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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...
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 arenas we have made new commitments to forging pathways forward and 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 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
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.

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.

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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
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 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.

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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
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
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.

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.
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.

African Textiles Center
Fresh Narratives

FIG. 24 (DETAIL OPPOSITE)
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.
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.
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.
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 (1602–1654), 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.
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.
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.
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.
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 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
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

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.
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.
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.
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 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 Winter session, 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 Winter session 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.
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 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.
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.

Programming with Purpose

FIG. 46

FIG. 47
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
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

<table>
<thead>
<tr>
<th>Income</th>
<th>FY21 Actual</th>
<th>Expenses</th>
<th>FY21 Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>University Support</td>
<td>$5,077,000</td>
<td>Total Collections and Exhibitions</td>
<td>$9,720,000</td>
</tr>
<tr>
<td>Endowment Income</td>
<td>$10,958,000</td>
<td>Total Education and Publications</td>
<td>$1,243,000</td>
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<tr>
<td>Earned Income</td>
<td>$294,000</td>
<td>Total Art Museum Development</td>
<td>$678,000</td>
</tr>
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<td>Individual Contributions,</td>
<td>$911,000</td>
<td>Total Finance and Operations</td>
<td>$2,805,000</td>
</tr>
<tr>
<td>including Events and Membership</td>
<td></td>
<td>Total Communication and Information</td>
<td>$1,918,000</td>
</tr>
<tr>
<td>Other Giving</td>
<td>$70,000</td>
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<td></td>
</tr>
</tbody>
</table>

| 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  |

- **University Support**: 29.3%
- **Endowment Income**: 63.3%
- **Individual Contributions, including Events and Membership**: 59.4%
- **Other Giving**: 17.2%
- **Earned Income**: 5.3%
- **Education and Publications**: 11.7%
- **Art Museum Development**: 4.1%
- **Finance and Operations**: 7.6%
- **Communication and Information**: 1.7%
- **Funds Carried Forward to FY22**: 0.4%
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The Princeton University Art Museum recognizes and thanks the following donors, who have generously endowed key leadership and curatorial positions in perpetuity.

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P34 P35
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Emi Alexander 74
Linda and Robert Berger
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David H. Fulmer 75 and Carol Ann Fulmer
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Jennifer Holladay
Lauren Jones 79 and Mark Hormung 79
Freda Howard and Victor Filson
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Denise and Denis McDaniel
Grace Mele W49
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William N. Neilg 70 P34 and
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Michele Minter and Jeffrey Yuan
Chris Newth
Charles Plohn Jr. 66 and Dorothy Plohn
Martha and Olav Redi
Nancy H. Roberts P34 and
William R. Roberts P34
Adria Sherman
Greg Steinke
Nancy and Mark Stout
Leslie Sullivan
George A. Vaughn 73 P34
Guy Woolf 76 and Nancy Woolf
Marcia Wood W65
Sherly X. Zhang 70

* Princeton graduate school class
P Princeton parent
D Deceased
W Widow/widower

88
89

FIG. 52
5 THE YEAR IN REVIEW

OPPOSITE: FIG. 53
Acquisitions

AFRICAN AND OCEANIC ART


Ancient, Byzantine, and Islamic Art

Greek, Hellenistic; Pair of earrings with Mnasid heads, late 4th–early 2nd century AD. Gold, 2.5 cm. Museum purchase, Fowler McCormick, Class of 1921 (2021-43).


Pair of earrings with Mnasid heads, late 4th–early 2nd century AD. Gold, 2.5 cm. Museum purchase, Fowler McCormick, Class of 1921 (2021-43).


Willem van der Weyden, La multiplication des pains, 1425–1435; oil on panel, 3.5 × 2.1 cm. Museum purchase, The Peter Jay Sharp Fund, Class of 1952 (2021-50).
China

Porcelain with underglaze blue decoration, Dragon dish. Daoguang reign period (1821–1850), (painting), 162.3 × 34 cm (mount). Gift of ink and color on silk; 38.3 × 18.5 cm. Chinese, Qing dynasty (1644–1912), Gu ewer, Yuan dynasty (1271–1368), lacquer with metal rim, 2.5 × 15.7 cm. 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 (2021-2 a–p).

Japan


Nepalese, Pair of manuscript covers depicting the “Mahabharatamandli” of G. G. Upadhyay, 17th century, Wood with opaque watercolor, 11.5 × 5.1 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 rose, 34.5 × 15.4 cm (each) (painting). Gift of the P. Y. and Kimmy W. Tang Center for East Asian Art (2020-618-a-b)


MODERN AND CONTEMPORARY ART

Mary Lee Bendolph (born 1935, active 2014), Boykin, AL; died Alabama, AL; active Alabama), portrait of a woman, 2008. Oil on canvas, 121.9 × 61 cm. Gift of Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-22)

Nestor Arizpe (born 1936, active 2014), Mexico; active New York, NY), India Ink, 2005. Inkjet print on aluminum and acrylic; 91.5 × 17.8 cm (table base), 14 × 188 × 116.2 cm (end to end), 76.8 × 168.3 × 76.2 cm (table top). Museum purchase, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-62)

Stefan Bruckner (born 1983, active 2014), Berlin, Germany; active New York, NY), 100 Series, 2015. Oil on wood, 60 × 48 cm (diptych). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-204)


Lorie Novak (born 1962, active 2014), Los Angeles, CA; active Berlin, Germany; and New York, NY), and 915 Series, 2015. Mixed media, 191.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-204)
Dr. Joe Chazan (2021-79)
Chromogenic print, 61 × 50.8 cm. Gift of Dr. Joe Chazan

Yolanda Andrade (born 1950, Villahermosa, Mexico; active Mexico City, Mexico), Cuadros (Picture), 1978. Gelatin silver print; 45.9 × 35.3 cm (image), 60.9 × 45.5 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 × 51.7 cm (image), 50.7 × 56.1 cm (sheet). Museum purchase (2021-22)

Yolanda Andrade (born 1950, Villahermosa, Mexico; active Mexico City, Mexico), Mujer murcielago (Bat Woman), Mexico; active Mexico City, Mexico), 1990. Gelatin silver print; 15.9 × 23.5 cm (image), 20.3 × 25.4 cm (sheet). Museum purchase (2021-20)

Jesse Burke (born 1972, active Rhode Island), Nectar Imperial, Nils, 2005. Pigment emulsion, 6 × 50.8 cm. Gift of Dr. Joe Chazan (2021-79)

Jesse Burke (born 1972, active Rhode Island), Father, 2006. Chromogenic print, 6 × 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), Midden, 2008. Inkjet print, 83.3 × 61 cm. Gift of Dr. Joe Chazan (2021-73)

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

Wildline Cadet (born 1951, Pétion-Ville, Haiti; active New York, NY), Pezi Pale Memon Lang Lany Tour (The Measure of Speaking the Same Language R2), 2019. Inkjet print, 85.3 × 106.1 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-209)

Wildline Cadet (born 1951, Pétion-Ville, Haiti; active New York, NY), Nou Fi Pati, Nou Se, Nou Anvi (We Belong, We Be, We Long), 2020. Inkjet print, 40.6 × 58.8 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-207)


Harry Callahan (1914–1999, born Detroit, MI; active Chicago, IL), Eleanor, Chicago, 1947. Gelatin silver print, 21.5 × 32.1 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-411)


Harry Callahan (1914–1999, born Detroit, MI; active Chicago, IL), New Orleans, 1949. Gelatin silver print, 17.4 × 26.9 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-409)


Harry Callahan (1914–1999, born Detroit, MI; active Chicago, IL), Provence, 1962. Dye imbibition print, 18.7 × 18.1 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-403)

Harry Callahan (1914–1999, born Detroit, MI; active Chicago, IL), Provence, 1977. Dye imbibition print, 22.2 × 33.5 cm. Gift of Dr. J. Patrick Kennedy and Patricia Kennedy (2020-402)


Gordon Cater (1924–1968, born Baltimore, MD; active Chicago, IL, and New York, NY), Untitled, 1964. Gelatin silver print, 25.7 × 35.3 cm (image), 37.6 × 47.6 cm (sheet). Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-207)

Gordon Cater (1924–1968, born Baltimore, MD; active Chicago, IL, and New York, NY), Untitled, 1964. Gelatin silver print, 25.7 × 35.3 cm (image), 37.6 × 47.6 cm (sheet). Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-207)

Frederick W. Church (1826–1900), Ruin of Old Slave Quarters, Mount Vernon, ca. 1855. Dye imbibition print, 45.7 × 32.8 cm (image), 50.0 × 36.2 cm (sheet). Museum purchase, Fowler McCormick, Class of 1915, Photography Acquisitions Fund (2021-41)

Frank Espada (1920–2004, Puerto Rico; died San Francisco, CA), Save This Lot, 1970. Gelatin silver print, 21.6 × 35.5 cm (image), 27.6 × 53.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Photography Acquisitions Fund (2021-85)

Frank Espada (1920–2004, Puerto Rico; died San Francisco, CA), Save This Lot, 1970. Gelatin silver print, 21.6 × 35.5 cm (image), 27.6 × 53.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Photography Acquisitions Fund (2021-85)


Senga Nengudi (born 1943, Chicago, IL; active Los Angeles, CA, and New York, NY), Lyric Suite (2003–5), 2016. Black ink and watercolor, 73.3 × 2.5 cm (frame). Museum purchase, Laura P. Hall Memorial Fund (2020-366).
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 Seleucia Pieria, ca. 150–100 B.C. Grave stone of Tryphie White marble, 60.6 × 23.3 × 15.6 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (1979-48)

Roman, Antonine, 2nd century A.D., Torso of a youth. Medium-grained white marble; h. 56.1 cm, w. at chest 36.8 cm, d. 19.2 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (2000-36)


Repin Ateneum Art Museum, Helsinki, Finland March 19–August 29, 2021


The Princeton University Art Museum


Eduational 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 5, 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 literacy, 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 Without Art
December 1, 2020
December 1, 2020, marked the thirty-first annual Day Without Art (DWA) as an effort 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 responsive works to acts 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 vinyasa 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 movement during 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 Black Lives Movement. Co-sponsored 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 Stewart
July 3, 2020
Artist Mario Moore spoke with Museum Director James Stewart 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.

Panel Discussion | A Garden for Selace
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 Keck, 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. Betty G. Fryberger, McMurtry Curator of Prints and Drawings, Emerita, at the Cantor Arts Center at Stanford University, explored Italian gardens of the late sixteenth and early seventeenth centuries, including several Medici gardens and the Villa di Este at Tivoli. Elizabeth Allair, deputy director and curator at the Morven Museum and Garden, presented on Morven’s garden from its pre-Roman origins to its reimagining as a twelfth-century colonial revival garden. Moderated by Museum Director James Stewart.

Lecture | American Nation, American Nature: Nurturing Each in the Antebellum Era
August 26, 2020
The United States has historically identified with nature as much with as abstract ideals of freedom, equality—both principles that have recently been contested in American life. How has nature’s representation, literally and figuratively, been 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 S. Kusbasew, John Wilmerding Curator of American Art, explored these questions in the context of America’s diverse visual culture across several centuries.

Panel Discussion | Interrogating Biases in Life Magazine
September 11, 2020
This year commemorates 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 Warnack, Department of English. Moderated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

Panel Discussion | Landscape, Campuses, and Community
August 19, 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 campus and university campuses. Moderated by Museum Director James Stewart.

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 Sdent, author of Making a Photographer: The Early Work of Ansel Adams (2012), 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, collage, painting, printmaking, performance, music, custom cars, and writing—joined us from her home studio in Santa Clara, 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 Lewis Center for the Arts.

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 Lonne 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 Stewart
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, now scheduled to open in late 2024. Attendees were among the first to discover the concepts, ideas, and insights shaping the new design.

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—photographers who discuss 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 Coren, Terra Foundation; Robert Hariman, Northwestern University; Jason Hill, University of Delaware; John Louis Luikes, Indiana University; Paul Roth, Ryerson Image Center; and Catherine Zoromski, Rochester Institute of Technology. Moderated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

Curatorial Conversation | Paula Wilson with Mitra Abbaspour
October 5, 2020
Multimedia artist Paula Wilson uses sculpture, 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 Caracas, New Mexico. Introduced by Martha Friedman, director of the Program in Visual Arts. Presented in partnership with the Lewis Center for the Arts.

Virtual Tour | Looking at the 15th-Century Dutch Paintings
October 8, 2020
Ronnie Bae, Allen R. Adler, Class of 1963, offered a virtual visit to the planned exhibition of seventeenth-century Dutch paintings at the Princeton University Art Museum that was postponed due to the COVID-19 pandemic. She introduced participants...
to works that haven't often been on view, placed familiar paintings into new contexts, shaping an exhibition 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 Carolina 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 3, 2020

This conversation featured Lawrence Lek—the Malaysian Chinese multimedia artist, filmmaker, and musician who was the 2020 Walker Evans: Starting from Scratch He is widely known for his work with series, which makes observational art that can engage with and rethink the most urgent issues of our time. Introduced by Museum Director James Steward; urgent issues of our time. Introduced by Museum Director James Steward; urgent issues of our time. Introduced by Museum Director James Steward; urgent issues of our time. Introduced by Museum Director James Steward.

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

May 6, 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, Steve Marks, ’73 and Aynan Levin, ’66. Joining the Princeton Garden Theatre, the authors were joined in conversation with Museum Director James Steward.

**LATE! 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 Golnick, curatorial associate in Photography and Modern and Contemporary Art.

**LATE! Artist Talk | TYPO: The Eclectic Eye**

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 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 8, 2021

Filmmakers Ismael Merchant and James Ivry 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 Carolina Harris, Diane W. and James E. Burke Associate Director for Education, 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 Chris Newth, associate director for collections, and Veronica White, curator of Modern and Contemporary Art.

**LATE! Lecture | Shaping Community through a New Museum**

January 15, 2021

This live online Winterseminar 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 only available for program registrants to screen. November 12, 2020

Photographer Vik Muniz is best known for his recreations of seminal artworks using everyday materials, from junk to powdered sugar. His work has been seen in nearly 200 museums worldwide and is the subject of the book Laura Giles, Heather and Paul G. Haaga Jr., Class of 1914, Curator of Prints and Drawings. Veronica White, curator of academic programs; and Robbie LeDexam, a Princeton graduate student in Molecular Biology.

**Public Event | Collecting Art 101**

December 5, 2020

Three fine-art 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 DuaneWiiders, 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 Mortland, certified member of the 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 1914, Curator of Prints and Drawings; Collecting 20th-Century American Painting with Jonathan Spero, independent advisor. Moderated by Karl Kusserow, John Wilmerding Curator of American Art.

**LATE! Screening | At Eternity’s Gate**

November 12, 2020

This screening was offered in partnership with the Princeton Garden Theatre. Offered in partnership with the Princeton Garden Theatre.

**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 Ancoatsi, were submerged into the floors and walls of the Museum, never intended to be moved. This conversation revealed how the Museum moved parts of the collection, from the fifteenth-century Chinese Porcelain to the twenty-first-century South African Art. The authors were joined in conversation with Museum Director James Steward.

**LATE! Lecture | The Academic Museum and the Journey toward Equity**

January 11, 2021


**LATE! Panel Discussion | The Spiritual Life of Things: “Objects” and Art**

April 5, 2021

 Guests joined us for a conversation about awe—spiritual and sacred objects owned and used by people across the world. This discussion explored the history of Princeton’s holdings from Yakutak, 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 Dawson Rams, assistant professor, University of Alaska Fairbanks; Rams’s daughter and Tlingit artist Maka’Monte’ Piki; and India Young, curator, Art and Images, Royal BC Museum. Introduced by Bryan R. Jaet, Peter Jay Sharp, Class of 1952, Curator and Composer. The Princeton Garden Theatre.

**LATE! Reunions Lecture | A New Art Museum for Princeton: A Hub for University Life**

May 6, 2021

Reunions Lecture | A New Art Museum for Princeton: A Hub for University Life

**LATE! Panel Discussion | How a Video Essay Smurfed (1983-2024) was available for program registrants to screen.**

**LATE! Lecture | A New Art Museum for Princeton: A Hub for University Life**

May 6, 2021

With groundbreaking for the Art Museum’s new home due to take place during the summer, the Princeton Art Museum presented a talk on the future of the Museum: the history of collecting at Princeton, the Museum’s role in the Princeton University community, and the plans for the new Museum designed by Sir David Adjaye, and the ways in which design can shape human experience.

**LATE! Panel Discussion | Artistic Objecthood**

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.

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**LATE! Conversation | Darkness and Light: Writing, Lighting, and Music**

May 27, 2021

Jane Fox, lighting designer, Tony-Award nominee, and director of the Program in Theater at the Lewis Center for the Arts, and MacArthur Fellow and playwright Brandon 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.
This week’s lesson featured a work from the Museum’s collections and related to the University’s campus art collection, highlighting exercises in which students delved into the ethical issues raised by the ownership of historical artifacts and objects of art. This definition raises many complex issues to the Museum’s photography holdings, 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.

**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 Youssef Karsh Senior Curator of Photographs, Museum of Fine Arts, Boston; and Abiba Shapiro, PhD candidate in art history, Northwestern University.

**A Virtual Tour** | High 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 the Princeton University Art Museum on Discord.

**Lecture** | Face Value: The Irresistible Art of First Impressions
September 2, 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 First Impressions* (2017).

**Community Event** | Art Museum Member Trivia Night
January 19, 2021
Members played in real time with a live host using the web-based platform TriviaHub. Players 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 25, 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 Photograph
March 4, 2021
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.

Inside the Curator’s Office | Stormy Weather: Rembrandt’s The Three Trees
November 9, 2020

**Lecture** | Rembrandt’s Three Trees: Recent Acquisitions and the Theft

Laura M. Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, delivered Trivia Night on 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

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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

January 18, 2021
Bryan R. Just, Peter Jay Sharp, Class of 1972, Curator and Lecturer in the Art of the Ancient Americas, provided an overview of recently acquired works from the ancient Americas, including a glittering Olmec jade, shimmering Mochica metal ornaments, and a rare Maya necklace of carved jaguar teeth.

**Lecture** | Tangling with Traditions in Contemporary Asian Art

June 23, 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. Kneuk, associate curator of Asian art, provided an in-depth look at several recent acquisitions by Asian and Asian American artists.
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 City, 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.

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 and Upheaval. Featuring students’ creative responses to the theme of change. Additionally, they hosted a digital event with Rachel 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 thematic instability and upheaval. Following the talk, SAB members facilitated small group discussions inspired by the digital exhibition.

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.

Pindell was joined in conversation by Tatiana Fazzio, Peter C. Bunnell Curator of Photography, and Bahar Baghban, curator of Islamic 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.

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.

The SAB curated the digital exhibition Inspiration Night: Faces from Afar. The exhibit featured images of women artists and artists of color through different lenses. Students enjoyed an art-making activity that explored the science behind its creation, the lines between science and art, and while reflecting on shifting views of the environment and the Anthropocene. The SAB also sponsored a round focused on the Art Museum’s collections.

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**ACADEMIC YEAR**

Charmaine Branch  
Hayden Burt  
Yif Li  
N. A. Mansour  
Anoushka Marinwa

**SUMMER 2020**

Haydon John  
Anika Kholos  
Margaret Kurkoci  
Anoushka Marinwa  
Elena Mbeurouolenda  
Aleksander Mussal  
Ayusa Nguyen  
Estefany Rodriguez  
Shruti Sharma  
Hannah Smalley  
Hitisha Uckey


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

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

12. Preparator Pat Holden inspects the Museum’s stained-glass window Martyrdom of Saint George (French, 17th century and ca. 1918–22) as it is deinstalled. Photo: Emile Askey

13. 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

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

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

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

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

20. A more intimate view of the newly designed Museum. © Adjaye Associates

22. Installation view of Gathering Together / Adams Delphine Fawundu. Photo: Emile Askey
23. Installation view of Components in the Air / Jesser Stedlow. Photo: Emile Askey
28. 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 x 35.7 cm. Museum purchase, Fowler McCormick, Class of 1911. Fund (2021-12). Photo: Jeffrey Evans
31. and 36. Jim Campbell (born 1956, Chicago, IL; active San Francisco, CA). Moment In Blue (detail and full view), 2021. Triptych: custom electronics, 2,400 LEDS, and aluminum panels; 816 x 96.1 x 70.9 cm (each). Princeton University (CC2021-a). © Jim Campbell. Photo: Emile Askey
35. Museum Director James Steward leading a tour of the campus art collection. Photo: Kristina Giasi
36. Princeton University graduate students meeting with Museum Director James Steward.
37. Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Americas, showing an object while teaching a class remotely. Photo: Kristina Giasi
38. Caroline Harris, Diane W. and James E. Burke Associate Director for Education, teaching a group of students about Scott Burton’s Public Table (1988–89). Photo: Kristina Giasi
39. Saab member Ruby Jacobs hangs posters to promote an event. Photo: Juliet Starge
40. The new class of Student Advisory Board members. Photo: Cara Bramson
41. Architect Sir David Adjaye and Museum Director James Steward discuss plans for the Art Museum’s new building. Photo: Kristina Giasi
42. Dr. Johnnetta Cole. Photo: Boston Photography.
43. From left: Museum preparator Rory Mahon and curators Mitra Abbaspour and Laura Giles review newly acquired works from Souls Grown Deep. Photo: Kristina Giasi
45. A view from the former gallery of medieval art after the Pietro Lombardo stone doorway was removed. Photo: Emile Askey
46. FRONT COVER: Japanese, Edo period (1615–1688), Kano Eikyo (also read as Kano Nagataka). 拂子物置 (1622–1702), born Kyoto, Japan). Flower Cart. Two-fold screen, ink, color, and gold leaf on paper, 61.2 x 81.5 cm. Gift of Lynne and Jack Dodick (2021-195). Photo: Jeffrey Evans
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