
- Placement of 95 percent of the galleries on a single level both to flatten out unintended hierarchies of value among our disparate collections and to overcome the silos in which traditional art history has too often been compartmentalized
- Two intersecting “art walks” that extend the pedestrian pathways of the campus through the building to position it as a true commons for the wider University
- Six entry and exit points that allow visitors to enter from each side of the complex and assure a building that meets the highest standards of accessibility while positioning it as a nexus of campus life that can be moved through rather than navigated around
- A dozen classrooms, from a large lecture hall to intimate object-study spaces and creativity labs that support diverse pedagogical modes
- A two-story conservation studio that positions collections research and care at the heart of the museum enterprise



OPPOSITE: FIGS. 14, 15



FIG. 16



FIG. 17



Art on the Move

The removal of five outdoor sculptures situated near the former Museum building—Doug and Mike Starn's *(Any) Body Oddly Propped* (2015), Rudolf Hoflehner's *Human Condition* (1960), Michele Oka Doner's *Titan* (2004), and two Italian wellheads—was among the first visible signs of the beginning of the Museum's construction project. Art evacuation—the deinstallation and removal of objects—began outdoors in July 2020 and moved inside the building in October of that year. By the completion of work in June 2021, the project team had emptied thirty-eight galleries as well as art storage rooms, object study rooms, and conservation spaces, bringing the total number of objects moved to approximately sixty-five thousand.

The successful completion of this task required expertise in a variety of areas, careful attention to detail, and exceptional problem-solving skills. The team included art handlers, registrars, conservators, and curators; the facilities team, security officers, and buildings crew; object photographers and collections documentation staff; and project managers. In addition, staff from other Princeton University departments, led by the Office of Capital Projects, as well as large teams from contracted conservation firms, art-packing and storage companies, and vendors specializing in rigging all brought particular skills to bear. The process proved particularly challenging given the strict protocols required for such work during the COVID-19 pandemic, even as that pandemic allowed us to get an early start on the evacuation of the Museum's former galleries.

The third-century AD mosaic *Drinking Contest of Herakles and Dionysos* from ancient Antioch-on-the-Orontes, formerly installed in the Museum's Roman Court, provides one example of the complexities the team faced. The mosaic was embedded in the Museum's floor in a way that suggested those responsible for its installation had not considered that it might someday need to be moved. The team had to determine how to cut away the nonhistoric flooring material without damaging the nearly two-thousand-year-old mosaic. In the end it took almost two months to deinstall and pack all the mosaics in the Roman Court, but ultimately they were safely removed without loss to their surviving original fabric. Like many other works in the Museum's collections, *Drinking Contest of Herakles and Dionysos* is targeted to undergo conservation treatment in the coming years, prior to its installation in the new Museum.

Art Move Facts at a Glance

Total number of objects in the Museum's collections, at all locations: 113,768

Number of objects removed before building demolition: 65,000

Number of objects deinstalled from outside the Museum: 6

Number of rooms emptied (such as galleries, conservation lab): 38

Number of shipping crates and boxes used to move collection: 4,745

Total number of shipping trips from Museum to offsite storage: 245

Total number of packing teams: 8

Number of University staff involved: 40

Number of outside companies involved: 12

Number of days worked: 241

OPPOSITE: FIG. 19





FIG. 20



2 BUILDING COLLECTIONS AND CONTENT FOR THE TWENTY-FIRST CENTURY

With a mind toward the new building and the diverse audiences of today and tomorrow, curatorial work over the last year has contributed to transformative acquisitions, bold new exhibitions, and thoughtfully layered planning. Driven by a commitment to fostering encounters between art and diverse publics, the Museum's curators, educators, conservators, art information staff, and registrars conducted innovative research, meticulous cataloguing, and complex materials analysis to activate the production of new knowledge. With the design of the Museum's future galleries now substantially established, cross-departmental teams led by Museum curators began the deeper planning for the future collections galleries. Curatorial working groups began to identify the key temporal, geographic, cultural, or thematic parameters of each gallery, probing the benefits and disadvantages of disparate installation strategies in conversations with faculty, graduate students, outside scholars, and others, moving toward the establishment of object checklists and gallery layouts early in 2022.

A commitment to deepening and strengthening the Museum's globe-spanning holdings continued to bring in transformative new acquisitions characterized by their excellence and significance to the history of art, impact on the Museum's multiple audiences, meaningful relationships to the existing collections, and the potential to give voice to historically underrepresented makers and perspectives. The past year in particular saw investment in specific acquisitions that would play important roles in the future galleries, inviting Museum curators to consider how a work might cross boundaries or operate intersectionally. Accordingly, more acquisitions are being collaboratively discovered and proposed by curators from disparate curatorial areas; focused multiyear acquisitions strategies are being shaped to manifest in flexible ways across numerous potential curatorial contexts and across multiple fields. Spanning the globe and thousands of years, the range of these initiatives and of the year's acquisitions provide testament to these ambitions.

Even as these collections efforts gathered momentum, dynamic exhibitions have ensured impactful engagement during the years of construction, and the development of projects for the new building continues. Planning work advanced on a series of exhibitions and installations to be presented at Art@Bainbridge, the Museum's gallery space in historic Bainbridge House on Nassau Street. Following an extended period of closure necessitated by the COVID-19 pandemic, the Museum reopened these galleries in September 2021 with an exhibition of

OPPOSITE: FIG. 21

works by the Brooklyn-based artist Adama Delphine Fawundu. *Gathering Together* and its multimedia works drew on the artist's Mende heritage and her experience as the first member of her family born in the United States in order to explore the passage of knowledge, artistic expression, and historical events across generations and throughout the African diaspora. Delayed from early 2020, *Components in the Air* / Jesse Stecklow, which opened in November 2021, presented works that bring attention—in often witty ways—to the visible and unseen in our surroundings and to the ways in which personal associations and memories shape our experience of space. A project set to open in January 2022 showcases the art of Kelly Wang, whose work draws upon contemporary and ancient influences, as well as American and Asian traditions. Ultimately, we plan to present at Art@Bainbridge five exhibitions a year that introduce new audiences to a fascinating cross section of contemporary artistic practice.

As we go to press, the Museum has just opened Art on Hulfish, a new temporary gallery space in Palmer Square in downtown Princeton. Raw and industrial in character in ways redolent of the urban gallery scene, the space extends over more than five thousand square feet, and we hope to use it for temporary exhibitions and public programming during the years of construction of the new Museum. Recognizing the power of the medium as well as the realities of working in a storefront space lacking optimal museum climate systems, current plans call for the development of a curatorial program for Art on Hulfish of four exhibitions a year that focus on global photographic practice.



FIG. 22



FIG. 23

Finally, the Museum's work in shaping and circulating critically admired exhibitions has continued even in a year when its own galleries were closed. *Miracles on the Border: Retablos of Mexican Migrants to the United States*—our first exhibition to be presented wholly bilingually in English and Spanish—traveled to two museums, the Frances Lehman Loeb Art Center at Vassar College (September 5–December 13, 2020) and the Colby Museum of Art at Colby College (February 11–April 25, 2021). That exhibition presented fifty retablos, or small devotional paintings, that once hung on the walls of shrines or churches to commemorate miraculous events. The exhibition—the fruit of an exceptional gift to the Museum's collections in 2020—featured votives illustrating the experiences of Mexican migrants to the United States. A combined total of almost five thousand visitors viewed the exhibition at its various venues, despite pandemic restrictions. The exhibition *Rauschenberg's Currents*, which explored Robert Rauschenberg's superimposed stories and images responding to the social and political upheavals of the late 1960s, traveled to the Loeb Art Center at Vassar (June 26–September 19, 2021). Building on the possibilities offered by the years of construction, Museum curators also shaped exhibitions for travel to museums in the United States and abroad that draw from the Museum's collections of Italian drawings and American paintings and from the Pearlman Foundation collection.



African Textiles Center Fresh Narratives

In 2018 the Museum launched a multiyear initiative focused on building what is quickly becoming one of the nation's richest and most diverse collections of African textiles. The project takes advantage of significant market opportunities while remedying an important ellipsis in the Museum's collections and allowing it to widen the narratives planned for our new galleries. African textiles not only amplify the variety of material and aesthetic expression visible in the galleries but also expand representation across cultures and regional traditions. Many of the textiles acquired in the past year, most from West Africa, were originally used to indicate social status and wealth and played roles in the marking of life-cycle events. For example, the intricately woven Djerma wrapper (2021-15) was a type commissioned by a bride's mother to express a family's wealth; a Baule wrapper (2021-16) communicated the status of the chief who wore it. All African textiles speak to a complex history of trade routes; many of the Museum's recently acquired textiles attest to the Islamic influence on dress and iconography in West Africa. A Muslim cleric embroidered the Hausa or Nupe trousers (2021-47) using threads imported from Europe. The intricate design of a Manjak wrapper (2021-44) reflects the continuing heritage of geometric patterns brought to what is now Guinea-Bissau by Portuguese colonizers as early as the sixteenth century, one way in which textiles embody histories of power and exchange through regional and international trade networks.

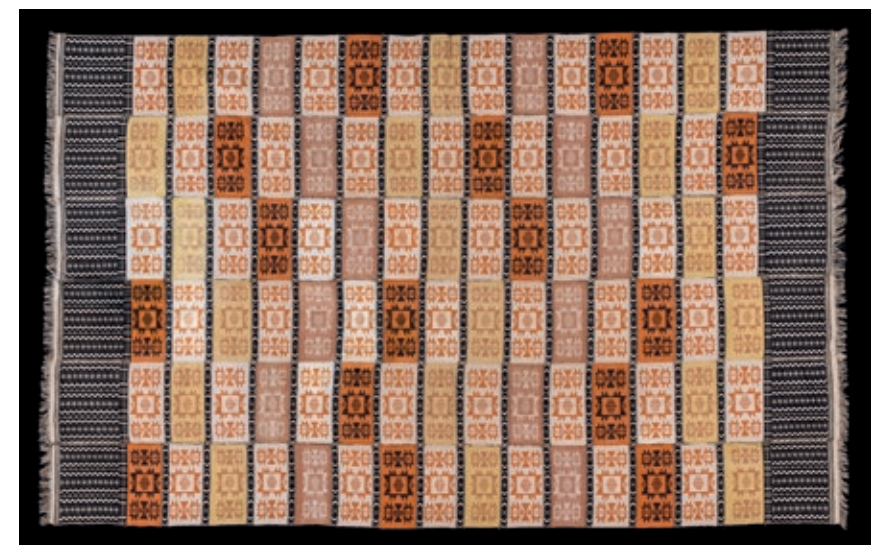


FIG. 24 (DETAIL OPPOSITE)



FIG. 25

A Focus on Photography by Women of Color

Another sustained multiyear collecting initiative focuses on photographs made by artists who identify or identified as women, with a particular focus on African American artists, Indigenous artists, and global artists of color. By the end of the year sixty-five works by twenty-three different artists from around the world had been added to the collections. Certain to feature meaningfully in our future galleries, these exciting acquisitions are also finding use now in campus and public events and courses that are actively investigating and incorporating them. For example, a photograph from Teresa Margolles's series *Pistas de baile* (Dance floors; 2016), which depicts Mexican transgender sex workers, was the focus of a faculty panel in spring 2021, alongside the artist's haunting sculptural installation *El manto negro* (The black shroud; 2020). More broadly, we have acquired photographs by celebrated artists such as Eleanor Antin, Renee Cox, Senga Nengudi, Cindy Sherman, and Carrie Mae Weems. Many of these acquisitions, including works by Bernice Kolko and Yolanda Andrade, build on and cut across multiple curatorial areas and reflect increasingly collaborative approaches to collecting by curators working with the art of the ancient Americas, modern and contemporary art, and photography.



FIG. 26



Souls Grown Deep

This year the Museum partnered with the Souls Grown Deep Foundation & Community Partnership, the largest and foremost collection of works by African American artists from the southern United States, to advance our commitment to broadening and deepening the voices represented in the collections. The resulting acquisition through gift and purchase of fifteen works includes quilts, sculptures, drawings, and two artist's books. Adding a key chapter to the history of twentieth-century American art that can be told through the Museum's holdings, this important group of acquisitions welcomes the distinctive artistry of eleven African American artists and highlights the ways they learned from, were influenced by, and developed alongside one another to shape a visual language rooted in the context of the American South. Among the highlights of the works acquired were a group of quilts by the women makers of Gee's Bend, known for the quilting practice they developed in the rural community of Boykin, Alabama. Like other works acquired from Souls Grown Deep, these quilts carry the social and economic history of the region in their material.

The earliest quilt in the group, dated to around 1925, was made by Henrietta Pettway (1894–1971) and exemplifies the innovative and resourceful use of local materials, including remnants of cotton sacks stamped with labels indicating their former contents. The central composition showcases a pattern known as “housetop” for its allusion to an aerial view of clustered rooftops. The incredible flexibility of color, textile, and composition within the pattern created a space of freedom for the individual maker, while reflecting a history of intergenerational learning in the region. Representing the American South is critical to the Museum's ability to offer a fuller account of American history. Together, this group of works and the layered narratives within it will expand our collections in important ways for both campus audiences and the public.

OPPOSITE: FIG. 27



Selected Acquisitions

Maya, reputed to be from Campeche, Mexico

Probably late Early Classic

Necklace of carved felid teeth, AD 400–550

Twenty-eight large felid teeth with traces of pigment; variable: 5.7–8.3 cm

Museum purchase, The Peter Jay Sharp, Class of 1952,

Curatorship for the Art of the Americas

2020-360



Twenty-eight large felid canine teeth—from jaguars and/or pumas, each carved in relief and drilled for suspension—form this uniquely preserved early Maya necklace. Illustrations of such necklaces suggest that only high-ranking men wore them, usually during ceremonies associated with warfare. The preservation of this example, which suggests it came from a robustly constructed and well-preserved burial context, as well as the fine and symbolically charged carving, signal that this necklace once belonged to a king. The carvings on the teeth present in profile the heads of deities and humans wearing headdresses that represent some of the same supernatural entities. One tooth is carved with a hieroglyph referring to the necklace's carving, a common form of label added to many ancient Maya objects by their makers. The number of teeth used in this necklace exceed the number that could possibly be gathered from the large felines that would have inhabited the (undetermined) region where this work was made. Thus the teeth were either acquired by exchange from neighboring kingdoms or were extracted from cats raised in captivity.

OPPOSITE: FIG. 28 (DETAIL ABOVE)

Nepalese

Pair of manuscript covers depicting the Mahishasuramardini Durga cycle,
ca. 17th century
Wood with opaque watercolor; each: 11.5 × 51 cm
Museum purchase, Fowler McCormick, Class of 1921, Fund
2021-40 a–b

Dating from the seventeenth century, the brightly illustrated interior sides of this pair of Nepalese book covers depict ten deities (five per cover) from the Mahishasuramardini Durga cycle, the story of the slaying of the buffalo demon Mahishasura by the all-powerful goddess Durga. Each multiarmed goddess brandishes a sword in one hand while clutching an assortment of other items—including conch shells, shields, and tridents—in other hands. The formality and importance of the goddesses are amplified by the elaborate architecture that frames each figural cell. Manuscript covers such as these were popular in modern-day India, Tibet, and Nepal. Sometimes the pictures illustrated on the covers bore little or no relation to the text they bookended. In these cases the main purpose of the iconography may have been protective—that is, the presence of the deities was meant to keep the manuscript safe from evildoers and natural disasters.

Japanese

Edo period, 1615–1868
Kano Eikei
1662–1702, born Kyoto, Japan
Flower Cart
Two-fold screen, ink, color, and gold leaf on paper; 161.2 × 181.5 cm
Gift of Lynne and Jack Dodick
2021-191

A two-wheeled black lacquer cart with gilt decoration is loaded with containers of flower blossoms from across all the seasons. Kano Eikei was the fourth-generation head of the Kyoto branch of the fifteenth- to nineteenth-century Kano school, which was one of the most productive painting workshops in Japanese art history. The popularity of flower carts as a painting subject may be traced to one of Eikei’s predecessors, Kano Tan’yū (1602–1674), who was commissioned to paint a flower cart on wooden doors in a hall in Nagoya Castle. Afterward the image of a flower cart was often painted on wood doors in palaces and mansions, and such images were closely tied to the art of flower arranging (*ikebana*), which reached its zenith at this time. The flowers in Eikei’s cart are arrayed in the “fixed flower” or “standing flower” style, which earlier had been associated with ritual decoration but from the early seventeenth century was appropriated as a style practiced by aristocrats, monks, and merchants.



FIG. 29



FIG. 30



FIG. 31 (DETAIL OPPOSITE)

Rembrandt van Rijn
 1606–1669, born Leiden, Netherlands; died Amsterdam
The Pancake Woman, 1635
 Etching, 11 × 8 cm
 Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund
 2021-102

A significant addition to the Museum's collection of Rembrandt's prints, this superb lifetime impression of *The Pancake Woman* epitomizes the artist's ability to convey on a small, snapshot-like scale the essentials of the human condition. In this gritty and tumultuous street scene, a crowd of hungry customers of all ages surround the grim-faced protagonist, an old woman who tends to her cooking of pancakes on a small stove, seemingly oblivious to the surrounding hubbub. One of Rembrandt's most iconic secular prints, *The Pancake Woman* fits seamlessly into a group of sketches of urban life that the artist made in Amsterdam in the mid- to late 1630s. Although Rembrandt appropriated the principal figure from earlier Dutch paintings of pre-Lenten carnival festivities—during which pancakes and waffles are consumed—he endowed a traditionally static and anecdotal scene with nuanced and universal drama, technically achieved by his grasp of etching's rich tonal potential.

Mary Cassatt
1844–1926, born Allegheny City, PA; died Le Mesnil-Theribus, France
Little Girl in a Large Red Hat, ca. 1881
Oil on canvas, 43.8 × 38.7 cm
Museum purchase, Fowler McCormick, Class of 1921, Fund
2021-12

When the renowned feminist art historian Griselda Pollock wrote about Mary Cassatt's *Little Girl in a Large Red Hat*, she used a curious phrase—"powerful confrontation"—to describe the encounter between artist and sitter that resulted in the painting. In choosing these words, Pollock signaled that Cassatt's apprehension of her young subject as an individual of depth and interiority differed from the prevailing Victorian mode of comprehending children as devoid of thought and inner life. Even her Impressionist peers, paragons of modern visuality, often reduced children to decorative elements in their compositions. It was left to Cassatt, one of the greatest female artists of the Western tradition, to discern something more in representing what we have come to understand as a crucial stage of life. Cassatt's arresting painting, at once appealing and insightful, is among her most accomplished "confrontations" with what would become her signature subject—children, often female, with or without adult companions—in a body of work that altogether makes a distinctive and significant contribution to the history of art.



FIG. 32



FIG. 33

Betye Saar

Born 1926, Los Angeles, CA; active Los Angeles

Blow Top Blues: The Fire Next Time, 1998

Color lithograph with collaged photocopy and hand coloring, 68.6 × 55.9 cm

Museum purchase, gift of the PECO Foundation

2021-64

This is the first work to enter the Museum's collection by Betye Saar, a foundational figure in the evolving Black Arts and feminist movements of the 1960s and 1970s. Although Saar is most celebrated for her multimedia assemblages, her layered and textural aesthetic is grounded in printmaking, which she first studied in the 1950s. She mined multiple sources for the politically charged iconography of the hallucinatory *Blow Top Blues: The Fire Next Time*. The print features a liberated Aunt Jemima (appropriated from a found "blackface" mask produced by Quaker Oats), whose head is literally exploding into flames intended to evoke the fires that raged during the 1992 Los Angeles uprising. The double title—referencing both a 1940s popular song that portrayed victimized women as insane and James Baldwin's seminal 1963 book about religion and racial injustice—underscores a message of personal and collective hope and resistance, born of the righteous anger that fuels the flames of Saar's visionary heroine.



Marie Watt

Seneca, born 1967, Seattle, Washington; active Portland, Oregon

Skyscraper/Skywalker (Register), 2020

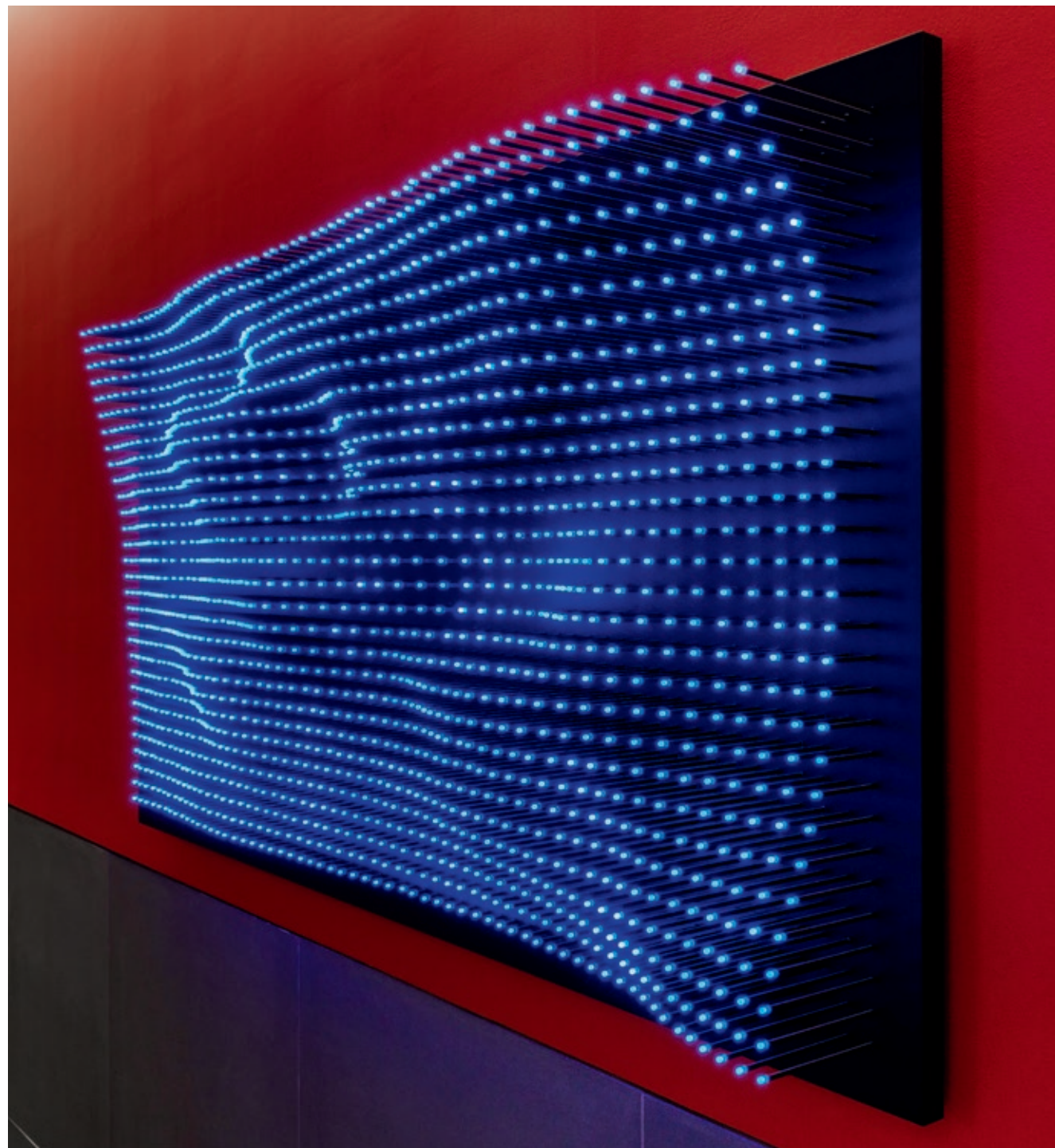
Reclaimed wool blankets, steel, and cedar, 200.7 × 76.2 × 76.2 cm

Museum purchase, Hugh Leander Adams, Mary Trumbull Adams and Hugh Trumbull Adams Princeton Art Fund

2021-35.1-.42

From the Empire State Building to Lincoln Center, many of New York's most iconic structures were raised in part by Indigenous ironworkers. Since 1916 ironworkers from the Indigenous communities of the Haudenosaunee (Iroquois) Confederacy have been "walking iron" across the city. In *Skyscraper/Skywalker (Register)*, the artist Marie Watt honors that history and interweaves it with the cultural traditions and art forms of the Indigenous peoples of the Pacific Northwest. The sculpture incorporates three elements: a stacked cedar base, a steel I beam, and a collection of blankets that were gifted to the artist over a period of several years. The steel I beam recalls the history and ongoing presence of Mohawk ironworkers. The cultural practices of the Indigenous Pacific Northwest are represented in the columnar form of the stacked cedar blocks, referencing the tradition of carved totem or ancestor poles, and in the stacked blankets, commonly exchanged as gifts at potlach ceremonies or brush dances. This cross-cultural Indigenous representation reflects Watt's own biography: she is a citizen of the Seneca Nation, one of the six Haudenosaunee nations.

OPPOSITE: FIG. 34



Campus Art

Starting in the late 1960s, Princeton University shaped what became one of the most important public art collections in the United States, led by works commissioned in the late 1960s and early 1970s by artists as such as Henry Moore, Alexander Calder, and Louise Nevelson. The collection has grown to include more than one hundred works, many of them part of the John B. Putnam Jr. Collection, supplemented by a number of works installed in diverse indoor locations drawn from the “campus collections” in the Museum’s care. In a year during which the Museum’s galleries were closed, first because of the pandemic and then in advance of the new building project, the campus art collections became even more important to members of the University community and other visitors to the campus. They have provided rare opportunities to engage with original works of art and to experience art’s unique ability to create community, foster knowledge, stimulate ideas, and provide a space for tranquility and contemplation.

The campus art collection grew in 2021 with the acquisition and installation of two important objects at Peretsman Scully Hall and the Princeton Neuroscience Institute. Jim Campbell’s *Moments in Blue*, a triptych made of aluminum panels and LEDs representing three topographical maps of the brain’s activity when responding to the introduction of a visual stimulus, was installed in summer 2021. The changing images formed by the LEDs represent the silhouettes of swimmers whose speed of movement is programmed to correspond to typical circadian patterns of brain activity in a twenty-four-hour loop. Also installed nearby is a vital “op art” work by the Venezuelan-born artist Carlos Cruz-Diez. His *Physichromie 1772* (2012) demands the active participation of the



ABOVE AND OPPOSITE: FIGS. 35–36



FIG. 37

viewer: the full range of the compositions within the work are visible only as one views it from multiple positions. Both works thus continue a tradition of seeking to place on view in key campus spaces works that respond to or engage with the intellectual pursuits carried out in that facility.

As the steward of such robust and growing collections of campus art in physically varied circumstances outside the climate of a museum gallery, the Museum is also charged with caring for these works to preserve them for future generations. Every year significant conservation treatments are undertaken on works across campus. This year, a key focus of our planning work was to prepare for the extensive conservation treatment of Henry Moore's *Oval with Points* (1969–70), whose surface had degraded badly in response to both the outdoor weather conditions and heavy use by visitors. Sited near Nassau Hall, just off axis from the arches in East Pyne Hall, the sculpture is one of the most beloved works in the campus art collection and one of the most heavily sought-out photo opportunities on the Princeton campus. Detailed analyses were conducted to understand the appropriate treatment that would return the sculpture to the condition and appearance intended by the artist when it left the



FIG. 38

foundry fifty years ago. Proposals were elicited from several of the world's leading sculpture conservation teams, and the contract was ultimately awarded to the firm Two Sticks. The multistage treatment, one of the most expansive conservation projects on the Princeton campus in recent years, was carried out in summer 2021 in full public view.



FIG. 39



3 ENGAGING COMMUNITIES

Planning *with* instead of *for*. Learning instead of teaching. Listening instead of telling. Testing our assumptions, past practices, and biases. On the occasion of shaping a new Museum facility, we are also revisiting, revising, and updating many of our standard practices and processes to engage more communities in defining our installations and interpretations, ultimately positioning engagement with diverse and growing audiences as an active process through which more communities and individuals find ownership within the Museum's work. As a model for how such engagement might work with communities from across our region, as well as an opportunity to move outside our comfort zones and received practices, Director James Steward initiated both a series of discussions with members of the Museum's Community Leadership Council beginning last January and a series of presentations under the title "Conversations for the Museum's Future" to identify the most effective and meaningful ways to connect with the communities around us. Steward, along with Chief Curator Juliana Dweck and photography curator Katherine Bussard, initiated early conversations with thought leaders such as Johnnetta Cole, former president of both Spelman and Bennett Colleges and former director of the National Museum of African Art. These exchanges stimulated Museum staff and public audiences to consider the ways in which museums once thought of as "encyclopedic" might continue to offer meaning in the twenty-first century. Both series of dialogues will continue in the coming year, just as other forums will be launched to open up participation in shaping the new Museum.

OPPOSITE: FIG. 40

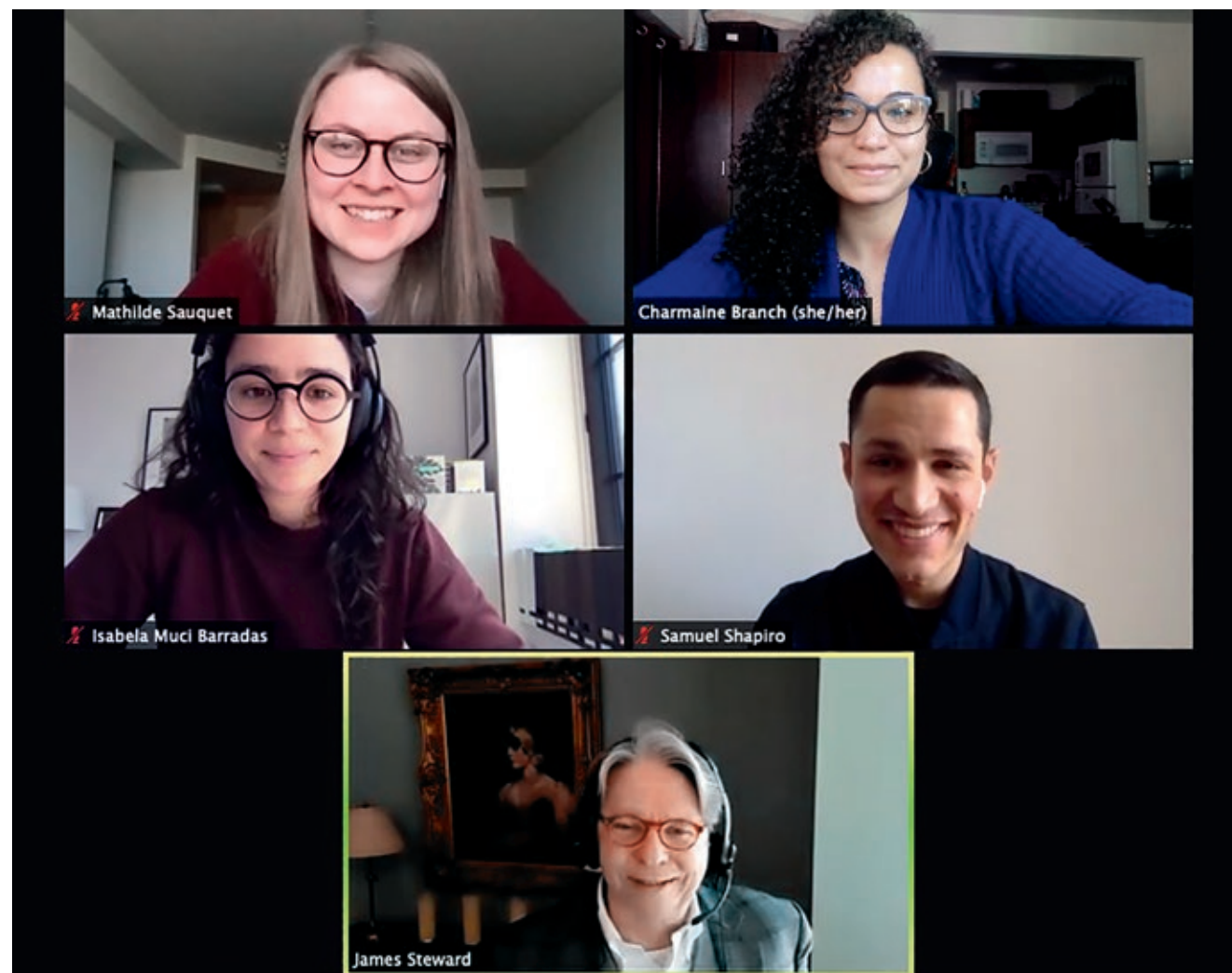


FIG. 41

Amplifying Voices

The making of a new building is not only a construction project but also an opportunity to reconsider the Museum's curatorial vision and to shape new avenues of learning and meaning making. The process of doing so will involve centering multiple perspectives and balancing institutional authority with community voices and dynamic approaches, a process that deepened this year with the engagement of graduate students and faculty from various disciplines, outside curators and other scholars, and Indigenous community members.

The first of three Indigenous advisory groups was launched this year to focus on Indigenous North America and was composed of Indigenous museum professionals and community representatives, Native undergraduates and alumni, and campus experts and other leaders. The group began to meet in April 2021 and is expected to continue meeting over the coming years to help provide guidance and insight to Museum staff and researchers on the ownership, display, and interpretation of objects from Indigenous North America.

The year also took advantage of the digital moment in which we found ourselves to launch a series of deeply probing conversations with Princeton graduate students. This year Museum leaders and curators and graduate students from the Department of Art & Archaeology took part in ten intensive discussion sessions about visions and priorities for the collections galleries in the new building. Conversations included a discussion of what it means to expand narratives and dissolve boundaries; debating the value of chronological display; addressing absences in the collections; strategies and techniques for advancing intersectional work while resisting tokenism; and the role and value of the global museum today.

In May, with support from the Humanities Council, the first series of Faculty Voices for the New Museum conversations focused on Latin American art and investigated the historical and cultural narratives that can be explored through our collections. Ten professors from the departments of Art & Archaeology, History, and English; the Program in Latin American Studies; Firestone Library; and the Index for Medieval Art, along with two curators from the Los Angeles County Museum of Art and the Whitney Museum of American Art, joined five Princeton curators to consider the presentation, interpretation, and growth of the Museum's Latin American collections.

Teaching New Generations

Despite the shift to virtual teaching in March 2020 in response to the COVID-19 pandemic, the Museum hosted more than 550 Princeton University classes in the 2019–20 academic year, including more than sixty-five hundred students (allowing for students who participated on multiple occasions). Predictably, that number was not sustainable during the 2020–21 academic year, due to both the continuing impact of the pandemic and the start of construction-related disruptions. Numbers for the year saw the participation of 144 classes (engaging more than fifteen hundred students), including courses from thirty-three different departments and programs, signaling continued interdisciplinary use of the Museum’s collections.

With the return to in-person instruction in fall 2021, the launch of two spaces for teaching from original works of art, the reopening of the galleries at Art@Bainbridge, and the opening of Art on Hulfish, we expect these numbers to increase in the 2021–22 academic year. It is particularly worth noting the work of a dedicated cross-departmental team of Museum staff and colleagues from Firestone Library, the Office of Capital Projects, and the Transportation and Parking Services Department working in the months leading up to the launch of construction to ensure that physical access to objects could be sustained. Faculty in the Department of Art & Archaeology were closely involved



FIG. 42



FIG. 43

throughout this process in shaping interim study spaces and determining the lists of works of art that would be most essential to their teaching and for which access therefore needed to be preserved.

Once again Museum staff led a robust number of courses for both undergraduate and graduate students. New this year was the Museum’s participation in the University’s first Wintersession, providing among other programs a weeklong course titled “Making a Museum for the 21st Century,” which gave students behind-the-scenes access to the Museum and was team-taught by Museum curators, educators, and the director. This immersive Wintersession course filled immediately, with additional students placed on a waiting list.

In a typical year in the former Museum facility, the Museum served some ten thousand elementary, middle, and high school students. Unfortunately that access and engagement were enormously disrupted by the pandemic; even with new curricular models developed in tandem with regional teachers, it was not possible to deliver them in the schools due to public health requirements. The Museum was, however, able to host a number of virtual programs for K–12 students from regional schools. The investment made in working closely with regional teachers is an investment in the future: Museum docents were trained in the pedagogies of the new inquiry-based teaching modules to be delivered in schools during the years of construction and tested them virtually last spring. If the public health situation allows, docents will present them in schools in spring 2022.

Student Advisory Board Highlights Diversity, Inclusion, and Equity

The Museum’s Student Advisory Board (SAB) continues to maintain a robust presence in the campus community through regular programs and social-media initiatives. In the wake of the national call for social justice that emerged in summer 2020, members of SAB engaged with Museum staff to rewrite their mission statement to center diversity, inclusion, and equity, including the following passage:

The SAB of the Princeton University Art Museum is a group of undergraduate students dedicated to promoting an inclusive, accessible, and welcoming Museum space for the Princeton undergraduate community. Board members plan student events inspired by artwork in the Museum’s collections and collaborate with student groups and community partners to incorporate diverse voices into our programming. The board is committed to facilitating ongoing dialogues about equity, anti-racism, access, and inclusion in our work.

SAB-sponsored programs last year highlighted interactive experiences that sought to engage actively with their audiences, eschewing more passive learning experiences. In fall 2020 students were invited to share creative responses to the theme “See Change: Art and Upheaval,” resulting in an online exhibition that can be found at <https://seechange.cargo.site/>. In spring 2021, SAB’s annual



FIG. 44



FIG. 45

Inspiration Night focused on the theme “Faces from Afar” and asked students to consider how we express ourselves in a COVID-19 world, an event which resulted in an online exhibition that can be found at <https://facesfromafar.cargo.site/>. The SAB also hosted live art-making opportunities for students, including “Protest & Progress: A Poster-Making Workshop,” which leveraged works in the Museum’s collections to inspire students to develop effective posters and to think about how they might engage with issues affecting their communities. Each year SAB selects an artist to visit and give a public talk; this year’s featured speaker was Howardena Pindell, the painter and mixed-media artist whose work, which is strongly represented in the Museum’s collections, often engages intersections of racism, feminism, violence, slavery, and more.



FIG. 46

Programming with Purpose

Over the course of the 2020–21 fiscal year, the Museum hosted eighty-one virtual programs that attracted 58,059 registrants from ninety-nine countries, revealing a strong and sustained appetite for programming, even in the digital sphere, from scholarly lectures and panel discussions to artist’s talks and drawing workshops. The majority of these live online events attracted many more attendees than the Museum could have accommodated in its on-campus venues. Recognizing some of the inequities inherent in the digital arena, we worked to embed real-time closed captioning in multiple languages, made possible in part by the Magic Project of the Princeton University Humanities Council and by the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts. As we anticipated the shift back to in-person or blended in-person/digital programming in fall 2021, we remained committed to this level of accessibility and to maintaining the global audiences that have engaged with us during the pandemic. Such programs will sustain the Museum’s commitment to closed captioning and multilingual translation.

A particular thrust in the past year was inviting participants into dialogue surrounding key issues in the museum field and key questions under consideration at Princeton as we shape a wholly new Museum facility. In September, Museum Director James Steward and architect Sir David Adjaye came together to unveil the designs for the new Museum in a program titled “Architecture and Experience: Designing a New Art Museum for Princeton,” which drew more than sixty-five hundred viewers from forty-one countries. For the year’s Friends Annual Mary Pitcairn Keating Lecture, Johnnetta Cole—former president of Spelman and Bennett Colleges, former director of the Smithsonian National Museum of African Art, and recipient of an honorary doctorate from Princeton—offered a compelling call to action for the academic museum in America in her lecture “The Academic Museum and the Journey toward Equity.” The talk was followed by a conversation with James Steward that focused in part on the ways in which the Museum might further its goals for greater equity and inclusion.



FIG. 47



FIG. 48



FIG. 49

4 RESPONSIBLE STEWARDSHIP

As we reconsidered development activities in the face of the pandemic last year, the Museum's focus shifted more concertedly to a donor engagement plan designed to engender a sense of community and connection even though the Museum's galleries were closed. Most significantly, as part of its response to the pandemic, the Museum launched its first-ever program of free membership. This program quickly attracted more than seventy-five hundred new members, affording new ways for the Museum to communicate with far-flung participants. We have now committed to free membership as an ongoing opportunity while preserving for paid members of the Friends of the Museum special benefits and opportunities and framing this type of membership as a vital annual support program for the Museum. Both free membership and the Friends program are now the focus of much-enriched schedules of events specifically for members and Friends.

Throughout this time, fundraising for the new Museum building remained a high priority, as did laying the groundwork for a fundraising plan to support new or expanding initiatives and the operations of the dramatically enlarged future facility. Additional financial commitments for the new building were secured even as the capital project budget was allowed to increase modestly in order to meet the programmatic and design ambitions for the project. Over the course of the year, new goals were established to support future operations—including opportunities to endow essential curatorships and other key Museum leadership positions, to establish named funds in numerous areas of the Museum's operations, and to provide the expendable support necessary to preserve the collections and install them in the greatly expanded future galleries.

Annual contributions from foundations, government agencies, and individuals were inevitably affected by the pandemic, as reflected in the lists on pages 83–88, but both loyal and new benefactors generously provided support for the Museum's mission of uniting fresh object-based scholarship with broad accessibility, albeit largely in the virtual realm this year, including for our signature Late Thursdays series, our academic programming and engagement work, and other initiatives to expand access. The robust nature of this support, along with strong endowment performance and sustained support from the University itself, allowed the Museum to complete the fiscal year in the black, with an operating budget of approximately \$16.4 million. Budget projections are being developed and refined for the years of construction as well as for the first full



FIG. 50

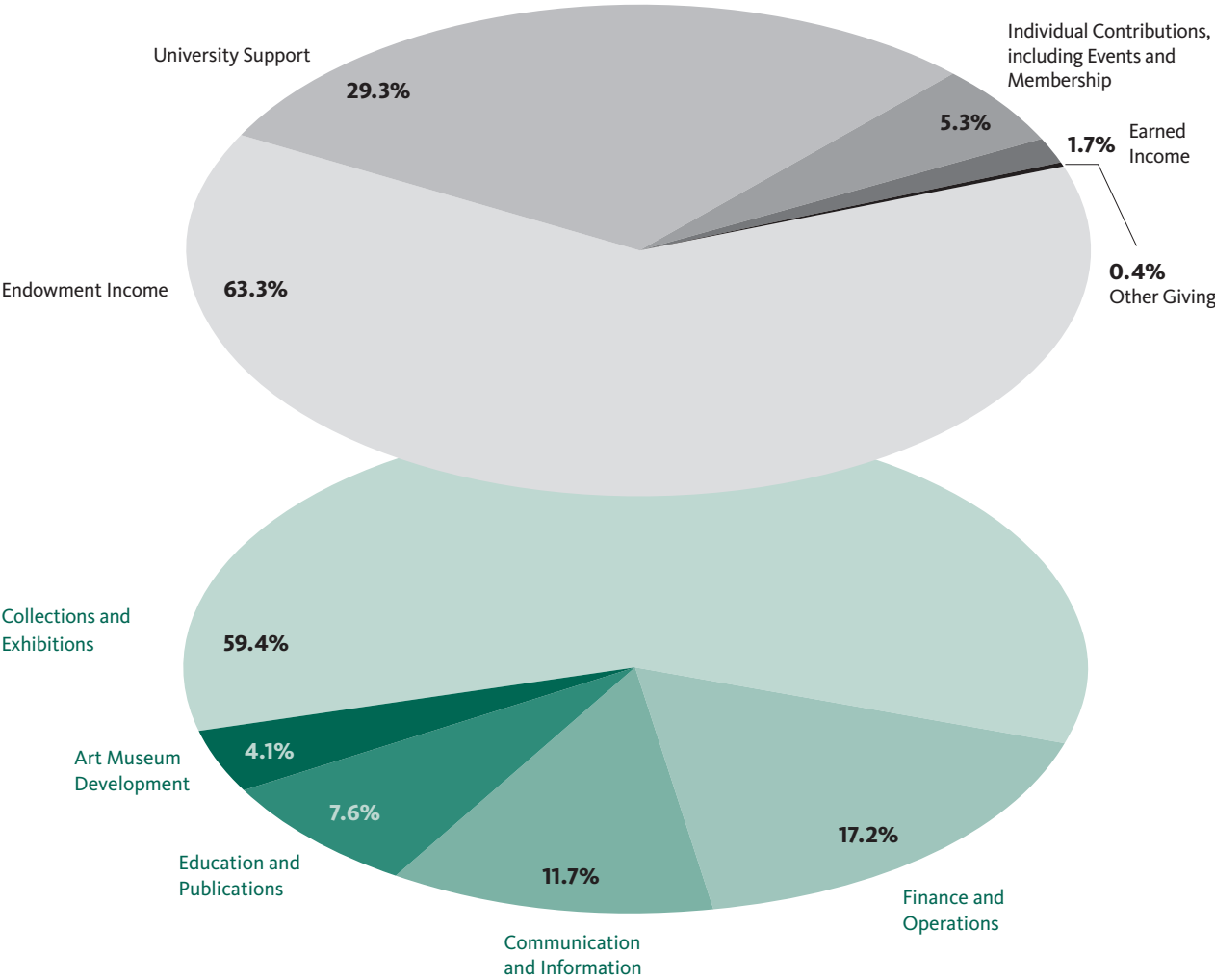
year of operations in the new building. As the Art Museum prepares for significant growth and increased complexity in operations, we are continuing to advance a more formalized budget planning and management process. This process is intended to assure that the Museum is aligning its needs and financial resources strategically and that the process itself is both fair and transparent.

Individual annual support received through paid Museum membership, end-of-year giving, and the Museum's gala continued to provide essential revenue to support curatorial and educational initiatives and other programmatic needs. The gala, reenvisioned and creatively adapted as a virtual event, successfully took place on May 1 and raised \$350,000 in revenue for the Museum's most vital needs. Like our other programming in the digital realm, its virtual character, alongside rich programming specifically developed for gala attendees, allowed us to lower the threshold for participation and broaden access.

As we look to complete fundraising for bricks and mortar and related essential expenses, conversations will move to funding nonrecurring expenses associated with construction and buildout and with securing funding to support essential operations. As important as these efforts to raise new revenues will be, they are also opportunities to engage more alumni and community members in the Museum's work, to broaden a sense of ownership in the Museum's vital mission, and to deepen the Museum's role as a community-building organization. The groundwork was laid specifically for two new multi-year initiatives focused on regional engagement and on securing gifts and pledges of landmark works of art on the occasion of the opening of the new facility. This once-in-a-century project affords powerful incentives and rich opportunities for such engagement.

Operating Income and Expenses

Income	FY21 Actual	Expenses	FY21 Actual
University Support	\$5,077,000	Total Collections and Exhibitions	\$9,720,000
Endowment Income	\$10,958,000	Total Education and Publications	\$1,243,000
Earned Income	\$294,000	Total Art Museum Development	\$678,000
Individual Contributions, including Events and Membership	\$911,000	Total Finance and Operations	\$2,805,000
Other Giving	\$70,000	Total Communication and Information	\$1,918,000
Total Income	\$17,310,000	Total Expenses	\$16,364,000
		Funds Carried Forward to FY22	\$946,000
Grand Total	\$17,310,000	Grand Total	\$17,310,000





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FIG. 52



5 THE YEAR IN REVIEW

OPPOSITE: FIG. 53

Acquisitions

AFRICAN AND OCEANIC ART

Attributed to Bamgbose of Osi-Ilorin (died 1920; active Osi-Ilorin, Nigeria), Nigeria, **Helmet mask (epa)**, before 1920. Wood and pigment, 152.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-26)

Probably Bamum artist, Cameroon Grassfields, Cameroon, **Wrapper (n’dop)**, first half of the 20th century (before 1952). Cotton and dye, 180.3 × 104.1 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-46)

Baule or Dyula artist, Côte d'Ivoire, **Wrapper**, mid-20th century. Cotton and dyes, 228.6 × 177.8 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-16)

Hausa or Nupe artist, Nigeria, **Trousers (kamun k’afa)**, first half of the 20th century. Cotton, wool and silk thread, and dye, 229.9 × 94 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-47)

Mande artist (probably Dyula), Côte d'Ivoire, **Wrapper**, early 20th century. Cotton and dye, 231.1 × 114.3 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2020-335)

Mandyak artist, Guinea-Bissau, **Wrapper**, early 20th century (probably before 1930). Cotton and dye, 198.1 × 124.5 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-44)

Mende artist, Sierra Leone, **Wrapper (njawi)**, early 20th century. Cotton and dye, 228.6 × 121.9 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2020-336)

Wodaabe (Bororo) artist, Niger, **Tunic**, second half of the 20th century. Cotton and dyes, 83.8 × 149.9 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-45)

Zarma artist, Niger, **Wedding cloth (suban)**, early to mid-20th century. Cotton and dyes, 215.9 × 144.8 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-15)

AMERICAN ART

American, Philadelphia, PA, **Neoclassical sofa**, 1825–35. Curly maple with modern upholstery, 86.4 × 182.9 × 58.4 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2020-395)

Mary Cassatt (1844–1926; born Allegheny City, PA; died Le Mesnil-Theribus, France), **Little Girl in a Large Red Hat**, ca. 1881. Oil on canvas, 43.8 × 38.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-12)

Benjamin West (1738–1820; born Springfield [now Swarthmore], PA; died London, UK), **The Beast Riseth Out of the Sea**, 1797. Oil on panel, 80 × 54.5 cm. Gift of Sarah M. Bates and Martha D. M. Notaras, Class of 1982, in memory of their parents Thomas J. McCormick, Graduate School Class of 1953 and Graduate School Class of 1971, and Margaret McCormick (2020-685)

Benjamin West (1738–1820; born Springfield [now Swarthmore], PA; died London, UK), **A Mighty Angel Standeth upon the Land and upon the Sea**, 1797. Oil on paper mounted on panel, 78.7 × 54.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-42)

ANCIENT, BYZANTINE, AND ISLAMIC ART

Greek, Hellenistic, **Pair of earrings with Maenad heads**, late 4th–early 2nd century B.C. Gold, 2.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-327 a–b)

Iranian, Kashan, Iran, **Lusterware ewer with rooster spout**, early 13th century. Glazed fritware, 24.6 × 14 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-324)

For Campus Collections

Greek, **Amphora**, 4th century B.C. Ceramic, 61 × 38.1 cm (vase), 48.3 cm (stand). Gift of James Corsones, Class of 1975

ART OF THE ANCIENT AMERICAS

Arctic

Probably Sivuqaq or Iñupiaq, Historic, Alaska, United States, **Whalebone engraved with whale-hunting scenes**, late 19th–early 20th century. Whalebone (probably bowhead), 8.9 × 36 × 5.6 cm. Gift of the Cotsen Foundation for the Art of Teaching, on behalf of Lloyd E. Cotsen, Class of 1950, and Margit Cotsen (2021-81)

Great Basin

Attributed to Kitty Johnson (Chemehuevi/Paiute, 1884–1936; born Las Vegas, NV; active Coachella Valley, 29 Palms, Victorville, CA; place of death uncertain), vicinity of Victorville, California, **Coiled basket with rattlesnake design**, ca. 1910. Juncus, Devil’s Claw, and Willow fibers and rods, 53.3 × 50.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-14)

Mesoamerica

Classic Veracruz (Los Tuxtlas style, probably Matacapan Phase F), Late Classic to Epiclassic, Ignacio de la Llave municipality, Veracruz, Mexico, **Dish with deer**, A.D. 650–800. Ceramic with polychrome slip-paint, 6.3 × 28.6 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2020-359)

Comala, Late Formative, Colima, Mexico, **Mask**, 300 B.C.–A.D. 400. Ceramic with brown slip, reduced/smudged to gray/black in places, 21.6 × 17.8 × 8.3 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2020-375)

Maya, Late Formative (Providencia phase), Patzún or vicinity, Guatemala, **Peg-based sculpture of standing man**, 350–100 B.C. Basalt, 59.4 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2020-328)

Maya, Late Early Classic, reputed to be from Campeche, Mexico, **Necklace of carved felid teeth**, A.D. 400–550. Twenty-eight large felid teeth with traces of red pigment, 8.3 cm (max.). Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship for the Art of the Americas (2020-360)

Maya, Late Classic, Maya area, Mexico, **Uk’ib (drinking vessel)**, A.D. 600–900. Carved ceramic with slip and possibly post-fire paint, 17.4 × 15.5 cm. Gift of Mary O’Boyle II in honor of the 40th anniversary of the Stanley J. Seeger Hellenic Fund, Princeton University (2020-684)

Olmec, Middle Formative, Mesoamerica, **Head**, 1000–500 B.C. Blue-green jadeite, 3.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-36)

Intermediate area

Central Region-Atlantic Watershed, Period VI, Costa Rica, **Standing female**, A.D. 1000–1550. Vesicular andesite, 80.6 × 40.6 × 19.7 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-92)

Andes

Chancay, Late Intermediate, Central coast, Peru, **Standing female (‘Cuchimilco’)**, A.D. 1200–1400. Ceramic with white, brown, and red slip-paint, 52.7 × 27.9 × 19 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2020-372)

Chancay, Late Intermediate, Huacho to Pativilca, Peru, **Figure with articulated arms**, A.D. 1220–1290. Wood, paint, textile, and unspun cotton; 73.7 × 16.5 × 7.6 cm (figure), 5.1 × 2.5 × 63.5 cm (baton), 5.1 × 1.3 × 16.5 cm (dart), 6.3 × 3.8 × 27.9 cm (arm), 7 × 2.5 × 30.5 cm (arm). Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2020-371 a–e)

Chavín style, Early Horizon, Peru or Ecuador, **Flat stamp**, 1000–500 B.C. Ceramic, 3.8 × 5.1 × 3.2 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2020-373)

Chavín style, Early Horizon, Peru or Ecuador, **Flat stamp**, 1000–500 B.C. Ceramic, 4.4 × 4.4 × 3.8 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2020-374)

Chavín style, Early Horizon, reportedly from Ecuador, **Bicephalic mace head (or ornament?)**, 1000–500 B.C. Whitish translucent stone, probably quartzite, 3.8 × 4.4 × 7 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-98)

Chimú, Late Intermediate to Late Horizon, North coast, Peru, **Fisherman on raft**, A.D. 1000–1470. Wood, 12.7 × 3 × 5.9 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-99)

Mochica, Early Intermediate, vicinity of Loma Negra, Piura, Peru, **Ornament in the form of the spider decapitator deity**, A.D. 500–700. Gold alloy(s) with blue-green stone inlay (likely turquoise or malachite), 7.6 × 10.2 × 1.3 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship for the Art of the Americas (2020-367)

Mochica, Early Intermediate, vicinity of Loma Negra, Piura, Peru, **Owl ornament**, A.D. 500–700. Gilded copper alloy with stone and shell inlays, 6.3 × 12.7 × 1 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship for the Art of the Americas (2020-368)

Mochica, Early Intermediate, Loma Negra, Piura, Peru, **Nose ornament depicting two warriors**, A.D. 500–700. Gilded and silvered copper, with stone (likely malachite or turquoise) and shell inlays, 7.6 × 8.9 × 1.3 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship for the Art of the Americas (2020-369)

Mochica, Early Intermediate, Loma Negra, Piura, Peru, **Crescent ornament**, A.D. 500–700. (Gilded?) copper alloy, 7 × 8.2 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2021-43)

Mochica, Early Intermediate, Loma Negra, Piura, Peru, **Ornament in the form of a warrior**, A.D. 500–700. Gilded and silvered copper alloys with stone inlays, 9.2 × 5.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-94)

Mochica, Early Intermediate, Loma Negra, Piura valley, Peru, **Nose ornament with two scorpions**, A.D. 500–700. Gilded and silvered copper alloy, 10.2 × 14 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-95)

Quechua, Highland Peru or Bolivia, **Kero**, 1570–1780. Escallonia wood with resin-pigment, 8.7 × 7.5 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-96)

Possibly Recuay, Early Intermediate, Peru, **Ornament with animal and human face**, A.D. 300–700. Turquoise with shell and stone inlays, 2.2 × 1.6 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-97)

ASIAN ART

China

Chinese, Period of Disunity (220–589), Eastern Wei (534–550), **Buddha and two attendants stele**, 535. Stone, 56 × 36 × 26 cm. Gift of Constance Tang Fong in memory of K. M. and P. Y. Tang (2020-686)

Chinese, Southern Song dynasty (1127–1279), **Mallow-flower-shaped dish**. Black lacquer with metal rim, 2.5 × 15.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-334)

Chinese, Southern Song dynasty (1127–1279), Yuan dynasty (1271–1368), **Melon-form vase**. Ceramic with *qingbai* glaze, 18.4 × 9.1 cm. Gift of Constance Tang Fong in memory of K. M. and P. Y. Tang (2020-688)

Chinese, Ming dynasty (1368–1644), **Kendi ewer**, late 16th century. Porcelain with underglaze blue decoration, 19.4 × 14.8 cm. Gift of Constance Tang Fong in memory of K. M. and P. Y. Tang (2020-687)

Chinese, Qing dynasty (1644–1912), Qian Ding 錢鼎, **Two birds and flowers**. Pair of round fans mounted as a hanging scroll: ink and color on paper; 26 cm (each painting), 121.5 × 41.2 cm (mount). Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-679)

Chinese, Qing dynasty (1644–1912), Gu Jianlong 顧見龍 (1606–after 1684), **Figure of a warrior**, 17th century. Hanging scroll: ink and color on silk; 38.3 × 18.5 cm (painting), 162.3 × 34 cm (mount). Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-680)

Chinese, Qing dynasty (1644–1912), Daoguang reign period (1821–1850), **Dragon dish**. Porcelain with green and aubergine enamels on a yellow ground, diam. 13 cm. Gift of Constance Tang Fong in memory of K. M. and P. Y. Tang (2020-690)

Chinese, late Qing dynasty (1644–1912), **Stem bowl with Buddhist lion designs**. Porcelain with underglaze blue decoration, 14.1 × 16.1 cm. Gift of Constance Tang Fong in memory of K. M. and P. Y. Tang (2020-689)

Xiao Lu 肖鲁 (born 1962, Huangzhou, China), **Dialogue**, performance 1989. Chromogenic print, 40 × 60.3 cm. Gift of Jerome Silbergeld and Michelle DeKlyen (2020-669)

The Gao Brothers 高氏兄弟 (Gao Zhen 高赓, born 1956, and Gao Qiang 高强, born 1962; active Beijing, China), **Anxiety**, from the series **Sense of Space** 感受空间, 2000. Chromogenic print, 100 × 78 cm. Gift of Nicholas Grindley (2021-30)

The Gao Brothers 高氏兄弟 (Gao Zhen 高赓, born 1956, and Gao Qiang 高强, born 1962; active Beijing, China), **Pain**, from the series **Sense of Space** 感受空间, 2000. Chromogenic print, 100 × 78 cm. Gift of Nicholas Grindley (2021-31)

The Gao Brothers 高氏兄弟 (Gao Zhen 高赓, born 1956, and Gao Qiang 高强, born 1962; active Beijing, China), **Prayer**, from the series **Sense of Space** 感受空间, 2000. Chromogenic print, 100 × 78 cm. Gift of Nicholas Grindley (2021-32)

The Gao Brothers 高氏兄弟 (Gao Zhen 高赓, born 1956, and Gao Qiang 高强, born 1962; active Beijing, China), **Waiting**, from the series **Sense of Space** 感受空间, 2000. Chromogenic print, 100 × 78 cm. Gift of Nicholas Grindley (2021-33)

The Gao Brothers 高氏兄弟 (Gao Zhen 高赓, born 1956, and Gao Qiang 高强, born 1962; active Beijing, China), **Two Girls and Nine Boys**, from the series **Forever Unfinished** 永不完工的大厦, 2002. Chromogenic print, 83 × 100 cm. Gift of Nicholas Grindley (2021-27)

Yang Yong 楊勇 (born 1975, Sichuan province, China), **Dusk of Gods** 诸神的黄昏, from the series **The Cruel Diary of Youth** 青春残酷日记, 2000. Chromogenic print, 115 × 76 cm. Gift of Nicholas Grindley (2021-29)

Shao Yinong 绍逸农 (born 1961; active Beijing, China), Mu Chen 慕辰 (born 1970; active Beijing, China), **Xianglong** 祥龙, from the series **Assembly Hall** 大礼堂, 2004. Chromogenic print, 88 × 120 cm. Gift of Nicholas Grindley (2021-28)

Sheng Qi 盛奇 (born 1965, Anhui, China; active Beijing, China, London, UK, and Italy), **My Left Hand Old Mao**, 2006. Acrylic on canvas with photo, 88.9 × 90.2 cm. Gift of Lee, Claire, and Jack Berlinsky (2021-80)

India

Indian, Deccan, **Incense burner**, 18th century. Bidri ware, metal with silver inlay; 23.5 × 14 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-41 a–b)

Japan

Japanese, Muromachi period (1333–1568), **Tea jar**, 16th century. Shigaraki ware, stoneware with ash glaze; 32.2 × 29.8 cm. Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-388)

Japanese, Edo period (1615–1868), Unknown follower of Sesshū, **Geese and Reeds**. Hanging scroll: ink on paper, 51.2 × 35.5 cm. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-676)

Japanese, Edo period (1615–1868), Kano Naonobu 狩野 尚信 (1607–1650), **Sarumawashi (Man and a Monkey)**, early 17th century. Hanging scroll: ink on paper, 40.6 × 103.4 cm. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-673)

Japanese, Edo period (1615–1868), Unkoku Tōtetsu 雲谷等哲 (died 1630), **Mt. Fuji and Temple**, before 1630. Hanging scroll: ink and light color on silk, 35.6 × 52 cm. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-672)

Japanese, Edo period (1615–1868), Kano Tsunenobu 狩野常信 (1636–1713), **Dove and Long-tailed Bird**, mid-17th–early 18th century. Pair of hanging scrolls: ink on paper; 97 × 40.5 cm (a), 97 × 40.4 cm (b). Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-674 a–b)

Japanese, Edo period (1615–1868), Kano Tsunenobu 狩野常信 (1636–1713), **Pine with Rising Sun, Plum with Moon**, mid-17th–early 18th century. Pair of hanging scrolls: ink and color on silk, 97.3 × 32.7 cm. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-683 a–b)

Japanese, Edo period (1615–1868), Kano Eikei (also read as Kano Nagataka) 狩野永敬 (1662–1702; born Kyoto, Japan), **Flower Cart**. Two-fold screen: ink, color, and gold leaf on paper, 161.2 × 181.5 cm. Gift of Lynne and Jack Dodick (2021-191)

Japanese, Edo period (1615–1868), Hakuin Ekaku 白隠 慧鶴 (1686–1768), **Always Remember Kannon**. Hanging scroll: ink on paper, 132.7 × 27.9 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-384)

Japanese, Edo period (1615–1868), Hakuin Ekaku 白隠 慧鶴 (1686–1768), **Painted Fan with Man Crossing Bridge**. Hanging scroll: ink on paper, 32.7 × 44.7 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-385)

Japanese, Edo period (1615–1868), Kano Eishin 狩野英信 (Hidenobu 英信) (1716–1763), **Pine Trees and Rising Sun**, ca. 1745–50. Hanging scroll: ink on silk, 94 × 21.8 cm. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-681)

Japanese, Edo period (1615–1868), Yosa Buson 与謝蕪村 (1716–1783), **One Hundred Old Men**. Hanging scroll: ink and light color on silk, 134.6 × 86.4 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-377)

Japanese, Edo period (1615–1868), Yosa Buson 与謝蕪村 (1716–1783), **Narrow Road to the Deep North (Oku no Hosomichi 奥の細道)**. Fan painting: ink and light color on paper, 18.1 × 48.1 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-382)

Japanese, Edo period (1615–1868), Yosa Buson 与謝蕪村 (1716–1783), **Four Rocks**, 1773. Hanging scroll: ink and light color on paper, 39 × 74 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-383)

Japanese, Edo period (1615–1868), Itō Jakuchū 伊藤若冲 (painter) (1716–1800), Tangai 丹崖 (inscriber) (1693–1764), **Carp**. Hanging scroll: ink on paper, 99.5 × 28 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-378)

Japanese, Edo period (1615–1868), Ike Taiga 池大雅 (1723–1776), **Mount Fuji**. Hanging scroll: ink on paper, 28.5 × 61.3 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-381)

Japanese, Edo period (1615–1868), Ike Taiga 池大雅 (1723–1776), **Mibu Kyogen**. Hanging scroll: ink on paper, 115.7 × 22.6 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-386)

Japanese, Edo period (1615–1868), Ike Taiga 池大雅 (1723–1776), **Calligraphy and Bamboo**. Screen: ink on paper, 134.5 × 51.8 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-390)

Japanese, Edo period (1615–1868), Soga Shōhaku 曾我蕭白 (painter) (1730–1781), Gyōshū Sōkan 堯州宗寛 (inscriber) (1717–1787), **Kanzan and Jittoku**. Hanging scroll: ink on paper, 30.7 × 68.2 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-380)

Japanese, Edo period (1615–1868), Matsumara Goshun 松村呉春 (1752–1811), **One Hundred Old Men**. Hanging scroll: ink and color on silk, 153 × 68.4 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-376)

Japanese, Edo period (1615–1868), Matsumara Goshun 松村呉春 (1752–1811), **Fishermen, Bird, and Flowers**. Four screens: ink and gold on paper, 154.5 × 351 cm (each painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-391 a–d)

Japanese, Edo period (1615–1868), Sakai Hōitsu 酒井抱一 (1761–1828), **Mount Fuji and Cherry Blossoms**. Two hanging scrolls: ink and gold on silk, 81.6 × 26.6 cm (each painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-389 a–b)

Japanese, Edo period (1615–1868), Kano Tamamoto 狩野玉元 (18th century), **San Fukujin (Three Gods of Good Fortune), Hotei**, 1783. Hanging scroll: ink on paper, 98.2 × 35.8 cm. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-675 a)

Japanese, Edo period (1615–1868), Kano Tamamoto 狩野玉元 (18th century), **San Fukujin (Three Gods of Good Fortune), Daikoku**, 1783. Hanging scroll: ink on paper, 79.9 × 35.8 cm. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-675 b)

Japanese, Edo period (1615–1868), Kano Tamamoto 狩野玉元 (18th century), **San Fukujin (Three Gods of Good Fortune), Ebisu**, 1783. Hanging scroll: ink on paper, 97.8 × 35.8 cm. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-675 c)

Japanese, Edo period (1615–1868), Nagasawa Rosetsu 長沢芦雪 (1754–1799), **Monk Tanka Burning a Buddha Image (Tanka sho butsu 丹霞焼仏)**, late 1780s. Hanging scroll: ink and light color on paper, 114.8 × 27.5 cm (painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-379)

Japanese, Edo period (1615–1868), Utagawa Kunisada 歌川国貞 (Utagawa Toyokuni III 三代歌川豊国) (artist) (1786–1865), Nishimuraya Yohachi 西村屋与八 (Eijudō 永寿堂), (publisher), **Ichikawa Danjūrō VII in a Shibaraku Role**, from the series **Actor Puzzles (Yakusha hanjimonō 役者はんじもの)**, 6th month of 1812. Woodblock print (*ōban Tate-e*): ink and color on paper, 38.1 × 25.7 cm. Museum purchase, Laura P. Hall Memorial Fund (2021-101)

Japanese, Edo period (1615–1868), Tani Bunchō 谷文晁 (1763–1841), **Mt. Fuji and True-view (shin kei) Landscape**, ca. 1830s. Two album leaves mounted in a hanging scroll: ink and color on paper, 30.4 × 40 cm (each painting). Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-677)

Japanese, Edo period (1615–1868), Matsumura Keibun 松村 景文 (1779–1843), **Nature, Figure, and Landscape studies**. Handscroll: ink and color on paper, 35.5 × 1120 cm (painting). Gift of David B. Long in honor of John Burkhalter (2021-72)

Japanese, Edo period (1615–1868), Okada Hankō 岡田半江 (1782–1846), **Blue-Green Landscape**. Hanging scroll: ink and color on satin, 178.2 × 32.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-329)

Japanese, Edo period (1615–1868), attributed to Yamamoto Baiitsu 山本梅逸 (1783–1856), **Spring Flowers**, early 19th century. Pair of hanging scrolls: ink and color on paper, 110.3 × 44.5 cm (each painting). Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-678 a–b)

Japanese, Edo period (1615–1868), attributed to Utagawa Hiroshige 歌川 広重 (1797–1858), **Edo in Spring**, early to mid-19th century. Hanging scroll: ink and color on silk, 95.5 × 31.7 cm (painting). Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-682)

Japanese, Edo period (1615–1868), Nakabayashi Chikkei 中林竹溪 (1816–1867), **Landscape Screens**, 1857. Pair of screens: ink and color on paper, 156.7 × 363.2 cm (each painting). Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-387 a–b)

Japanese, Edo period (1615–1868), Utagawa Kunisada 歌川国貞 (Utagawa Toyokuni III 三代歌川豊国) (artist) (1786–1865), Honda Jinzaburō (author) (1781–1861), Yokokawa Takejirō 横川竹二郎 (carver) (active mid-19th century), Uoya Eikichi 魚屋栄吉 (Kinshōdō 金松堂) (publisher), **Memorial Portrait of Hiroshige**, September 1858. Woodblock print (*ōban Tate-e*): ink and color on paper, 35.9 × 24.8 cm. Museum purchase, The Anne van Biema Collection Fund (2021-100)

Japanese, Meiji period (1868–1912), various artists (late 19th century), **Insects, birds, and accompanying poems**, completed ca. 1896. Hanging scroll: ink and color on silk, 145.4 × 73 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-25)

Takeuchi Seihō 竹内栖鳳 (1864–1942; born Kyoto, Japan; died Kyoto), Taishō period (1912–1926), Shōwa period (1926–1989), **Landscape in China**. Hanging scroll: ink on paper. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-671)

Nepal

Nepalese, **Pair of manuscript covers depicting the “Mahishasuramardini” Durga cycle**, ca. 17th century. Wood with opaque watercolor, 11.5 × 51 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-40 a–b)

EUROPEAN PAINTING AND SCULPTURE

Possibly French, **Two vases**, 19th century. Porcelain, famille noire; 31.4 × 15.4 cm (a), 31.4 × 15. 9 cm (b). Gift of David Hunter McAlpin Jr., Class of 1950 (2021-109 a–b)

For Campus Collections

Oswald Hornby Joseph Birley (1880–1952; born Auckland, New Zealand; died London, UK; active London), **Fitz Eugene Dixon Sr.**, 1924. Oil on canvas, 129.7 × 110.8 × 3.2 cm (frame). Gift of the Museum of the International Tennis Hall of Fame (PP752)

MODERN AND CONTEMPORARY ART

Mary Lee Bendolph (born 1935, active Boykin, AL), **Strips and Strings**, 2005. Cotton, denim, and corduroy, 205.7 × 198.1 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-48)

Jake Berthot (1939–2014; born Niagra Falls, NY; died Accord, NY), **White Cloud**, 1990–2005. Oil on panel, 45.1 × 52.1 cm. Gift of Robert F. Johnston, Class of 1958, and Lynn D. Johnston (2020-670)

Thornton Dial (1928–2016; born Emelle, AL; died McCalla, AL), **Lonnie Holley’s Vision Land**, 2000. Steel, tin, wood, windowpanes, clothing, rope carpet, wire, hose, hoe, plastic, Lonnie Holley wire sculpture, enamel, spray paint, and Splash Zone compound; 218.4 × 188 × 182.9 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-51)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **the cleanse**, 2017. HD video; 10 minutes, 29 seconds (duration). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-82)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Here we are, Energy, Mass, Life #2**, 2019. Inkjet print on fabric with hair. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-83)

Hugh Hayden (born 1983, Dallas, TX; active New York, NY), **America**, 2018. Sculpted mesquite (*Prosopis glandulosa*) on plywood; 109.5 × 205.4 × 205.4 cm, 90.2 × 101.6 × 101.6 cm (table), 109.9 × 53.3 × 44.4 cm (each chair). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2020-333.1–5)

Hugh Hayden (born 1983, Dallas, TX; active New York, NY), **To Be Titled 2**, 2020. Seasoned cast iron, 51.8 × 29.5 × 7.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund, by exchange (2020-330)

Lonnie Holley (born 1950, Birmingham, AL; active Birmingham), **The Gold at Grandmother’s Post**, 1988. Washboard, bedpost, quilt, wood, paper, and paint, 193 × 59.7 × 24.1 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-52)

Joan Jonas (born 1936, New York, NY; active New York), **Songdelay**, 1973. 16mm black-and-white film, sound; 18 minutes, 35 seconds (duration). Museum purchase, Fowler McCormick, Class of 1921, Fund

Lawrence Lek (born 1982, Frankfurt, Germany; active London, UK), **Sinofuturism (1839–2046 AD)**, 2016. HD video, stereo sound; 60 minutes (duration). Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2021-63)

Lawrence Lek (born 1982, Frankfurt, Germany; active London, UK), **Geomancer**, 2017. HD video, stereo sound; 48 minutes, 15 seconds (duration). Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2021-62)

James Luna (1950–2018; Luiseño, Puyukitchum, Ipai, and Mexican-American; born Orange, CA; died New Orleans, LA), **The Artifact Piece**, 1987. Two vitrines: wood, metal, Plexiglas, sand, paper didactic panels, and personal ephemera; 119.4 × 281.9 × 101.6 cm (end to end), 76.8 × 168.3 × 76.2 cm (table base), 14 × 188 × 116.2 cm (top), 44.4 × 57.1 × 57.1 cm (vitrine). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-66)

Teresa Margolles (born 1963, Culiacán, Mexico; active Mexico City, Mexico), **El manto negro/The black shroud**, 2020. Burnished ceramic, 10.5 × 11.1 × 3.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-340.1–1600)

Josephine Meckseper (born 1964, Lilienthal, Germany; active New York, NY), **Untitled**, 2017. Inkjet print on aluminum and acrylic; 22.9 × 40.1 cm (print), 25.4 × 42.5 × 4 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-323)

Senga Nengudi (born 1943, Chicago, IL; active Los Angeles, CA, and New York, NY), **Untitled R.S.V.P.**, 2013. Nylon, sand, and mixed media, 198.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund

Nira Pereg (born 1969, Tel Aviv, Israel; active Israel), **Sarah Sarah**, 2012. Single-channel high-definition video with sound; 4 minutes, 25 seconds (duration, loop). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-110)

Sondra Perry (born 1986, Perth Amboy, NJ; active New York, NY), **Wet and Wavy Looks—Typhon coming on for a Three Monitor Workstation**, 2016. Video, rowing machine workstation, and Eco styler gel; 5 minutes, 43 seconds (duration). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-108)

Henrietta Pettway (1894–1971; active Boykin, AL), **“Housetop,” four-block “Log Cabin” variation center medallion**, ca. 1925. Cotton clothing and sacking, 218.4 × 188 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-50)

Howardena Doreen Pindell (born 1943, Philadelphia, PA; active New York, NY), **Free, White and 21**, 1980. Video (color, sound); 12 minutes, 15 seconds (duration). Gift of Garth Greenan (2021-122)

Nathaniel Mary Quinn (born 1977, Chicago, IL; active New York, NY), **Kitchen Table**, 2020. Oil paint, paint stick, oil pastel, soft pastel on linen canvas, 35.6 × 27.9 cm. Gift of Beatrix Lazard Seidenberg, Class of 1990, and Michael Seidenberg, in honor of her 30th class reunion (2020-396)

Fred Sandback (1943–2003; born Bronxville, NY; active New York, NY), **Untitled, 2-part construction, black and purple**, 1983. Black and purple acrylic yarn. Gift of Stephanie H. Bernheim (2020-331)

Fred Sandback (1943–2003; born Bronxville, NY; active New York, NY), **Untitled**, 1983. Graphite and colored pencil, 57 × 76.5 cm. Gift of Stephanie H. Bernheim (2020-332)

Wu Tsang (born 1982, Worcester, MA; active Berlin, Germany, and New York, NY), **Miss Communication and Mr:Re**, 2014. 2-channel HD video with stereophonic sound; 17 minutes (duration). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-65)

Marie Watt (Seneca, born 1967, Seattle, WA; active Portland, OR), **Skywalker/Skyscraper (Register)**, 2020. Reclaimed wool blankets, steel, and cedar, 200.7 × 76.2 × 76.2 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-35.1–.42)

Annie Mae Young (1928–2013; born Boykin, AL; died Alberta, AL; active Alabama), **Bars and blocks work-clothes quilt**, 1944. Denim, 177.8 × 226.1 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-49)

For Campus Collections

Jim Campbell (born 1956, Chicago, IL; active San Francisco, CA), **Moments in Blue**, 2021. Triptych: custom electronics, 5,400 LEDs, and aluminum panels, 87.6 × 167.6 cm (each). Princeton University

Carlos Cruz-Diez (1923–2019; born Caracas, Venezuela; died Paris, France), **Physichromie 1772**, 2012. Chromography on aluminum, PVC inserts, with aluminum strip frame, 100 × 100 cm. Princeton University

PHOTOGRAPHY

Alia Ali (born 1985, Austria; active Marrakesh, Morocco, and Los Angeles, CA), **Ochre Waves**, from the series **FLUX**, 2019. Inkjet print with wax print fabric, 121.9 × 91.5 × 6.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-1)

Alia Ali (born 1985, Austria; active Marrakesh, Morocco, and Los Angeles, CA), **Blue Pearls**, from the series **FLUX**, 2019. Inkjet print with wax print fabric, 121.9 × 91.4 × 6.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-2)

Alia Ali (born 1985; Austria; active Marrakesh, Morocco, and Los Angeles, CA), **Radio**, from the **FLUX** series, 2019. Inkjet print with wax paint fabric, 121.9 × 91.4 × 6.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-3)

Alia Ali (born 1985; Austria; active Marrakesh, Morocco, and Los Angeles, CA), **Orange Palms**, from the **FLUX** series, 2019. Inkjet print with wax print fabric, 121.9 × 91.4 × 6.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-4)

Yolanda Andrade (born 1950, Villahermosa, Mexico; active Mexico City, Mexico), **Cuadros (Picture)**, 1978. Gelatin silver print; 15.9 × 23.5 cm (image), 20.3 × 25.4 cm (sheet). Museum purchase (2021-20)

Yolanda Andrade (born 1950, Villahermosa, Mexico; active Mexico City, Mexico), **Retrato de una Amiga (Portrait of a Friend)**, 1982. Gelatin silver print; 47 × 31.7 cm (image), 50.5 × 40.6 cm (sheet). Museum purchase (2021-22)

Yolanda Andrade (born 1950, Villahermosa, Mexico; active Mexico City, Mexico), **Como me ves te verás (As You See Me You Will See Yourself)**, 1990. Gelatin silver print; 21.3 × 31.7 cm (image), 27.9 × 35.6 cm (sheet). Museum purchase (2021-19)

Yolanda Andrade (born 1950, Villahermosa, Mexico; active Mexico City, Mexico), **Mujer murcielago (Bat Woman)**, 1993. Gelatin silver print; 30.5 × 45.7 cm (image), 40.6 × 50.8 cm (sheet). Museum purchase (2021-21)

Published by E. and H. T. Anthony (active 1852–1901, New York), **War Views: Colored Army Teamsters, Cobb Hill, Va.**, 1867. Stereograph. Gift of David B. Long in honor of John Burkhalter (2021-71)

Jesse Burke (born 1972, active Rhode Island), **Duracell**, 2002. Chromogenic print, 61 × 61 cm. Gift of Dr. Joe Chazan (2021-77)

Jesse Burke (born 1972, active Rhode Island), **Nectar Imperial, Nils**, 2005. Chromogenic print, 61 × 50.8 cm. Gift of Dr. Joe Chazan (2021-79)

Jesse Burke (born 1972, active Rhode Island), **Father**, 2006. Chromogenic print, 61 × 50.8 cm. Gift of Dr. Joe Chazan (2021-74)

Jesse Burke (born 1972, active Rhode Island), **Bleachers**, 2007. Chromogenic print, 61 × 50.8 cm. Gift of Dr. Joe Chazan (2021-75)

Jesse Burke (born 1972, active Rhode Island), **Avirex**, 2007. Inkjet print, 91.4 × 61 cm. Gift of Dr. Joe Chazan (2021-76)

Jesse Burke (born 1972, active Rhode Island), **Hidden**, 2008. Inkjet print, 81.3 × 61 cm. Gift of Dr. Joe Chazan (2021-73)

Jesse Burke (born 1972, active Rhode Island), **Lumberjack**, 2014. Chromogenic print, 61 × 61 cm. Gift of Dr. Joe Chazan (2021-78)

Widline Cadet (born 1992, Pétion-Ville, Haiti; active New York, NY), **Plezi Pale Menm Lang Lan #2 (The Pleasure of Speaking the Same Language #2)**, 2019. Inkjet print, 81.3 × 101.6 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-209)

Widline Cadet (born 1992, Pétion-Ville, Haiti; active New York, NY), **Nou Fè Pati, Nou Se, Nou Anvi (We Belong, We Be, We Long)**, 2020. Inkjet print, 40.6 × 50.8 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-207)

Widline Cadet (born 1992, Pétion-Ville, Haiti; active New York, NY), **Seremoni Disparisyon #1.20 (Ritual [Dis] Appearance #1.20)**, 2020. Inkjet print, 40.6 × 50.8 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-208)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Detroit**, 1941. Gelatin silver print, 12.1 × 8.9 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-401)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Eleanor, Chicago**, 1948. Gelatin silver print, 11.7 × 8.3 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-407)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Eleanor, Chicago**, 1948. Gelatin silver print, 21.9 × 30.2 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-413)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Eleanor, Chicago**, 1949. Gelatin silver print, 19.4 × 24.1 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-412)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Wells Street, Chicago**, 1949. Gelatin silver print, 16.5 × 17.8 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-414)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Eleanor**, ca. 1950. Gelatin silver print, 12.4 × 12.4 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-416)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Untitled**, 1950. Dye imbibition print, 22. 5 × 34.3 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-406)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Chicago**, 1951. Dye imbibition print, 25.7 × 40 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-411)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Eleanor**, 1953. Gelatin silver print, 12.4 × 12.4 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-415)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Cutouts**, ca. 1956. Dye imbibition print, 22.2 × 34 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-405)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Eleanor, Aix-en-Provence**, 1958. Gelatin silver print, 21.3 × 16.5 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-408)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Eleanor, Aix-en-Provence**, 1958. Gelatin silver print, 12.1 × 9.5 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-409)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Providence**, 1962. Dye imbibition print, 21.9 × 31.7 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-403)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Providence**, 1971. Dye imbibition print, 18.7 × 18.1 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-404)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Providence**, 1977. Dye imbibition print, 22.2 × 33.7 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-402)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Ireland**, 1979. Dye imbibition print, 18.1 × 26.7 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-410)

Gordon Coster (1906–1988; born Baltimore, MD; active Chicago, IL, and New York, NY), **Seated woman holding a shoe**, ca. 1930s. Gelatin silver print; 25.7 × 33 cm (image), 27.6 × 35.6 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2020-663)

Gordon Coster (1906–1988; born Baltimore, MD; active Chicago, IL, and New York, NY), **Woman in long belted dress with metallic trim**, ca. 1930s. Gelatin silver print; 35.4 × 25.4 cm (image), 35.4 × 28 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2020-664)

Gordon Coster (1906–1988; born Baltimore, MD; active Chicago, IL, and New York, NY), **Woman in satin dress and woman with fox fur stole**, ca. 1930s. Gelatin silver print, 39.4 × 27.9 cm. Gift of M. Robin Krasny, Class of 1973 (2020-665)

Gordon Coster (1906–1988; born Baltimore, MD; active Chicago, IL, and New York, NY), **Woman with straw hat in hand conversing with two suited men**, ca. 1930s. Gelatin silver print, 26.7 × 34.3 cm. Gift of M. Robin Krasny, Class of 1973 (2020-666)

Renee Cox (born 1960, Colgate, Jamaica; active New York, NY), **Hott-en-Tot**, 1994, printed 2020. Inkjet print mounted on aluminum, 152.4 × 121.9 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-37)

Renee Cox (born 1960, Colgate, Jamaica; active New York, NY), **The Liberation of Aunt Jemima and Uncle Ben**, 1998, printed 2020. Chromogenic print, 123.2 × 154.9 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-39)

Renee Cox (born 1960, Colgate, Jamaica; active New York, NY), **The Signing**, 2018, printed 2020. Inkjet print, 121.9 × 213.4 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-38)

Luke C. Dillon (born ca. 1844–active until 1886), **Ruin of Old Slave Quarters, Mount Vernon**, ca. 1883. Cabinet card; 10 × 14.7 cm (image), 10.8 × 16.5 cm (mount). Gift of David B. Long in memory of Donald C. Long (2020-399)

Paz Errázuriz (born 1944, Santiago, Chile), **Untitled**, from the series **Soul's Infarct**, 1992. Gelatin silver print; 37.5 × 55.7 cm (image), 50.3 × 61 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-357)

Paz Errázuriz (born 1944, Santiago, Chile), **Untitled**, from the series **Soul's Infarct**, 1992. Gelatin silver print; 36.2 × 55 cm (image), 49.2 × 60.8 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-358)

Frank Espada (1930–2014; born Utuado, Puerto Rico; died San Francisco, CA), **Save this Lot**, ca. 1960. Gelatin silver print, 37.7 × 55 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-11)

Frank Espada (1930–2014; born Utuado, Puerto Rico; died San Francisco, CA), **Hartford, Connecticut**, ca. 1980. Gelatin silver print; 23.1 × 34.4 cm (image), 27.8 × 35.7 cm (sheet). Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-8)

Frank Espada (1930–2014; born Utuado, Puerto Rico; died San Francisco, CA), **Angel and Lennie, Savage Nomads, Hartford, Connecticut**, 1980. Gelatin silver print; 22.8 × 34.4 cm (image), 27.7 × 35.5 cm (sheet). Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-9)

Frank Espada (1930–2014; born Utuado, Puerto Rico; died San Francisco, CA), **Santa Rodriguez Carvahlo, first generation Hawaiian-Puerto Rican, in front of her lava oven, Kukuihaele Plantation, Big Island, HI**, 1981. Gelatin silver print, 28.4 × 18.9 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-7)

Frank Espada (1930–2014; born Utuado, Puerto Rico; died San Francisco, CA), **Margarita on the schoolroom floor, Reading, Pennsylvania, bilingual education program**, 1981. Gelatin silver print; 49.1 × 33 cm (image), 50.4 × 40.5 cm (sheet). Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-10)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Passageways #1, Secrets, Traditions, Spoken and Unspoken Truths or Not**, 2017. Inkjet print, 101.6 × 76.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-84)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Aligned with Sopdet**, 2017. Inkjet print, 74.9 × 112.4 × 4.4 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-90)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Sopdet Illuminates**, 2017. Inkjet print on cotton fiber paper, 43.8 × 55.9 × 3.8 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-91)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Daily Bartlesville Enterprise**, from the series **In the Face of History**, 2018. Inkjet print on cotton fiber paper; 50.8 × 72.4 cm (image), 56.5 × 76.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-85)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Let Us Guide Our Own Destiny**, from the series **In the Face of History**, 2018. Inkjet print on cotton fiber paper; 71.8 × 52.1 cm (image), 76.2 × 56.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-86)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Black Star Line**, from the series **In the Face of History**, 2018. Inkjet print on cotton fiber paper; 50.5 × 73 cm (image), 56.5 × 76.2 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-87)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Declaration of Rights**, from the series **In the Face of History**, 2018. Inkjet print on cotton fiber paper; 73 × 54.6 cm (image), 76.2 × 56.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-88)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Increase of Pension to Harriet Tubman**, from the series **In the Face of History**, 2018. Inkjet print on cotton fiber paper; 69.2 × 52.7 cm (image), 76.2 × 56.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-89)

Gauri Gill (born 1970, Chandigarh, India; active New Delhi, India), **Untitled (5)**, from the series **Acts of Appearance**, 2015–ongoing. Inkjet print, 61 × 40.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-363)

Gauri Gill (born 1970, Chandigarh, India; active New Delhi, India), **Untitled (8)**, from the series **Acts of Appearance**, 2015–ongoing. Inkjet print, 106.7 × 71.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-364)

Gauri Gill (born 1970, Chandigarh, India; active New Delhi, India), **Untitled (37)**, from the series **Acts of Appearance**, 2015–ongoing. Inkjet print, 106.7 × 71.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-365)

Gauri Gill (born 1970, Chandigarh, India; active New Delhi, India), **Untitled (39)**, from the series **Acts of Appearance**, 2015–ongoing. Inkjet print, 71.1 × 106.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-366)

Studio of George W. Hope (active 1850s–1890s), **Child held by a partially visible woman**, 1870s. Carte-de-viste; 8.7 × 5.4 cm (image), 10.1 × 6.2 cm (mount). Gift of David B. Long in memory of Donald C. Long (2020-398)

Bernice Kolko (1904–1970; born Grajewo, Poland; died Mexico City, Mexico), **Día de los Muertos (Day of the Dead), Janitzio**, 1954. Gelatin silver print; 19.4 × 19.7 cm (image), 25.4 × 20.3 cm (sheet). Museum purchase (2021-23)

James Luna (1950–2018; Luiseño, Puyukitchum, Ipai, and Mexican American, born Orange, CA; died New Orleans, LA), **The Artifact Piece**, 1987. Twelve chromogenic prints, 25.4 × 35.6 cm (each). Gift of Garth Greenan (2021-120.1–.12)

James Luna (1950–2018; Luiseño, Puyukitchum, Ipai, and Mexican American, born Orange, CA; died New Orleans, LA), **The Artifact Piece**, 1987. Twenty gelatin silver prints, 22.9 × 34.3 cm (each). Gift of Garth Greenan (2021-121.1–.12)

Teresa Margolles (born 1963, Culiacán, Mexico; active Mexico City, Mexico), **Scarlett, Pista de Baile del Club ‘La Cruda’ (Scarlett, dance floor from the club ‘La Cruda’)**, 2016. Inkjet print, 40 × 60 cm. Gift of James and Jane Cohan (2020-394)

Joiri Minaya (born 1990, New York, NY; active Dominican Republic and New York), **Continuum**, 2020. Inkjet print; 35.6 × 27.9 cm (image), 38.9 × 31.1 × 3.8 cm (frame). Museum purchase, gift of David and Kathryn Richardson, parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in honor of Peter C. Bunnell (2021-105)

Joiri Minaya (born 1990, New York, NY; active Dominican Republic and New York), **Ayoowiri or Girl with Poinciana Flowers**, 2020. Inkjet print; 41.8 × 26.6 cm (image), 43.2 × 28 cm (sheet). Museum purchase, gift of David and Kathryn Richardson, parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in honor of Peter C. Bunnell (2021-106)

Senga Nengudi (born 1943, Chicago, IL; active Los Angeles, CA, and New York, NY), photos by: Roderick “Quaku” Young, **“Ceremony for Freeway Fets.”** Performance in collaboration with David Hammons, Maren Hassinger, and Studio Z members, Pico Boulevard, Los Angeles, March 1978. 11 chromogenic prints; 31.7 × 47 × 3.8 cm (8 horizontal photographs, each), 36.8 × 47 × 3.8 cm (1 horizontal photograph), 47 × 31.7 × 3.8 cm (2 vertical photographs, each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-93.1–.11)

Katie Paterson (born 1981, Glasgow, Scotland), **History of Darkness (272,993,074 ly)**, 2012. Gelatin silver print, 47.9 × 47.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-337)

Katie Paterson (born 1981, Glasgow, Scotland), **History of Darkness (67,514,416 ly)**, 2012. Gelatin silver print, 47.9 × 47.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-338)

Katie Paterson (born 1981, Glasgow, Scotland), **History of Darkness (201,564,779 ly)**, 2012. Gelatin silver print, 47.9 × 47.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-339)

Charles Paxson (active 1860s), **Oh! How I Love the Old Flag**, 1864. Carte-de-visite; 8.4 × 5.3 cm (image), 10.1 × 6.1 cm (mount). Gift of David B. Long in honor of John Burkhalter (2021-69)

Alex Prager (born 1979, Los Angeles, CA; active Los Angeles), **Crowd #2 (Emma)**, 2012. Inkjet print, 149.9 × 205.7 cm. Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2020-662)

Cara Romero (Chemehuevi, born 1977, Inglewood, CA; active Santa Fe, NM), **Coyote Tales No. 1**, 2017, printed 2020. Inkjet print; 76.2 × 76.2 cm (image), 86.4 × 86.4 cm (sheet). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-17)

Cara Romero (Chemehuevi, born 1977, Inglewood, CA; active Santa Fe, NM), **Coyote Draws the Strings**, 2018, printed 2020. Inkjet print; 76.2 × 76.2 cm (image), 86.4 × 86.4 cm (sheet). Museum purchase, the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2021-18)

Fazal Sheikh (born 1965, New York, NY; active Kenya, New York, and Zurich, Switzerland), **Ajoh Achot and Achol Manyen, Sudanese refugee camp, Lokichoggio, Kenya**, 1992. Inkjet print, 62.2 × 48.3 cm. Gift of Liana Theodoratou in honor of Eduardo Cadava (2020-392)

Fazal Sheikh (born 1965, New York, NY; active Kenya, New York, and Zurich, Switzerland), **Ramadan Night, the Netherlands**, 2001. Inkjet print, 92.1 × 70.5 cm. Gift of Liana Theodoratou in honor of Eduardo Cadava (2020-393)

Arthur Tress (born 1940, New York, NY), **64 photographs from the series Open Space**, 1967–68). Gelatin silver prints. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy

Arthur Tress (born 1940, New York, NY), **181 photographs drawn from across oeuvre**, 1964–2015. Gelatin silver prints and dye-destruction prints. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy

Series represented:

- **Travel – Japan** (1963–65)
- **San Francisco** (1964)
- **Appalachia** (1969)
- **Theater of the Mind (Appalachia)** (1969)
- **Dream Collector** (1970–74)
- **Shadow** (1975)
- **Theater of the Mind** (1976–77)
- **Still Life** (1981–83)
- **Fish Tank Sonata** (1984)
- **Spray Paint** (1984)
- **Hospital** (1985–87)
- **Teapot Opera** (1988)
- **Requiem for a Paperweight** (1990–94)
- **Faceted Fictions** (1996–99)
- **Male of the Species** (1996–99)
- **Planets** (2003–4)
- **Skate Park** (2003–5)
- **Morro Rock** (2009–15)
- **Facing Up** (undated)

Unknown photographer, **Fannie Virginia Casseopia Lawrence**, May 1863. Carte-de-visite; 8 × 5.5 cm (image), 10.1 × 6.1 cm (mount). Gift of David B. Long in honor of John Burkhalter (2021-67)

Unknown photographer, **Fannie Virginia Casseopia Lawrence**, May 1863. Carte-de-visite; 8 × 5.7 cm (image), 10.1 × 6.1 cm (mount). Gift of David B. Long in honor of John Burkhalter (2021-68)

Unknown photographer, **The Children of the Battlefield**, November 1867. Carte-de-visite; 8.9 × 5.8 cm (image), 9.9 × 6.4 cm (mount). Gift of David B. Long in honor of John Burkhalter (2021-70)

Carrie Mae Weems (born 1953, Portland, OR; active New York, NY, and San Francisco, CA), **Untitled (Playing cards [Malcolm X])**, 1990–99, printed 2020. Gelatin silver print, 73 × 73.3 × 3.8 cm (frame). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-5)

Carrie Mae Weems (born 1953, Portland, OR; active New York, NY, and San Francisco, CA), **Untitled (Brushing hair)**, 1990–99, printed 2020. Gelatin silver print, 73 × 73.3 × 2.5 cm (frame). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-6)

PRINTS AND DRAWINGS

Drawings

Laylah Ali (born 1968, Buffalo, NY; active Williamstown, MA), **Untitled**, from **Typology Series**, 2005. Ink and graphite, 35.6 × 27.9 cm. Museum purchase, Laura P. Hall Memorial Fund (2020-361)

Laylah Ali (born 1968, Buffalo, NY; active Williamstown, MA), **Untitled**, from **Typology Series**, 2005. Ink and graphite, 27.9 × 35.6 cm. Museum purchase, Laura P. Hall Memorial Fund (2020-362)

Andreas Bodan the Younger (German, 1656–1696), **Death and a Scholar**, ca. 1680. Pen and brown ink and brown wash, with framing lines in brown ink at the top and left edge; 44.8 × 29.7 cm. Museum purchase, Laura P. Hall Memorial Fund (2021-103)

Charles-Nicolas Cochin the Younger (French, 1715–1790), **Design for a Fireworks Display**, ca. 1747. Pen and black ink and gray wash, with framing lines in brown ink. Museum purchase, Laura P. Hall Memorial Fund (2021-104)

Dadamaino (Eduarda Emilia Maino) (1930–2004; born Milan, Italy; died Milan), **L'Alfabeto della mente, Lettera 1-2-3-4-5-6-7-9-10-11-12-13**, 1979. Twelve sheets: ink on paper, 35 × 12.5 cm (each). Museum purchase, Laura P. Hall Memorial Fund (2021-24.1–.12)

Thornton Dial (1928–2016; born Emelle, AL; died McCalla, AL), **Fishing for Love**, 1991. Watercolor and graphite, 79 × 58.5 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-54)

Thornton Dial (1928–2016; born Emelle, AL; died McCalla, AL), **Looking for Loved Ones (Destruction of the Giant Wal-Mart Town)**, 2001. Watercolor, pastel, and graphite, 91.4 × 61 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-53)

Robert Motherwell (1915–1991; born Aberdeen, WA; died Provincetown, MA; active New York, NY, Greenwich, CT, and Provincetown), **Lyric Suite**, 1965. Black ink with orange bleed on rice paper, 22.9 × 27.9 cm. Gift of Lawrence Neubauer, Class of 1988 (2020-691)

Robert Motherwell (1915–1991; born Aberdeen, WA; died Provincetown, MA; active New York, NY, Greenwich, CT, and Provincetown), **Lyric Suite**, 1965. Black ink on rice paper, 27.9 × 22.9 cm. Gift of Lawrence Neubauer, Class of 1988 (2020-692)

Robert Motherwell (1915–1991; born Aberdeen, WA; died Provincetown, MA; active New York, NY, Greenwich, CT, and Provincetown), **Lyric Suite**, 1965. Black ink with yellow and green bleeds on rice paper, 22.9 × 27.9 cm. Gift of Lawrence Neubauer, Class of 1988 (2020-693)

Robert Motherwell (1915–1991; born Aberdeen, WA; died Provincetown, MA; active New York, NY, Greenwich, CT, and Provincetown), **Lytic Suite**, 1965. Black ink on rice paper, 27.9 × 22.9 cm. Gift of Lawrence Neubauer, Class of 1988 (2020-694)

Robert Motherwell (1915–1991; born Aberdeen, WA; died Provincetown, MA; active New York, NY, Greenwich, CT, and Provincetown), **Lytic Suite**, 1965. Red and blue ink on rice paper, 27.9 × 22.9 cm. Gift of Lawrence Neubauer, Class of 1988 (2020-695)

Robert Motherwell (1915–1991; born Aberdeen, WA; died Provincetown, MA; active New York, NY, Greenwich, CT, and Provincetown), **Lytic Suite**, 1965. Red and blue ink on rice paper, 22.9 × 27.9 cm. Gift of Lawrence Neubauer, Class of 1988 (2020-696)

Robert Motherwell (1915–1991; born Aberdeen, WA; died Provincetown, MA; active New York, NY, Greenwich, CT, and Provincetown), **Lytic Suite**, 1965. Ink on rice paper, 27.9 × 22.9 cm. Gift of Lawrence Neubauer, Class of 1988 (2020-697)

Robert Motherwell (1915–1991; born Aberdeen, WA; died Provincetown, MA; active New York, NY, Greenwich, CT, and Provincetown), **Lytic Suite**, 1965. Black ink with orange bleed and royal blue ink on rice paper, 27.9 × 22.9 cm. Gift of Lawrence Neubauer, Class of 1988 (2020-698)

Robert Motherwell (1915–1991; born Aberdeen, WA; died Provincetown, MA; active New York, NY, Greenwich, CT, and Provincetown), **Lytic Suite**, 1965. Black ink on rice paper, 27.9 × 22.9 cm. Gift of Lawrence Neubauer, Class of 1988 (2020-699)

John Bunion (J.B.) Murray (1908–1988; born Mitchell, GA; died Sandersville, GA), **Untitled**, 1980–88. Marker and tempera, 45.7 × 30.5 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-55)

Georgia Speller (1931–1988; born Aberdeen, MS; died Memphis, TN; active Memphis), **People on a Ship with Some Dancing Girls**, 1986. Tempera and graphite, 45.7 × 60.7 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-58)

Georgia Speller (1931–1988; born Aberdeen, MS; died Memphis, TN; active Memphis), **Church**, 1987. Tempera and graphite, 45.7 × 56.5 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-59)

Henry Speller (1900–1997; died Memphis, TN; active Memphis), **Church of Living God, Rev. Redmont's Church**, 1987. Marker, crayon, and graphite, 61 × 45.7 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-57)

Henry Speller (1900–1997; died Memphis, TN; active Memphis), **Queens of the Boat**, 1988. Marker and graphite, 45.7 × 61 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-56)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Hen**, 1945–49. Ink, 36.8 × 58.7 cm. Gift of The Saul Steinberg Foundation (2020-341)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled**, 1949–52. Ink and watercolor, 50.2 × 65.1 cm. Gift of The Saul Steinberg Foundation (2020-343)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled**, ca. 1961. Black ink over graphite, 36.8 × 58.4 cm. Gift of The Saul Steinberg Foundation (2020-345)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled (Mask)**, 1959–62. Crayon and colored pencil on cut brown paper bag, 33 × 21 cm. Gift of The Saul Steinberg Foundation (2020-344)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Construction in Landscape**, 1965. Pen and colored ink, crayon, and graphite, 35.6 × 57.1 cm. Gift of The Saul Steinberg Foundation (2020-346)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled**, 1966–68. Ink, 49.8 × 57.5 cm. Gift of The Saul Steinberg Foundation (2020-350)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled**, 1968. Rubber stamp and graphite, 36.8 × 58.4 cm. Gift of The Saul Steinberg Foundation (2020-347)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled**, 1970. Ink, crayon, colored pencil, graphite, and collage, 40.6 × 58.4 cm. Gift of The Saul Steinberg Foundation (2020-348)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled (Drawing Table)**, 1972. Ink, rubber stamp, crayon, charcoal with stumping, and graphite, 49.8 × 64.5 cm. Gift of The Saul Steinberg Foundation (2020-349)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Garden State Parkway Toll Plaza, Asbury, NJ**, 1977. Watercolor, ink, colored pencil, and graphite, with collage; 34.9 × 54.9 cm. Gift of The Saul Steinberg Foundation (2020-351)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled**, ca. 1979–83. Graphite, colored pencil, and crayon, 58.4 × 73.7 cm. Gift of The Saul Steinberg Foundation (2020-352)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled**, ca. 1980. Rubber stamps and colored ink, marker, and graphite, 39.4 × 51.4 cm. Gift of The Saul Steinberg Foundation (2020-353)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled**, ca. 1983. Ink over graphite, and crayon, 36.8 × 58.4 cm. Gift of The Saul Steinberg Foundation (2020-354)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled (Canal Street)**, ca. 1989. Oil crayon and colored pencil, 58.4 × 73.7 cm. Gift of The Saul Steinberg Foundation (2020-355)

Johann Friedrich Waldeck (French, 1766–1875), **Mexican General in the Time of Montezuma, 1508**, ca. 1835. Watercolor and graphite, 29.7 × 21.7 cm. Museum purchase, Laura P. Hall Memorial Fund (2021-13)

Purvis Young (1943–2010; born Miami, FL; died Miami), **Sun and my mind**, 1976–80. Marker and crayon on paper, glued to found book; 27.9 × 43.8 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-60)

Purvis Young (1943–2010; born Miami, FL; died Miami), **Untitled**, 1980. Marker, ballpoint pen, and wash, on paper, glued to found book; 116.8 × 74.9 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-61)

Prints

Irving Amen (1918–2011; born New York, NY; died Coconut Creek, FL), **The Family**, ca. 1977. Color lithograph, 58.4 × 44.4 cm. Gift of Vanessa Ochs (2021-211)

Irving Amen (1918–2011; born New York, NY; died Coconut Creek, FL), **Genesis**, 1977. Color lithograph, 60. 3 × 41.9 cm. Gift of Vanessa Ochs (2021-210)

Emma Amos (1938–2020; born Atlanta, GA; died Bedford, NH; active New York, NY, and New Brunswick, NJ), printed in collaboration with Kathy Caraccio, K. Caraccio Etching Studios, **To Sit**, 1981. Etching, aquatint, and styrene stencil; 59.7 × 90.2 cm (plate), 74.9 × 101.6 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 354: The Art of the Print (2020-321)

Max Beckmann (1884–1950; born Leipzig, Germany; died New York, NY), published by I.B. Neumann, **Adam and Eve**, 1917. Drypoint; 23.7 × 17.5 cm (plate), 44 × 36 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 354: The Art of the Print (2020-325)

Richard Diebenkorn (1922–1993; born Portland, OR; died Berkeley, CA), printed and published by Joseph Zirker, The Original Press, San Francisco, **Cup, Saucer, Fork, and Knife**, 1965. Lithograph; 29.2 × 29.2 cm (image), 43.4 × 43 cm (sheet). Museum purchase, Bagley Wright, Class of 1946, Contemporary Art Fund (2021-107)

Arthur Wesley Dow (American, 1857–1922), texts by Everett Stanley Hubbard, **By Salt Marshes: Pictures and Poems of Old Ipswich**, 1908. Bound hardcover book with eight color woodblock prints; 24 × 18.5 × 0.8 cm (closed), 23.4 × 17 cm (each page). Gift of David B. Long in memory of Donald C. Long (2020-397)

Andy Everson (K'omoks First Nation, born 1972, Comox, British Columbia, Canada; active British Columbia), printed by Andy MacDougall, Wachiay Studio (active Courtenay, British Columbia, Canada), **Idle No More!**, 2016. Color screenprint; 45.7 × 51.7 cm (image), 57 × 63.5 cm (sheet). Museum purchase, the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2021-34)

Andrea Mantegna (Italian, 1431–1506), **The Battle of the Sea Gods: A Frieze**, ca. 1485–88. Engraving; 34.5 × 86 cm (plate), 36.8 × 88.4 cm (sheet). Gift of Martha Feltenstein, Class of 1975 (2020-400)

George Miyasaki (1935–2013; born Kalopa, HI; died Berkeley, CA), **Morning**, 1957. Lithograph; 62.2 × 47.6 cm (image), 66.7 × 50.8 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 354: The Art of the Print (2020-322)

Rembrandt van Rijn (Dutch, 1606–1669), **The Pancake Woman**, 1635. Etching; 11 × 8 cm (plate), 12 × 8.5 cm (sheet). Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2021-102)

Betye Saar (born 1926, Los Angeles, CA; active Los Angeles), printed by Judith Solodkin, Solo Impression, Inc., assisted by Vincent FitzGerald and Rodney Doyle, published by Solo Impression, Inc. and Vincent FitzGerald & Co., New York, **Blow Top Blues: The Fire Next Time**, 1998. Color lithograph with collaged photocopy and hand coloring, 68.6 × 55.9 cm. Museum purchase, gift of the PECO Foundation (2021-64)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Holland Tunnel**. Woodcut, 30.5 × 25.4 cm. Gift of The Saul Steinberg Foundation (2020-356)

Saul Steinberg (1914–1999; born Râmnicul-Sărat, Romania; died New York, NY), **Untitled (Paris Bus)**, 1948. Lithograph with watercolor, 27.9 × 38.1 cm. Gift of The Saul Steinberg Foundation (2020-342)

May Stevens (1924–2019; born Quincy, MA; died Santa Fe, NM; active New York, NY, and Santa Fe), **Big Daddy with Hats**, 1971. Color screenprint; 55.9 × 54 cm (image), 58.4 × 56.2 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 354: The Art of the Print (2020-320)

May Stevens (1924–2019; born Quincy, MA; died Santa Fe, NM; active New York, NY, and Santa Fe), **Ordinary Extraordinary**, 1982. Screenprint; 60.3 × 45.4 cm (image), 76.5 × 56.2 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 354: The Art of the Print (2020-319)

James McNeill Whistler (American, 1834–1903), **Soupe à Trois Sous (Three-penny soup)**, 1859. Etching; 15.2 × 22.7 cm (plate), 20.3 × 27.9 cm (sheet). Gift of Roger Philips, Class of 1967 (2020-667)

James McNeill Whistler (American, 1834–1903), **The ‘Adam and Eve,’ Old Chelsea**, 1878. Etching and drypoint; 17.5 × 30.3 cm (plate), 28.9 × 39.7 cm (sheet). Gift of Roger Philips, Class of 1967 (2020-668)

Fred Wilson (born 1954, Bronx, NY; active, New York, NY), published by Crown Point Press (established 1962), **Convocation**, 2004. Spit bite aquatint with color aquatint and direct gravure; 50.8 × 61 cm (image), 77.5 × 86.4 cm (sheet). Museum purchase, the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2020-326)

Loans

LOANS FROM THE COLLECTIONS

Antioch Reclaimed: Ancient Mosaics at the MFA
Museum of Fine Arts, St. Petersburg, FL
April 10–August 22, 2021

Greek, Hellenistic, from Seleuceia Pieria, ca. 150–100 B.C., **Gravestone of Tryphe**. White marble, 60.5 × 29.3 × 17.6 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (y1992-48)

Roman, Antonine, 2nd century A.D., **Torso of a youth**. Medium-grained white marble; h. 60.1 cm, w. at chest 36.8 cm, d. 19.7 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (2000-36)

Roman, Tetrarchic, ca. A.D. 300, **Relief from a Christian sarcophagus: “The Good Shepherd.”** Marble, 36.3 × 30.5 × 6.4 cm. Museum purchase, gift of the Friends of the Princeton University Art Museum (y1952-169)

Repin
Ateneum Art Museum, Helsinki, Finland
March 19–August 29, 2021
Petit Palais, Paris
October 5, 2021–January 23, 2022

Ilya Repin (Russian, 1844–1930), **Golgotha**, 1921–22. Oil on reversed linoleum, 214 × 176 cm. Gift of Christian Aall (y1979-59)

LOANS FROM THE HENRY AND ROSE PEARLMAN FOUNDATION

Soutine / de Kooning:
Conversations in Paint
Barnes Foundation, Philadelphia
March 7–August 8, 2021
Musée de l’Orangerie, Paris
September 15, 2021–January 10, 2022

Chaïm Soutine (Russian, active France, 1896–1943), **Self-Portrait**, ca. 1918. Oil on canvas, 54.6 × 45.7 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Chaïm Soutine (Russian, active France, 1896–1943), **View of Céret**, ca. 1921–22. Oil on canvas, 74 × 85.7 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Chaïm Soutine (Russian, active France, 1896–1943), **Steeple of Saint-Pierre at Céret**, ca. 1922. Oil on canvas, 81.3 × 64.8 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Cézanne Drawing
The Museum of Modern Art, New York
June 6–September 26, 2021

Paul Cézanne (French, 1839–1906), **Étude pour pastorale**, ca. 1870. Graphite, 10.2 × 13.3 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Aeneas Meeting Dido at Carthage**, ca. 1875. Watercolor, gouache, and graphite on buff laid paper; verso: graphite, 12 × 18.4 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Page of Studies, Including Bathers and a Self-Portrait**, 1875–78. Graphite, 29.5 × 23.2 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Rocks at Bibémus**, ca. 1887–90. Watercolor and graphite on cream laid paper, 45.9 × 31.8 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Three Pears**, ca. 1888–90. Watercolor, gouache, and graphite on cream laid paper, 24.2 × 31 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Cistern in the Park of Château Noir**, 1895–1900. Watercolor and graphite on cream wove paper, 50.6 × 43.4 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Fountain, Place de la Mairie in Aix-en-Provence**, ca. 1900. Watercolor and graphite on pale buff wove paper, 21.5 × 12.7 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Path, Trees, and Walls**, ca. 1900. Watercolor and traces of graphite on cream wove paper, 46.7 × 31.4 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Trees Forming an Arch**, ca. 1900. Watercolor and graphite on cream wove paper, 60.2 × 45.8 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Trees and Cistern in the Park of Château Noir**, 1900–1902. Watercolor and graphite on cream wove paper, 47.8 × 31.4 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Study of a Skull**, 1902–4. Watercolor and graphite on buff wove paper, 22.9 × 31 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Mont Sainte-Victoire**, 1902–6. Watercolor and graphite on cream wove paper, 31.9 × 47.6 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Forest Path**, ca. 1904–6. Watercolor and graphite on cream wove paper, 45.5 × 63 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Chemin des Lauves: The Turn in the Road**, 1904–6. Watercolor and graphite on cream wove paper, 47.9 × 58.6 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Paul Cézanne (French, 1839–1906), **Still Life with Carafe, Bottle, and Fruit**, 1906. Watercolor and soft graphite on pale buff wove paper, 48 × 62.5 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Educational Programs and Special Events

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

SIGNATURE EVENTS

LATE! Community Event | Nassau Street Sampler: A Virtual Festival
September 3, 2020

The beginning of the fall semester and an exciting new year of programs at the Museum were celebrated at the twelfth annual Nassau Street Sampler. The festival was held virtually and featured live experiences and activities, including *lotería*, trivia, art making, chef videos, student performances, an art re-creation challenge, and a virtual dance party. Members of the Princeton community and beyond came together for this signature Museum event.

Virtual Exhibition and Reflection | Day With(out) Art
December 1, 2020

December 1, 2020, marked the thirty-first anniversary of Day With(out) Art, a day when cultural organizations raise awareness of AIDS, remember people who have died from AIDS, and inspire positive action. In honor of this event, the Museum featured a virtual exhibition, which included student responses to works of art that reflect on the AIDS crisis, and invited the community to share thoughts and memories through the Museum’s social media accounts.

LATE! Community Event | Yoga and Art
February 4, 2021

This virtual yoga class was inspired by the abstract art of Alexander Calder. Yoga instructor Tricia Adelman guided this all-levels yoga practice through a series of moves and poses imbued with elements of Calder’s style, such as his signature bright colors and geometric forms. Participants viewed the artwork that motivated each pose as they connected breath and movement, focusing on flexibility, balance, and physical challenges. Offered in partnership with Princeton University Campus Recreation.

LATE! Community Event | Yoga and Art
June 10, 2021

This virtual yoga class was inspired by watercolors in the Museum’s collections by artists such as Paul Cézanne, Charles Herbert Moore, and Lois Dodd. It focused on flowing, amorphous shapes, as well as the sensations between transitions. Participants viewed the artworks that motivated each pose as they connected breath and movement. Yoga instructor Tricia Adelman guided this all-levels yoga practice. Offered in partnership with Princeton University Campus Recreation.

Community Event | Princeton Juneteenth Block Party
June 19, 2021

This day of celebration, remembrance, and activism recognized the cultural achievements of Black Americans and commended the efforts of activists for the Black Lives Matter (BLM) movement at the second annual Princeton Juneteenth Block Party. Attendees listened to Black artists, speakers, and activists while learning how to take action in their own communities. There were resources available to educate participants on the historical significance of the Juneteenth holiday and the history and current work of the BLM movement. Cosponsored with the Princeton Family YMCA, Princeton University Lewis Center for the Arts, and Arts Council of Princeton

LECTURES, PANELS, TALKS, AND WORKSHOPS

Conversation | Mario Moore and James Steward
July 7, 2020

Artist Mario Moore spoke with Museum Director James Steward as part of the Arts Council of Princeton’s “In Conversation” series of discussions, designed to celebrate and connect those who make art and those who love art. As a 2018–19 Hodder Fellow in Visual Arts at Princeton, Moore painted portraits of members of the University’s workforce, particularly African American employees. The Museum acquired a number of Moore’s works, including *Center of Creation (Michael)* and *Stay Woke*. Breaking

down the barriers between artist and art appreciator, “In Conversation” delved into inspiration, studio practice, and artistic aspirations.

LATE! Panel Discussion | A Garden for Solace
July 30, 2020

Gardens have provided refuge, renewal, and enjoyment to societies across the globe and throughout history. This panel examined gardens and garden culture from a cross-cultural perspective, illuminating the high esteem bestowed on these constructed forms of nature. Zoe Kwok, associate curator of Asian art, discussed how the history of gardens and garden art in China exemplifies a culture that has long embraced nature as an extension of self. Betsy G. Fryberger, McMurtry Curator of Prints and Drawings, Emerita, at the Cantor Center at Stanford University, explored Italian gardens of the late sixteenth and early seventeenth centuries, including several Medici gardens and the Villa d’Este at Tivoli. Elizabeth Allan, deputy director and curator at the Morven Museum and Garden, presented on Morven’s garden from its pre-Revolutionary origins to its reimagining as a twentieth-century colonial revival garden. Moderated by Museum Director James Steward.

LATE! Lecture | American Nation, American Nature: Nurturing Each in the Anthropocene
August 6, 2020

The United States has historically identified with nature as much as with abstract ideals of freedom and equality—both principles that have recently been contested in American life. How has nature’s representation, literally and figuratively, broadly conditioned American culture, even as nature, too, is under unprecedented stress? And how have concepts of liberty, democracy, and nature influenced one another? What is their future in a time of extraordinary challenges to bedrock values? Karl Kusserow, John Wilmerding Curator of American Art, explored these questions in the context of America’s diverse visual culture across several centuries.

LATE! Conversation | Landscape, Campus, and Community
August 13, 2020

James Corner, Founder and CEO of James Corner Field Operations, is the landscape architect for the current generation of projects at Princeton University. Corner joined University Architect Ron McCoy in a conversation about the role of landscape in the design of cities and university campuses. Moderated by Museum Director James Steward.

LATE! Lecture | “A Gigantic Glittering Dome of Stars”: Ansel Adams and the Value of Wilderness
August 20, 2020

Ansel Adams arrived in Yosemite as a fourteen-year-old tourist in a wilderness wonderland; over the next ten years of exploration, he cemented a meaningful and lifelong connection to the natural world that informed both his environmentalism and his photography. Rebecca Senf, author of *Making a Photographer: The Early Work of Ansel Adams* (2020), discussed the photographer’s experiences and how they are reflected in his artwork. Introduced by Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

Curatorial Conversation | Rose B. Simpson with Mitra Abbaspour
August 25, 2020

Rose B. Simpson—whose work encompasses ceramic sculpture, metalwork, fashion, performance, music, custom cars, and writing—joined us from her home studio in Santa Clara Pueblo, New Mexico, for a conversation with Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art. They discussed Simpson’s practice and her philosophy on the role of her art in the world. Martha Friedman, director of Visual Arts at the Lewis Center, moderated the session, which was part of the series “Contemporary Conversations: Artistic Practice in Response to the Present,” sponsored by the Museum and the Lewis Center for the Arts.

Panel Discussion | Interrogating Biases at *Life Magazine*
September 11, 2020

This webinar featured Princeton scholars from across disciplines in a roundtable discussion of the ways in which inter-sectional biases in the United States in the mid-twentieth century informed *Life* magazine. How, for example, can editorial

thinking about race, religion, gender, and heteronormativity be located in the magazine’s photographic agenda, journalistic intentions, and historic reach? Participants included Eden Consenstein, Department of Religion; Tessa Desmond, Effron Center for the Study of America, Princeton; and Autumn Womack, Department of English. Moderated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

LATE! Artist Conversation | *The Augur*: A Global Portrait of Hope
September 17, 2020

Artist María Berrío joined Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Holly Hatheway, head librarian of Marquand Library of Art and Archaeology, to celebrate the installation of *The Augur*, the eight-foot-tall multi-technique work that Berrío created for the third-floor reading room of Firestone Library. Berrío discussed her artistic processes and the inspiration she drew from cultural heritage, literary traditions, and the site itself in developing this work.

Panel Discussion | *John Lewis: Good Trouble*
September 21, 2020

Audiences from arts and cultural organizations across the country joined this virtual discussion on the life and work of the late Congressman John Lewis. Participants watched the film *John Lewis: Good Trouble* and then streamed a live panel discussion that featured Lonnie Bunch, secretary of the Smithsonian Institution, and Khalil Gibran Muhammad, professor of History, Race and Public Policy at the Harvard Kennedy School and director of the Institutional Antiracism and Accountability Project, along with other leaders in politics and civil rights. Produced by the New Jersey Performing Arts Center.

Talk | Architecture and Experience: Designing a New Art Museum for Princeton with Architect Sir David Adjaye and Museum Director James Steward
September 23, 2020

For many years, the Princeton University Art Museum has been bursting at the seams, with collections, exhibitions, and programs in desperate need of more space. In 2018 the architect Sir David Adjaye was appointed to create a new museum facility at the heart of the Princeton campus.

Museum Director James Steward and Adjaye delivered an illustrated talk affording the first public glimpses of the facility due to open in late 2024. Attendees were among the first to discover the concepts, ideas, and insights shaping the new design.

LATE! Panel Discussion | Behind the Iconic Images in *Life Magazine*
September 24, 2020

This live webinar featured contributors to the publication *Life Magazine and the Power of Photography* as they discussed some of the magazine’s most recognizable, beloved, and controversial pictures. Drawing on new archival research, these scholars considered how and why certain images—including Alfred Eisenstaedt’s photograph of V-J Day in Times Square and film stills of JFK’s assassination—gained iconic status after first appearing in *Life*. Participants included Sharon Corwin, Terra Foundation; Robert Hariman, Northwestern University; Jason Hill, University of Delaware; John Louis Lucaites, Indiana University; Paul Roth, Ryerson Image Center; and Catherine Zuromskis, Rochester Institute of Technology. Moderated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

LATE! Curatorial Conversation | Paula Wilson with Mitra Abbaspour
October 1, 2020

Multimedia artist Paula Wilson uses sculpture, collage, painting, installation, and printmaking methods (including silkscreen, lithography, and woodblock) to create monumental works and installation environments that narrate her experience as a biracial Black woman. The artist joined Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, for a conversation about her process and its relationship to the artist residencies she cofounded in Carrizozo, New Mexico. Introduced by Martha Friedman, director of the Program in Visual Arts. Presented in partnership with the Lewis Center for the Arts.

LATE! Virtual Tour | Looking at 17th-Century Dutch Paintings
October 8, 2020

Ronni Baer, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, offered a virtual visit to the planned exhibition of seventeenth-century Dutch paintings at the Princeton University Art Museum that was presented online due to the COVID-19 pandemic. She introduced participants

to works that haven't often been on view, placed familiar paintings into new contexts, shared discoveries resulting from her ongoing research, and explored recent acquisitions.

[LATE!] Film Screening and Lecture | Van Gogh: At *Eternity's Gate*
October 15, 2020

This lecture by Caroline Harris, the Museum's Diane W. and James E. Burke Associate Director for Education, considered the ways Van Gogh's biography has been treated on film. Academy-Award nominee Julian Schnabel's film *At Eternity's Gate* (2018) is a journey inside the world and mind of a person who, despite skepticism, ridicule, and illness, created some of the world's most beloved and stunning works of art. Guests watched the film at their leisure, then attended a lecture on Zoom. Offered in partnership with the Princeton Garden Theatre.

[LATE!] Artist Conversation | Lawrence Lek
November 5, 2020

This conversation featured Lawrence Lek—the Malaysian Chinese multimedia artist, filmmaker, and musician who was the 2020 Sarah Lee Elson, Class of 1984, International Artist-in-Residence—and Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art. Lek uses gaming software, 3D animation, installation, performance, and technologies such as VR (virtual reality) to create site-specific virtual worlds through which he examines the impact of digital realities on politics, creativity, and perceptions of reality. Lek's experimental video essay *Sinofuturism (1839–2046)* was available for program registrants to screen.

[LATE!] Artist Talk | Vik Muniz
November 12, 2020

Photographer Vik Muniz is best known for his recreations of seminal artworks using everyday materials, from junk to powdered pigments to images torn from magazines. Muniz discussed his career as well as his creative process and his latest production in the face of the pandemic. His ongoing series *Postcards from Nowhere* was published in a new book by Aperture in fall 2020. Introduced by Museum Director James Steward. Moderated by Beth Gollnick, curatorial associate in Photography and Modern and Contemporary Art.

Faculty Panel | Displaced, Erased, Unseen: Representations of Latinx Bodies in Contemporary Art

November 13, 2020

This live webinar featured Princeton scholars from across disciplines who considered the strategies used by Latinx artists to combat the social and political forces that obscure the lived experiences of marginalized communities. The panel engaged recent scholarship on the representation of Latinx bodies and featured work by Latin American artists recently added to the Museum's collections. Panelists included Javier Guerrero, associate professor, Department of Spanish and Portuguese and director of Undergraduate Studies; Susana Draper, associate professor, Comparative Literature; and Christina León, assistant professor, Department of English. Moderated by Beth Gollnick, curatorial associate in Photography and Modern and Contemporary Art.

Conversation | Walker Evans: Starting from Scratch

November 18, 2020

In her recent book *Walker Evans: Starting from Scratch* (2020) the renowned art historian Svetlana Alpers has given us a magisterial account of the great twentieth-century photographer Walker Evans. In conversation with Katherine Bussard, Peter C. Bunnell Curator of Photography, Alpers discussed how Evans saw his subjects, how he saw his photographs, and how we can see his images as if for the first time. This event was presented in partnership with Labyrinth Books.

Panel Discussion | Picturing Pandemics: From the Distant Past to the Recent Present

November 20, 2020

Throughout history and across cultures, works of art have played a fundamental role in addressing infectious diseases and their damaging effects on individuals and societies. Some artists have used narrative to document epidemics and pandemics while others have worked more abstractly or have urged activism. This panel discussed objects in the Museum's collections related to pandemics, ranging from the ancient Americas to contemporary times. Participants included Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas; Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and

Drawings; Veronica White, curator of academic programs; and Robbie LeDesma, a Princeton graduate student in Molecular Biology.

Public Event | Collecting Art 101

December 5, 2020

Three fine-arts specialists shared tips on how to begin and maintain your own art collection. Inspired by the Museum's virtual exhibition *The Eclectic Eye: A Tribute to Duane Wilder*, this program explored collecting photography, prints, and twentieth-century American painting. It was introduced by Museum Director James Steward and presented in three segments:

- Collecting Photography with Sarah Morthland, certified member, Appraisers Association of America. Moderated by Katherine Bussard, Peter C. Bunnell Curator of Photography.

- Collecting Prints with Cora Michael, owner/principal, Cora Michael Fine Art LLC. Moderated by Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings.

- Collecting 20th-Century American Painting with Jonathan Spies, independent advisor. Moderated by Karl Kusserow, John Wilmerding Curator of American Art.

[LATE!] Artist Talk | Duane Michals

January 7, 2021

Widely known for his work with series, multiple exposures, and the essential use of text in his images, Duane Michals is one of the great photographic innovators of the last century, and his work appeared in the Museum's virtual exhibition *The Eclectic Eye: A Tribute to Duane Wilder*. In this live event, Michals led a candid discussion with Museum Director James Steward, touching on topics such as metaphysics, personal identity, the nature of memory, photography, and filmmaking.

[LATE!] Lecture | Shaping Community through a New Museum

January 21, 2021

In this live online Wintersession lecture, Museum Director James Steward shared the concepts, ideas, and insights shaping the new Museum building, including the ways in which the design seeks to position

the Museum as a new hub of campus life—in the classroom and beyond. This lecture was open to Princeton University students, faculty, and staff.

[LATE!] Writing Workshop | A Long Look at Love: *Venus and Amor* by Lucas Cranach the Elder

January 21, 2021

An art object asks us to reply to it: It returns our gaze, and it compels action and reaction from us. This interactive workshop revealed that a slower, closer look at Cranach's complex mythographic portrait of the well-known figures of Venus and Amor exposes an extraordinary range of subjects. Participants examined and engaged with these subjects together through a program of prompts that guided their written responses to Cranach's work. Presented by Sarah M. Anderson, lecturer in English, the Medieval Studies Program, and the Freshman Seminar Program, Princeton University. Introduced by Veronica White, curator of academic programs.

[LATE!] Lecture | Losing Picasso: The Challenges of Condensing a Life
February 18, 2021

Filmmakers Ismail Merchant and James Ivory faced numerous challenges in producing the film *Surviving Picasso*, which takes on the relationship between Pablo Picasso and his companion Françoise Gilot. This lecture by Caroline Harris, Diane W. and James E. Burke Associate Director for Education, investigated the resulting depiction of the painter, providing a larger context for the period portrayed. Participants watched the film beforehand and then attended the lecture via Zoom. Presented in partnership with the Princeton Garden Theatre.

[LATE!] Artist Conversation | Glenn Ligon and Hilton Als

March 11, 2021

The artist Glenn Ligon—whose work draws on literature and history to explore race, language, desire, and identity—joined the Pulitzer Prize-winning author, critic, and Princeton Presidential Visiting Scholar Hilton Als to consider the ways in which art can engage with and rethink the most urgent issues of our time. Introduced by Museum Director James Steward; moderated by Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art.

[LATE!] Panel Discussion | The Spiritual Life of Tlingit “Objects”

April 1, 2021

Guests joined us for a conversation about *at.oow*—spiritual and sacred clan objects owned and used by Tlingit people. This discussion explored the history of Princeton's holdings from Yakutat, Alaska; the role of these “objects” in ceremony; the complexity of relationships between tribes and museums; and the importance of spiritual knowledge for the next generation of Tlingit knowledge keepers. The program featured the Tlingit anthropologist Judith Daxootsu Ramos, assistant professor, University of Alaska Fairbanks; Ramos's daughter and Tlingit artist Maka Monture Păki; and India Young, curator, Art and Images, Royal BC Museum. Introduced by Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas.

[LATE!] Panel Discussion | How to Move a Museum: The Fine Art of Deinstallation
April 8, 2021

For decades objects filled the Museum's galleries, hanging on walls or sitting in display cases. Others, like the mosaics from Antioch, were embedded into the floors and walls of the Museum, never intended to be moved. This conversation revealed how the Museum moved parts of the collections in advance of the new building construction. Participants included Chris Newth, associate director for collections and exhibitions, and Bart Devolder, chief conservator.

[LATE!] Artist Talk | Renee Cox

April 15, 2021

The Museum is delighted to have acquired three works by the photographer Renee Cox. The award-winning artist discussed these images and the contexts of their creation. Following her talk, Cox joined Katherine Bussard, the Museum's Peter C. Bunnell Curator of Photography, in a conversation.

[LATE!] Lecture | Guides for the Soul: Art from China's Warring States Period
April 29, 2021

Cary Liu, Nancy and Peter Lee Curator of Asian Art, discussed the acquisition of two important tomb artifacts dating from the Warring States period (ca. 470–221 B.C.). One is a rare bronze lamp made with different colored alloys that may have guided the soul to the afterlife. The other is a uniquely decorated eared cup that may have been used to provide sustenance to

the deceased.

Friends Annual Mary Pitcairn Keating Lecture | The Academic Museum and the Journey toward Equity
May 6, 2021

During this year's Friends Annual Mary Pitcairn Keating Lecture, Johnnetta Cole—the former president of Spelman College and Bennett College, the former director of the Smithsonian National Museum of African Art, and the recipient of an honorary doctorate from Princeton University—offered a compelling call to action for the academic museum in America. Hosted by Museum Director James Steward.

[LATE!] Reunions Conversation | *Francis Bacon: Revelations*

May 20, 2021

By day the painter Francis Bacon explored the secrets of a dark century; by night he swashbuckled through London's Soho neighborhood, a Wildean figure who “adored” life and never concealed his homosexuality. In their monumental new biography of the artist, *Francis Bacon: Revelations*, Mark Stevens '73 and Annalyn Swan '73 bring to life this complex man and offer fresh insights into his unforgettable art. The authors were joined in conversation by Museum Director James Steward.

Reunions Lecture | A New Art Museum for Princeton: A Hub for University Life
May 21, 2021

With ground breaking for the Art Museum's new home due to take place during the summer, Museum Director James Steward offered a richly illustrated overview of the history of collecting at Princeton, the Museum's history of building and rebuilding, the plans for the new Museum designed by Sir David Adjaye, and the ways in which design can shape human experience.

[LATE!] Conversation | Darkness and Light
May 27, 2021

Jane Cox, lighting designer, Tony-Award nominee, and director of the Program in Theater at the Lewis Center for the Arts, and MacArthur Fellow and playwright Branden K. Jacobs-Jenkins brought reflections from their Princeton seminar “Darkness and Light: Writing, Lighting, Blackness, and Whiteness” to a consideration of works from the Museum's collections. Introduced by Veronica White, curator of academic programs.

**[LATE!] Lecture | Awash in Color:
Watercolors in the Princeton University
Art Museum
June 17, 2021**

The Museum's more than six hundred watercolors are distinguished by their quality of execution and breadth of subject matter. In this program, Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, explored a cross section of watercolors that exemplify the universal appeal of this exacting medium, with a particular emphasis on women artists.

**[LATE!] Facilitated Discussion | Perceiving
Light and Color
June 24, 2021**

Members of the Museum's education department led an interactive discussion exploring perceptions of light and color. By placing artworks from the Museum's collections in a historical context, and by considering the work's technique and materials, participants explored the relativity of color, the effect of different light sources, and the symbolism of light and shadow in different cultures.

**Princeton University Wintersession
Program | Making a Museum for the
21st Century
January 18–22, 2021**

This intensive week-long Wintersession course gave students behind-the-scenes access to the Art Museum. The course grappled with important questions, such as “What does it mean to care for globe-spanning holdings in the postcolonial age? How should those collections evolve in the face of changing academic and societal needs? How must a museum find new ways of structuring its work beyond the tools inherited from the European Enlightenment in order to advance the work of diversity, inclusion, and anti-racism? And how can a museum be a resource for building stronger citizenship?” Museum Director James Steward provided a keynote address on the ways in which the designs for the new Museum building can shape new narratives and forms of experience, positioning the Museum as a hub of campus life. Curators, educators, and a conservator led close-looking exercises in which students delved deeply into individual works in the collections and considered the complex ways in which meaning is made. Individual

classes highlighted collecting priorities, such as works by African American artists; the ethical issues raised by the ownership of cultural property, particularly of works by Indigenous peoples; and the responsible care of objects.

ART MAKING

[LATE!] Art Making | Drawing
The Museum partnered with the Arts Council of Princeton to provide free online art-making experiences. These weekly drawing classes were taught by artist-instructor Barbara DiLorenzo over Zoom. Each lesson featured a work from the Museum's collections and related to the Museum's weekly online curatorial lecture.

Composition, July 2, 2020
Perspective 101, July 9, 2020
Anatomy, Faces, July 23, 2020
Artistic Voice, July 30, 2020
Anatomy, Skeletal and Muscular Structures, August 6, 2020

Art Making | Watercolors
The Museum and the Arts Council of Princeton partnered to provide a series of watercolor-painting classes taught by artist-instructor Barbara DiLorenzo over Zoom. With an emphasis on color mixing and brushwork, each week's lesson was inspired by a work in the Museum's collections.

How Can I Control My Watercolors?, July 5, 2020
Focus on Wet-into-Wet Technique, July 12, 2020
Focus on Dry Brush and Nontraditional Materials, July 19, 2020
How to Bring Back Highlights, July 26, 2020

[LATE!] Art Making | Drawing from the Collections
The Museum partnered with the Arts Council of Princeton to provide free online drawing classes taught by artist-instructor Barbara DiLorenzo over Zoom. A variety of media and techniques were explored, using materials readily available at home. Each week's lesson featured a work from the Museum's collections that was introduced by a Museum Student Tour Guide.

Recycled Collage, October 8, 2020
A Bountiful Harvest, October 15, 2020
Gestures and Expressions, October 22, 2020
The Effects of Light, October 29, 2020
Protest Posters, November 5, 2020
Capturing Motion, November 12, 2020
Capturing a Winter Scene, February 4, 2021
Illustrating Horses, February 11, 2021
Unique Cropping, February 18, 2021
Storytelling with Collage, February 25, 2021
Rendering Clothing and Drapery, March 4, 2021

[LATE!] Art Making | Watercolors
The Museum partnered with the Arts Council of Princeton to provide free online watercolor classes. Weekly classes were taught by artist-instructor Barbara DiLorenzo over Zoom. With an emphasis on color mixing and brushwork, each lesson was inspired by a work in the Museum's collections.

Water Reflections, June 17, 2021
Embracing Dark Tones in Watercolor, June 24, 2021

FILM SCREENINGS

Summer Film Series
The Museum and the Princeton Garden Theatre partnered to offer a series of films that broadly reflected on hope and the human condition. Guests watched along on Netflix and chatted with Museum and Princeton Garden Theatre staff on Discord.

***Spider-Man: Into the Spider-Verse* (2018)**
July 8, 2020

***Lady Bird* (2017)**
July 15, 2020

***Moonlight* (2016)**
July 22, 2020

DEVELOPMENT EVENTS

Lecture | Gertrude Jekyll, the Garden, and the Photograph
August 11, 2020
Museum Director James Steward took attendees on a summer armchair tour of some of the garden designs of the British horticulturist, designer, and photographer Gertrude Jekyll. The lecture explored her achievements as a woman who pioneered new ways of seeing in the early twentieth century.

Lecture | End of an Era: *Life* Magazine's Final Decade
August 18, 2020
Focusing on *Life* magazine's final decade, this three-part presentation explored how the magazine portrayed some of the tumultuous events of the 1960s. Presenters included Katherine Bussard, Peter C. Bunnell Curator of Photography, Princeton University Art Museum; Kristen Gresh, Estrellita and Yousuf Karsh Senior Curator of Photographs, Museum of Fine Arts, Boston; and Alissa Schapiro, PhD candidate in art history, Northwestern University.

A Virtual Tour | *Hugh Hayden: Creation Myths*
September 1, 2020
The artist Hugh Hayden, together with Charmaine Branch, a PhD student in the Department of Art & Archaeology, and Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, hosted a virtual tour of Hayden's exhibition *Creation Myths* at Art@Bainbridge, calling attention to how the sculptures related to the domestic architecture of Bainbridge House and drew inspiration from both the artist's childhood home and the Art Museum's collections.

Lecture | Sculpture and the Spirit of the University: Princeton's Commitment to Public Art
September 30, 2020
Presented by Chief Curator Juliana Ochs Dweck, this talk featured highlights from the University's campus art collection, including details on how a number of the commissioned works of public art were made and installed, and how their presence and meaning are constantly reinterpreted.

Inside the Curator's Office | Stormy Weather: Rembrandt's *The Three Trees*
November 10, 2020
Laura M. Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, presented a close and contextual look at the recently acquired print *The Three Trees*, considered to be one of Rembrandt's masterpieces in any medium.

Panel Discussion | Expressing the Passions of the Soul: The Study of Human Emotions in Art and Science
December 8, 2020
Veronica White, curator of academic programs, and Alex Todorov, professor, University of Chicago, Booth School of Business, reflected on Todorov's teaching experience at the Art Museum and his publication *Face Value: The Irresistible Influence of First Impressions* (2017).

Community Event | Art Museum Member Trivia Night
January 13, 2021
Members played in real time with a live host using the web-based platform TriviaHub. Members played as individuals, with their households, or as teams with friends located anywhere. This trivia experience featured three rounds that tested players' knowledge of Princeton lore, the Museum's collections, and pop culture.

Lecture | Photography Expanded
February 23, 2021
Curatorial associate Beth Gollnick discussed new and experimental additions to the Museum's photography holdings. Gollnick's talk was followed by a conversation with Katherine Bussard, Peter C. Bunnell Curator of Photography.

Lecture | The Artist's Intent and the Paradox of Art Restoration
March 23, 2021
Restoration is defined as the action of returning something to a former condition. This definition raises many complex questions when applied to the restoration of historical artifacts and objects of art: What exactly was the former condition of an object? Do we know the artist's original

intention for the object? Why do we restore works of art at all? These are some of the technical issues and philosophical themes presented by Chief Conservator Bart Devolder in this talk based on conservation treatments carried out at the Art Museum.

Gala 2021: A Global Gathering
May 21, 2021
In a year like no other, we invited guests to an uplifting virtual gathering in recognition of the Museum's recent successes and even brighter future. Drawing inspiration from the Museum's globe-spanning collections, we celebrated the transformative power of great art with a live Zoom presentation. Although we were apart, the celebration was a special moment to gain comfort and build community in support of a common good—the forward-looking work of the Princeton University Art Museum.

The Annual Gala is the Museum's sole fundraising event each year. Proceeds from the event support the wide range of education, engagement, and scholarly programs that the Museum offers free of charge.

Lecture | Exploring Recent Acquisitions in the Art of the Ancient Americas
May 18, 2021
Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas, presented a selection of recently acquired works from the ancient Americas, including a glistening Olmec jade, shimmering Mochica metal ornaments, and a rare Maya necklace of carved jaguar teeth.

Lecture | Tangling with Traditions in Contemporary Asian Art
June 22, 2021
For those contemporary Asian and Asian American artists whose practice engages with traditional forms of art making, the art historical record offers a wealth of material to reconsider, reformat, and reimagine. Zoe S. Kwok, associate curator of Asian art, provided an in-depth look at several recent acquisitions by Asian and Asian American artists.

STUDENT PROGRAMMING

LATE! Cocktails and Curators
September 10, 2020

Graduate students from all departments joined members of the Museum's curatorial staff for an artful and art-full virtual conversation about the Museum's collections. This program featured presentations by Ronni Baer, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer; Cary Liu, Nancy and Peter Lee Curator of Asian Art; and Bart Devolder, Conservator. The program concluded with a question-and-answer session moderated by Caroline Harris, Diane W. and James E. Burke Associate Director for Education. Guests mixed their favorite cocktails at home and joined the fun.

SAB Presents: A Conversation with Howardena Pindell
September 25, 2020
The Museum's Student Advisory Board (SAB) welcomed Howardena Pindell, a leader whose career broke ground for women artists and artists of color through both her own artwork and her career as a curator at the Museum of Modern Art, New York. Pindell's art addresses social issues such as war, genocide, sexism, and xenophobia. Pindell was joined in conversation by Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Rhys Drout '22, SAB vice president of public programs.

Art and the Environment: A Student Dialogue
November 18, 2020
A Museum student tour guide led an informal discussion about art and the environment. Students engaged with artworks from the Museum's collections and shared their thoughts and reflections. This was a great opportunity to meet other students during remote learning.

LATE! Photographing Resistance: A Conversation with the Curator
November 19, 2020
Graduate students joined an interactive discussion about the role that photography played in the many protests in the United States during the 1960s. Katherine Bussard, Peter C. Bunnell Curator of Photography, presented themes and objects from *The City Lost and Found*, the Museum's 2015 exhibition and related publication that explored photographic responses to the changing fabric of New York, Chicago, and Los Angeles in the 1960s, and the ways in which these images contributed to a reconsideration of cities in popular media and urban policy during the period. Presented in partnership with the Access, Diversity, and Inclusion Team of the Graduate School.

LATE! See Change: Art and Upheaval
November 19, 2020
As we grapple with a global pandemic, climate change, and racial injustice, art can help us make sense of upheaval; it can help bring solace, reimagination, and community building. The Museum's Student Advisory Board (SAB) curated the digital exhibition *See Change: Art & Upheaval*, featuring students' creative responses to the theme of change. Additionally, they hosted a virtual student event with Rachael DeLue, Christopher Binyon Sarofim '86 Professor in American Art in the Department of Art & Archaeology, who explored artworks from the Museum's collections and beyond that thematize instability and upheaval. Following the talk, SAB members facilitated small-group discussions inspired by the digital exhibition.

LATE! Trivia Night with the Art Museum
January 28, 2021
Students enjoyed game night from anywhere! Players were divided into teams using Zoom breakout rooms. Teams were determined at random, creating an exciting opportunity for members of the University community to meet each other in a virtual space. This trivia experience featured three rounds that tested players' knowledge of topics ranging from history to pop culture to geography and more. It also featured a round focused on the Art Museum's collections.

Protest and Progress: A Poster Making Workshop
February 26, 2021
The Student Advisory Board (SAB) presented a live art-making program that prompted students to think about ways to show up for issues affecting their communities. Reflecting on the work of the artist Elizabeth Catlett (1915–2012), Charmaine Branch, PhD student in the Department of Art & Archaeology, introduced the historical significance of posters in Black liberation movements. She discussed Catlett's prolific printmaking during the 1960s and '70s and looked at the value of contemporary art in today's Black Lives Matter movement. Following this introduction, SAB President Jaimee Simwinga '23 led participants in a brief brainstorming session about tangible measures that could be taken to create substantive change in local communities. Then artist and instructor Katie Truk led students in a poster-making activity that explored the ways in which combinations of different fonts, colors, and layouts can function to create an effective poster.

LATE! Virtual Tour: Art and Science Highlights
March 25, 2021
The Molecular Biology Outreach Program (MBOP) and the Art Museum offered a unique virtual highlights tour that blurred the lines between science and art. A Museum student tour guide discussed the art historical significance of an artwork while molecular biology graduate students explored the science behind its creation, care, and restoration.

Environment and the Anthropocene: Facilitated Discussion
April 11, 2021
The Princeton Conservation Society and the Museum partnered to present an interactive discussion about artworks from the collections and the theme of environment and the Anthropocene. Led by a Museum student tour guide, students reflected on shifting views of the environment, art as activism, and different relationships between humans and the environment.

LATE! Inspiration Night: Faces from Afar
April 15, 2021
The SAB curated the digital exhibition *Inspiration Night: Faces from Afar*, featuring students' portraits and self-portraits in a variety of media in response to living in a COVID-19 world. During the submission window, Jeff Whetstone, professor of photography at the Lewis Center for the Arts, and Katherine Bussard, Peter C. Bunnell Curator of Photography, led a Zoom portraiture workshop, guiding students through photographic self-portraiture and discussing self-portraits from the Museum's collections.

LATE! Reunions Virtual Networking: Art World Alumni
May 20, 2021
The Museum's Student Advisory Board (SAB) invited alumni and students working or interested in the arts to this virtual networking event. Participants included Scott Allan '07, associate curator, Paintings Department, J. Paul Getty Museum; Sonja Dumas '86, performer, choreographer, writer, and arts development consultant; Tracy Ehrlich '87, associate teaching professor, Parsons School of Design; Jodi Hauptman '86, senior curator, Department of Drawings and Prints, the Museum of Modern Art, New York; Mifflin Lowe '70, children's book author and publisher; Jennifer Morris '14, lawyer, Cultural Heritage Partners; Nick Napoli '03, architect, GKV Architects; Lisa Saltzman '88, professor and chair of History of Art, Bryn Mawr College; Rachel Skokowski '15, curatorial assistant for European Art, Santa Barbara Art Museum; Miya Tokumitsu '03, curator of the Davison Art Center at Wesleyan University; and Alison Weaver '93, executive director, Moody Center for the Arts, Rice University.

Advisory Council, Staff, Volunteers

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Bryan Wang
Michelle Wang
Phoebe Warren
Max R. Windmann
Grace Xu
Raymond Philip Xu
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Lydia Yi



113,768

Objects in the Museum's Collections

557,681

Annual Museum Website Visitors

45,718

Social Media Followers

38,457

Attendees at Virtual Programs

33

University Departments That Taught
from the Museum's Collections

801

Works in Campus Collections

8,171

Museum Members

81

Virtual Programs Held

99

Countries Represented by
Attendees at Virtual Programs

93

Student Interns, Guides,
and SAB Members

0

Cost of Admission



FIG. 55

IMAGE CREDITS

1. Renee Cox (born 1960, Colgate, Jamaica; active New York, NY), *The Signing*, 2018, printed 2020. Inkjet print, 121.9 × 213.4 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-38). © Renee Cox. Image courtesy Renee Cox

2. Hausa or Nupe artist, Nigeria, *Trousers (kamun k'afa)* (detail), first half of the 20th century. Cotton, wool and silk thread, and dye. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-47). Photo: Jaron James

3. Mochica, Early Intermediate, vicinity of Loma Negra, Piura, Peru, *Owl ornament* (detail), A.D. 500–700. Gilded copper alloy with stone and shell inlays. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship for the Art of the Americas (2020-368). Photo: Emile Askey

4. Japanese, Meiji period (1868–1912), Various artists (late 19th century), *Insects, Birds, and Accompanying Poems* (detail), completed ca. 1896. Hanging scroll: ink and color on silk. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-25). Photo: Jeffrey Evans

5. American, Philadelphia, PA, *Neoclassical sofa* (detail), 1825–35. Curly maple with modern upholstery. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2020-395). Photo: Jon Van Gorder

6. Mende artist, Sierra Leone, *Wrapper (njawi)*, early 20th century. Cotton and dye, 228.6 × 121.9 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2020-336). Photo: Jaron James

7. Princeton University graduate student Sharifa Lookman. Photo: Kristina Giasi

8. Installation view of *Gathering Together / Adama Delphine Fawundu*. Photo: Emile Askey

9. The future main entrance to the Art Museum, with a signature “lens” above, spilling light onto the terrace below. © Adjaye Associates

10. Exterior View from Prospect Drive. © Adjaye

Associates

11. The Museum’s Art for the Streets program in the Princeton Shopping Center. Photo: Kristina Giasi

12. Ancient Chinese bronzes await packing as the galleries are emptied for construction. Photo: Emile Askey

13. Preparator Pat Holden inspects the Museum’s stained-glass window *Martyrdom of Saint George* (French, 13th century and ca. 1918–22) as it is deinstalled. Photo: Emile Askey

14. The double-height Grand Hall sits at the heart of the Museum complex and will function as a lecture hall and performance space that will host many of the Museum’s larger events. © Adjaye Associates

15. A more intimately scaled gallery space suitable to smaller works from the Museum’s expansive collections, with glimpses of visible storage elements. © Adjaye Associates

16. Proposed gallery view of the newly designed Museum. © Adjaye Associates

17. Frame from Doug and Mike Starn’s (*Any*) *Body Oddly Propped*, lifted with a crane through the air. © Doug and Mike Starn, 2015. Photo: Kristina Giasi

18. Specialists dismantling Doug and Mike Starn’s (*Any*) *Body Oddly Propped*. © Doug and Mike Starn, 2015. Photo: Emile Askey

19. Artworks boxed and ready to be removed from the former galleries of early European art. Photo: Emile Askey

20. Preparations underway to remove embedded pieces from the former gallery of medieval art. Photo: Emile Askey

21. Mary Cassatt (1844–1926; born Allegheny City, PA; died Le Mesnil-Theribus, France), *Little Girl in a Large Red Hat* (detail), ca. 1881. Oil on canvas. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-12). Photo: Jeffrey Evans

22. Installation view of *Gathering Together / Adama Delphine Fawundu*. Photo: Emile Askey

23. Installation view of *Components in the Air / Jesse Stecklow*. Photo: Emile Askey

24. Mandyak artist, Guinea Bissau, *Wrapper*, early 20th century (probably before 1930), 198.1 × 124.5 cm. Cotton and dye. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-44). Photo: Jaron James

25. Carrie Mae Weems (born 1953, Portland, OR; active New York, NY, and San Francisco, CA), *Untitled (Brushing hair)*, 1990–99, printed 2020. Gelatin silver print; 73 × 73.3 × 2.5 cm (frame). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-6). © Carrie Mae Weems. Courtesy of the artist and Jack Shainman Gallery, New York.

26. Renee Cox (born 1960, Colgate, Jamaica; active New York, NY), *The Liberation of Aunt Jemima and Uncle Ben*, 1998, printed 2020. Chromogenic print; 123.2 × 154.9 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-39). © Renee Cox

27. Mary Lee Bendolph (born 1935, active Boykin, AL), *Strips and Strings*, 2005. Cotton, denim, and corduroy, 205.7 × 198.1 cm. Museum purchase, Mary Trumbull Adams Art Fund, and gift of the Souls Grown Deep Foundation (2021-48). © 2021 Mary Lee Bendolph / Artists Rights Society (ARS), New York. Photo: Emile Askey

28. Maya, Late Early Classic, reputed to be from Campeche, Mexico, *Necklace of carved felid teeth*, A.D. 400–550. Twenty-eight large felid teeth with traces of red pigment, 8.3 cm (max.). Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship for the Art of the Americas (2020-360). Photo: Emile Askey

29. Nepalese, *Pair of manuscript covers depicting the “Mahishasuramardini” Durga cycle*, ca. 17th century. Wood with opaque watercolor, 11.5 × 51 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-40 a–b) Photo: Jeffrey Evans

30. Japanese, Edo period (1615–1868), Kano Eikei (also read as Kano Nagataka) 狩野永敬 (1662–1702; born Kyoto, Japan), *Flower Cart*. Two-fold screen: ink, color, and gold leaf on paper, 161.2 × 181.5 cm. Gift of Lynne and Jack Dodick (2021-191). Photo: Jeffrey Evans

31. Rembrandt van Rijn (Dutch, 1606–1669), *The Pancake Woman*, 1635. Etching; 11 × 8 cm (plate), 12 × 8.5 cm (sheet). Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2021-102). Photo: Jeffrey Evans

32. Mary Cassatt (1844–1926; born Allegheny City, PA; died Le Mesnil-Theribus, France), *Little Girl in a Large Red Hat*, ca. 1881. Oil on canvas, 43.8 × 38.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-12). Photo: Jeffrey Evans

33. Betye Saar (born 1926, Los Angeles, CA; active Los Angeles), printed by Judith Solodkin, Solo Impression, Inc., assisted by Vincent FitzGerald and Rodney Doyle, published by Solo Impression, Inc., and Vincent FitzGerald & Co., New York, *Blow Top Blues: The Fire Next Time*, 1998. Color lithograph with collaged photocopy and hand coloring, 68.6 × 55.9 cm. Museum purchase, gift of the PECO Foundation (2021-64). © Betye Saar. Photo: Emile Askey

34. Marie Watt (Seneca, born 1967, Seattle, WA; active Portland, OR), *Skywalker/Skyscraper (Register)*, 2020. Reclaimed wool blankets, steel, and cedar; 200.7 × 76.2 × 76.2 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-35.1.–42). © Marie Watt / Courtesy of Marc Straus Gallery, NY

35 and 36. Jim Campbell (born 1956, Chicago, IL; active San Francisco, CA), *Moments in Blue* (detail and full view), 2021. Triptych: custom electronics, 5,400 LEDs, and aluminum panels; 87.6 × 167.6 cm (each). Princeton University (CC2021-2). © Jim Campbell. Photo: Emile Askey

37. Carlos Cruz-Diez (1923–2019; born Caracas, Venezuela; died Paris, France), *Physichromie 1772*, 2012. Chromography on aluminum, PVC inserts, with aluminum strip frame; 100 × 100 cm. Princeton University (CC2021-1). © Estate of Carlos Cruz-Diez / Bridgeman Images. Photo: Emile Askey

38. Participants completing a challenge during a campus art scavenger hunt by taking a team selfie with Henry Moore’s *Oval with Points* (1969–70). © The Henry Moore Foundation. All Rights Reserved, DACS 2021 / www.henry-moore.org. Photo: Kristina Giasi

39. Tony Smith (American, 1912–1980), *Moses*, 1967–68, fabricated 1969. Painted mild steel, 460 × 350 × 223.5 cm. The John B. Putnam Jr. Memorial Collection, Princeton University (y1969-104). © 2021 Tony Smith Estate / Artists Rights Society (ARS), New York. Photo: Kristina Giasi

40. Museum Director James Steward leading a tour of the campus art collection. Photo: Kristina Giasi

41. Princeton University graduate students meet with Museum Director James Steward.

42. Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas, showing an object while teaching a class remotely. Photo: Kristina Giasi

43. Caroline Harris, Diane W. and James E. Burke Associate Director for Education, teaches a group of students about Scott Burton’s *Public Table* (1978–79). Photo: Kristina Giasi

44. SAB member Ruby Jacobs hangs posters to promote an event. Photo: Juliet Sturge

45. The new class of Student Advisory Board members. Photo: Cara Bramson

46. Architect Sir David Adjaye and Museum Director James Steward discuss plans for the Art Museum’s new building. Photo: Kristina Giasi

47. Dr. Johnnetta Cole. Photo: Boston Photography

48. From left: Museum preparator Rory Mahon and curators Mitra Abbaspour and Laura Giles review newly acquired works from Souls Grown Deep. Photo: Kristina Giasi

49. Alia Ali (born 1985, Austria; active Marrakesh, Morocco, and Los Angeles, CA), *Orange Palms*, from the *FLUX series*, 2019. Inkjet print with wax print fabric, 121.9 × 91.4 × 6.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-4). © Alia Ali, courtesy of Galerie Peter Sillem

50. This view from the west suggests the interplay of the solid forms of the anchoring pavilions and the bronze and glass “lenses” positioned between them. To the left: the sculpture *(Any) Body Oddly Propped* by Mike and Doug Starn. © Adjaye Associates

51. Mochica, Early Intermediate, Loma Negra, Piura, Peru, *Crescent ornament* (detail), A.D. 500–700. (Gilded?) copper alloy. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2021-43). Photo: Emile Askey

52. Robert Motherwell (1915–1991; born Aberdeen, WA; died Provincetown, MA; active New York, NY, Greenwich, CT, and Provincetown), *Lyric Suite*, 1965. Red and blue ink on rice paper, 27.9 × 22.9 cm. Gift of Lawrence Neubauer, Class of 1988 (2020-695). Art © Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: Emile Askey

53. Richard Serra (born 1938, San Francisco, CA; active New York, NY), *The Hedgehog and the Fox*, 2000. Cor-Ten steel, 6 plates, overall approx. 13’ 6” × 84’ × 26’. Princeton University Art Museum. Princeton University, gift of Peter T. Joseph, Class of 1972 and Graduate School Class of 1973, in honor of his children, Danielle and Nicholas. © Richard Serra. Photo: Kristina Giasi

54. Ursula von Rydingsvard (American, born Germany, 1942), *URODA*, 2015. Copper, steel, bronze, 579.1 cm. John B. Putnam Jr. Memorial Collection (2015-6739). © Ursula von Rydingsvard, 2013–2015, Courtesy Galerie Lelong, New York. Photo: Kristina Giasi

55. Japanese, Edo period (1615–1868), Yosa Buson 与謝蕪村 (1716–1783), *One Hundred Old Men* (detail). Hanging scroll: ink and light color on silk. Gift from the Gitter-Yelen Collection and Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2020-377). Photo: Jeffrey Evans

56. A view from the former gallery of medieval art after the Pietro Lombardo stone doorway was removed. Photo: Emile Askey

FRONT COVER: Japanese, Edo period (1615–1868), Kano Eikei (also read as Kano Nagataka) 狩野永敬 (1662–1702; born Kyoto, Japan), *Flower Cart* (detail). Two-fold screen: ink, color, and gold leaf on paper. Gift of Lynne and Jack Dodick (2021-191). Photo: Jeffrey Evans

BACK COVER: Mandyak artist, Guinea Bissau, *Wrapper* (detail), early 20th century (probably before 1930). Cotton and dye. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-44). Photo: Jaron James



FIG. 56

