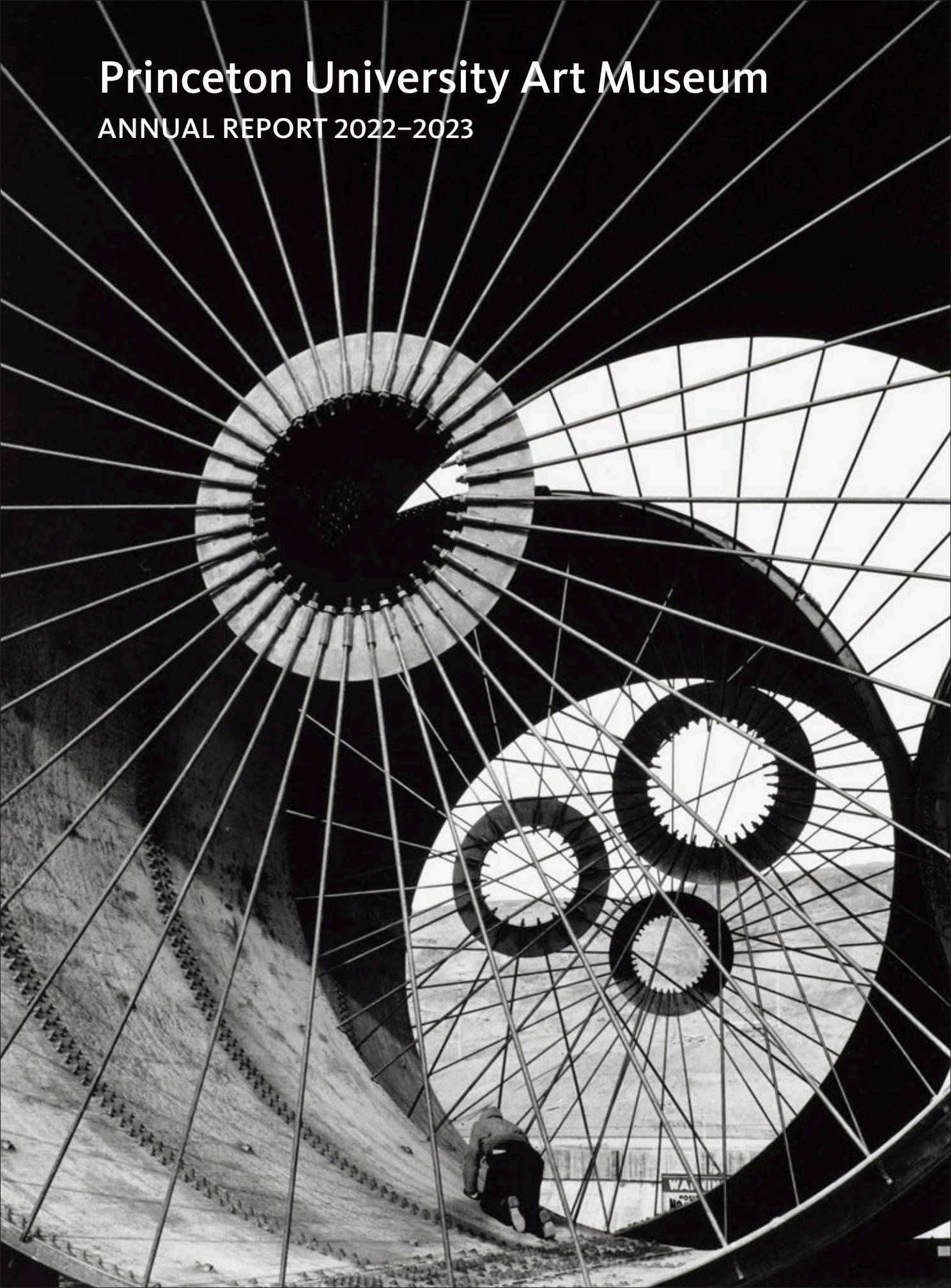


Princeton University Art Museum

ANNUAL REPORT 2022–2023



Princeton University Art Museum

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FIG. 1



FIGS. 2, 3



FIGS. 4, 5



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DIRECTOR'S NOTE

It has become my habit to spend time each week in the heart of Princeton's campus, at the perimeter of the four-acre construction site where our new Museum continues to take shape. I marvel at how quickly the cavernous hole that marked the building's foundation has been transformed into an identifiable structure with steel, heavy timber beams, cast-in-place concrete, and the curtain wall that will give the exteriors one of their primary material forms. The act of constructing a wholly new facility at the historic center of our campus is a testament to Princeton's profound commitment to the liberal arts experience and the belief that a museum can and should play a fundamental role in the education of future generations. The conviction that exposure to great art can be transformational, both individually and communally, continues to permeate our work—even without the anchor of a main building. As I reflect on the arc of the Museum this year, I am struck by how much we were able to advance our core mission, even in the absence of a physical "home." With a slate of changing temporary exhibitions at our two downtown galleries, a robust schedule of in-person and hybrid educational programs reaching audiences both nearby and worldwide, and a full roster of object-based teaching and learning activities for faculty and students, the Museum has continued to serve as a vital resource for exciting the imagination, affording encounters of both clarity and uncertainty, inspiring deep conversations, and shining a light on what it is to be human. Dedicated teams of staff, faculty, colleagues, students, contractors, consultants, donors, community members, and volunteers made this work possible. They continue to shape our vision for the future as partners in creating a new Museum that will endure.



OPPOSITE: FIG. 7
ABOVE: FIG. 8



FIG. 10

Along with my weekly walks around the site, regular if less frequent visits on the site are always full of surprises. A constant is the discovery that—much as I think I know the design—some spaces are larger volumetrically than I imagined, and some less so. Like most construction projects, in my experience, the building seems to pulse—expanding and contracting as we move through various phases of construction. Certain sight lines catch me by surprise, perhaps because they were never rendered; my appreciation for the spatial complexities of the interiors grows each day. The dawning juxtapositions of key materials—the sandblasted stone aggregate visually coming into contact with Brown Hall, for example—offer moments of beautiful texture and richness, even before the bronze details or glazing are installed. Like many visitors to the historic campus, I'm also often struck by how big the project is—and how much it promises to transform not just our Museum but also the University writ large and the communities around us. For that, we owe thanks to all our dedicated stakeholders, from our donors to contractors.

The making of a building that will double the size of the Museum as well as the number of objects on view and that will feature lecture halls, event spaces, object study classrooms, art studios, and even a restaurant is an undertaking that requires the expertise of hundreds. From our dedicated staff to the dozens of teams of contractors and subcontractors to the design and fabrication consultants working on everything from casework to digital technology, this is by no means “just” about the architecture. What we are asking of our teams and staff, especially in the wake of the COVID-19 pandemic, is extraordinary

OPPOSITE: FIG. 9



FIG. 11

and inevitably impacts their lives. Despite the hundreds of hours of overtime worked and the stress of having our staff spread across eight locations, the work happens with excellence because so many people choose to care and want to make a difference.

One of the reasons I accepted the invitation to come to Princeton fourteen years ago was what I knew about the collections—collections that began in 1755 and have grown to be what I believe are the most diverse art collections on a US college campus. Even as we make a new facility, the growth and rebalancing of our collections is one of our most vital areas of activity, and one that remains underappreciated. Whether it is the work of fourteen curators collectively acquiring hundreds of new artworks each year or the efforts of leadership volunteers acting as ambassadors to help attract new collectors into our circle, the results—as revealed later in these pages—should be a source of inspiration and gratitude for all of us. In this context, one of our current initiatives, dubbed the “campaign for art”—the effort to secure extraordinary works of art through gifts and promised gifts committed on the occasion of the new building—has taken on welcome momentum this year. Under the leadership of Christopher E.

Olofson, Class of 1992, a group of curators, Museum leaders, and alumni have been making great strides toward securing works that, due to market forces, would never otherwise find their way to Princeton. A case in point is the landmark gift made by our great friend Preston H. Haskell III, Class of 1960, of a group of eight paintings including masterpieces by Mark Rothko, Joan Mitchell, and Gerhard Richter. These and other highlights of the Campaign for Art will feature among the opening displays in our new galleries, and I’m excited to see where we go from here.

Since the dawn of collecting at what is now Princeton University, the motivation for acquiring artworks has been to augment the experience of our students and enrich the University’s mission of teaching and research. With students and faculty at the core of our work, it has been a particular pleasure over the past year to see the robust increases in the use of our downtown gallery spaces as well as of our off-site teaching spaces, including one at Firestone Library. Demand caused us to expand our open hours at our off-campus classroom, which in turn resulted in more than double the number of course visits between fall 2021 and spring 2023. Although still falling short of where we were prior to the onset of COVID-19 and construction, during the 2022–23 academic year, the Department of Art and Archaeology alone brought 1,707 students for 159 visits to work with objects in storage. More personally, it was both a challenge and a delight to be back in the classroom myself in spring 2023, working with a dozen wonderful students in considering what museums ought to be in the twenty-first century. I am confident that what those students taught me—in the midst of making a new Museum—was as potent as what I taught them.

Teaching and preparing future generations of arts professionals was also the subject of substantial work outside the classroom this year. For example, the Museum debuted a mentorship program for members of the Student Advisory Board (SAB), a group of Princeton University student volunteers dedicated to creating welcoming Museum experiences for the undergraduate student community. Through this mentorship program, these students now work with Museum leaders in a more sustained way as they progress through Princeton. Alongside this effort, the year also saw us grow our long-established paid internship programs for the summer and academic year, including a significant investment in students working alongside the Museum’s art conservators in anticipation of the launch of expanded conservation studios in the new building. With the goal of reaching students even earlier in their academic trajectories, in summer 2023, we launched our first immersive summer academy for high school students from the greater Trenton region. This two-week pilot program, made possible by a grant from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts, aimed to deepen teenagers’ understandings of the arts prior to the moment when they might apply to college. The program was so enthusiastically received that we are certain to continue it. Its emphasis on critical thinking, creativity, and effective communication centered works of art in discussions of identity, power, and the work of social justice. The resulting conversations were timely and elicited important feedback.

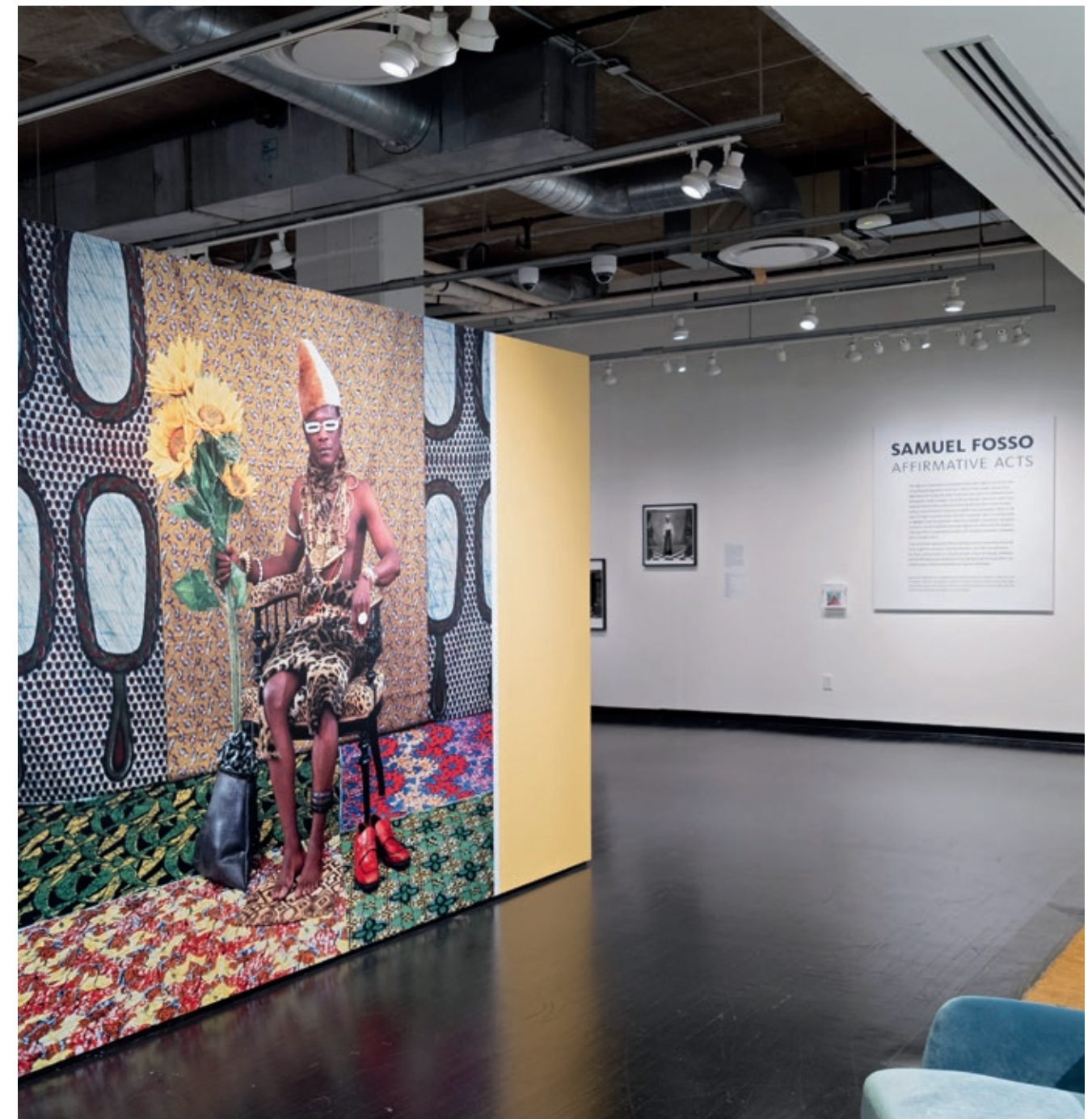


FIGS. 12, 13

Two exhibition projects at our downtown venues exemplify our continuing commitment to amplifying the intellectual vitality of our campus. First, *Samuel Fosso: Affirmative Acts*, on view at Art on Hulfish from November 19, 2022, to January 29, 2023, grew out of a course led by Chika Okeke-Agulu, Princeton's Robert Schirmer Professor of Art and Archaeology and African American Studies. What was initially proposed as an exhibition about one aspect of the course became an opportunity for students to cocurate the first solo exhibition in the United States devoted to the work of the Nigerian-Cameroonian photographer Samuel Fosso, thus bringing the work of one of Africa's most vital contemporary artists to new audiences. Undergraduates and doctoral students collaborated with Museum staff to generate checklists, write interpretive materials, and participate in exhibition design. The project not only advanced a key aspect of our mission—namely, bringing more perspectives to bear through our exhibitions and public programs—but also received laudatory reviews in outlets such as the *New York Times* and the *New Yorker*. Second, the exhibition *Cycle of Creativity: Alison Saar and the Toni Morrison Papers*, on view at Art@Bainbridge from February 25 to July 9, 2023, was part of an ambitious campus-wide exploration of the creative processes of the Nobel laureate and longtime Princeton professor Toni Morrison. *Cycle of Creativity* brought art by the contemporary artist Alison Saar into conversation with Morrison's written work to examine themes of musicality, labor, and ancestors in the works of both artists, thus exploring parallel lines of creative inquiry. Together, *Cycle of Creativity* and the installation of Morrison's papers at Firestone Library's Milberg Gallery, *Toni Morrison: Sites of Memory*, received dozens of enthusiastic media responses.



FIG. 14



OPPOSITE: FIGS. 15, 16
ABOVE: FIG. 17



FIG. 18

Like many museums undertaking major construction projects, we long planned to travel selected highlights of the collections during the years of construction, both to contribute to the cultural vitality of other communities around the country and to maintain access to parts of the collections. This year, some of these efforts came to fruition. As I write, the first of these, *Object Lessons in American Art*—a revisionist reading of American art history as told by objects placed in sometimes surprising juxtapositions—is wrapping up a successful run at the Speed Art Museum in Louisville, Kentucky, following showings at the Georgia Museum of Art at the University of Georgia in Athens, Georgia, and the Florence Griswold Museum in Old Lyme, Connecticut. *Artists in Motion: Modern Masterpieces from the Pearlman Collection* opened on May 21, 2023, at the Museum of Fine Arts, Houston, and is now on view at the Norton Museum of Art in West Palm Beach, Florida. Drawn from the Henry and Rose Pearlman Collection, which has been on long-term loan to the Museum since 1976, the exhibition of Impressionist and Post-Impressionist masterworks

affords a new way of approaching the included artists through the lenses of travel, migration, and exchange, and appropriately, interpretive materials (including a full-length digital catalogue) in both English and Spanish. Finally, *500 Years of Italian Drawings from the Princeton University Art Museum*—presented first at Princeton in 2014 and then at the Cantor Arts Center at Stanford University in 2015—is now showing at the John and Mable Ringling Museum of Art in Sarasota, Florida, and will travel to the Benton Museum of Art at Pomona College in Claremont, California, in February. Among the many benefits of traveling works to such far-flung locations is the opportunity to engage with alumni and friends in these locations.

Our commitment to ensuring that access to our collections and resources continues during construction *and* increases over time guides many of our regional efforts, as well as these more national-facing projects. Building on a tradition of community-facing partnerships that dates back at least fifty years, this year we began several conversations aimed at fostering more collaborative



FIG. 19

ways of examining and presenting the collections and inviting more people to the table in this process. In addition to workshops with Princeton faculty and students, the Museum launched workshops with more than thirty Trenton-area leaders in education, the arts, and culture, through which we seek to understand their needs and identify potential areas for future engagement and collaboration. The two-week summer academy that I described in preceding paragraphs was a specific outgrowth of those conversations; another outcome of these meetings, I hope, will be the launch of a new high school advisory board for the Museum.

The Museum's conversations with Trenton-area leaders also inspired curatorial staff to make studio visits and sparked discussions that led to an exhibition opening at Art@Bainbridge in winter 2024. *Reciting Women: Alia Bensliman & Khalilah Sabree* features the work of two Trenton-based artists and educators who are deeply rooted in their local communities but look beyond borders to explore the beauty and complexity of globe-spanning cultures. Bensliman's imagined portraits of Indigenous Amazigh and North African women will be on view together with Sabree's painting suite *Destruction of a Culture*, which reflects on the annual Muslim pilgrimage to Mecca. Grounded in their makers'



FIG. 20

life stories and their distinct identities as Muslim American women, both artistic projects disrupt conventional divides between tradition and modernity and the sacred and the secular.

The work outlined in this report would not have been possible without the extraordinary efforts of so many in the greater Princeton University community. At the most transformational juncture in the 270-year history of art collecting at Princeton, it is only by coming together that we can aim so high. Taking the Museum to new levels of impact and visibility in its future galleries and education spaces, all while undertaking the interim work I've outlined to maintain impact and visibility, is placing unprecedented strains on our human and financial resources. I thus want to conclude by extending an invitation to make a personal investment in this work.

Specifically, on the occasion of my impending fifteenth anniversary at Princeton, I ask you to make a commitment to the first Director's Discretionary Fund. Such a fund will allow the director to meet emerging needs and invest quickly in new ideas, from a powerfully topical exhibition proposal to an unexpected equipment or technology need. Our goal is to raise at least \$1 million in support of this work, if not more. We will be honored to have your support, an embodiment of how much the experience of great art can mean to our individual and civic lives.

James Christen Steward, Honorary Class of 1967 and 1970

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



I BUILDING THE MUSEUM OF THE FUTURE

When the University approved the construction of a dramatically larger Museum in the center of campus, it became clear that a winning design would need to mesh cleverly with the varied structures around it and incorporate the natural pathways and grade changes that define Princeton's campus. Over the course of the past year, the footprint and scale of the new building have become manifest as specialized crews assembled the structural steel, laid concrete floor slabs, hoisted into place the signature heavy timber beams, and hung the first sections of the exterior walls. As the nine interlocking pavilions that form the core of the project evolved from steel outlines to several fully enclosed cubes, the design's careful massing—complementing rather than dwarfing its surroundings as it follows along the slope from McCosh Walk to the lowest point near Brown and Dod Halls—has revealed a structure that is at once expansive and intimately scaled. The building opens out to the central campus in unexpected places, unveiling surprising vantage points and preserving important historical vistas.

The construction team, led by construction managers LF Driscoll, completed the exterior curtain wall—a non-load-bearing wall that is essentially hung on the building's structure—of the pavilion across from Murray-Dodge Hall ahead of Reunions, providing another preview into what 2024 will bring when the exterior walls are complete, the building is enclosed, and work on the bronze finish details and glazing begins. Trapezoidal vertical “fins” with polished stone-aggregate edges gracefully cast shifting shadows throughout the course of the day, manifesting the architects' intent to create an exterior that changes continuously with the light. Beyond the work on the structure and exterior of the building, substantial work on the interior framing and supporting systems has provided the first glimpses into the ways the building will serve the collections and visitors for generations to come. By the fiscal year's end in June 2023, most of the massive Canadian spruce heavy timber beams that both hold the roof and carry much of the building's utilities were installed in the galleries and other public spaces. Along with completion of many of the sandblasted cast-in-place walls of the interiors, one could begin to see the interplay of muscular and more delicate building materials and finishes that will ultimately give the building much of its richness and complexity. For this year, however, observers have been able to see the building's anatomical components in cross sections of ductwork, wiring, and plumbing before they are permanently sealed inside their intended spaces.

As work has begun to shift into the final phases of construction, the Museum's outdoor spaces—areas that invite visitors to interact with the

OPPOSITE: FIG. 21



FIG. 22

Museum in new ways—are also coming into view. These include the east-facing sculpture terrace near the Education Center entrance on the building’s eastern side; the adjacent sloping space now covered with mounds of earth and gravel that will eventually become a graceful outdoor amphitheater; the main Museum entrance to the north, with its elegant flight of steps and semi-enclosed entrance court; and a public gathering space, large enough to host a Reunions class party, positioned under and around the western pavilions. As the temporary steel braces installed to support construction of the pavilions are removed, the degree to which some of the pavilions float above the landscape will be dramatically revealed.

Case Design

The ability to display more of the Museum’s globe-spanning collections of some 115,000 works in all media, ranging from ancient to contemporary, has long been a driving impetus for constructing a new Museum building for Princeton. Making a greater number of our objects accessible to students, faculty, visiting scholars, and local, national, and international publics is critical to the Museum’s mission. Central to the building’s design are twenty-two object display cases built into the Museum’s structure. Created in partnership with Goppion S.p.A. of Milan, Italy—one of the world’s leading designers and

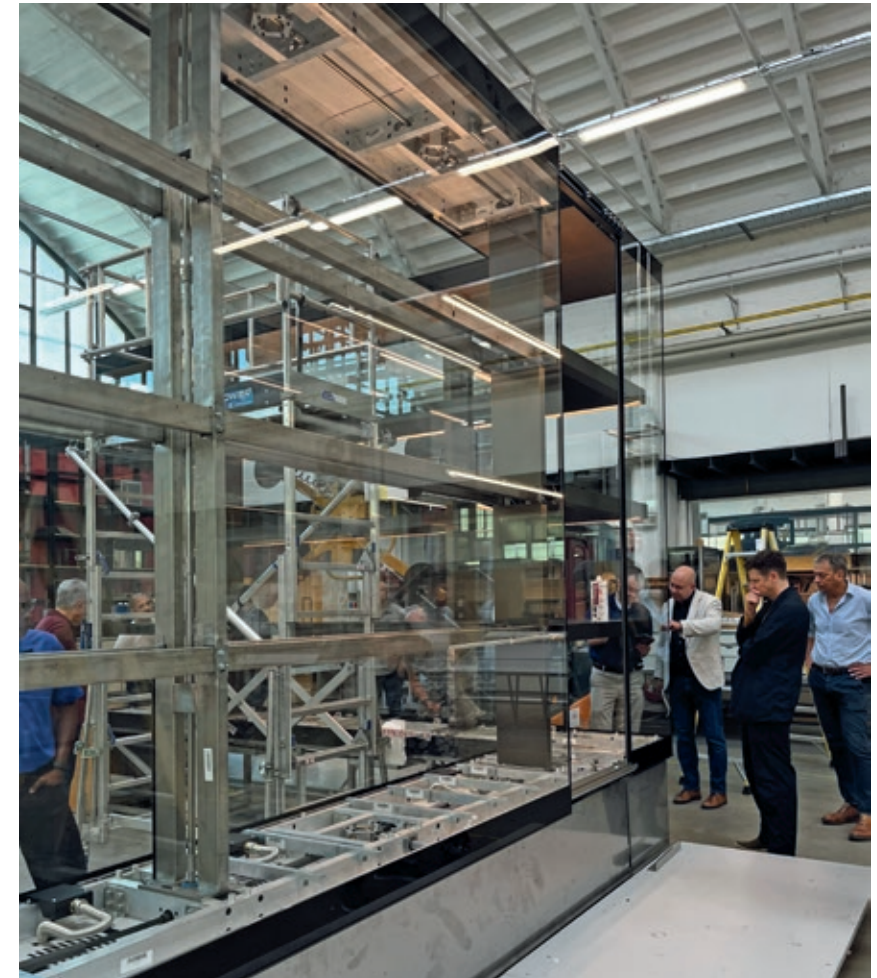


FIG. 23



FIG. 24

manufacturers of museum display cases for over fifty years—these cases will be made of the highest quality glass, bronze, and other materials that evoke the essential components of the building’s architecture, showcasing works of art in ways that feel fully integrated into the space that surrounds them. The composition of the design team for the casework project, led by the Museum’s senior gallery designer, Michael Jacobs, reflects a belief that partnerships and shared authority generate the strongest ideas. Representatives from the Museum, the University’s Office of Capital Projects, Goppion, the project architects, the gallery design team, and the building’s lead construction company have collaborated for more than a year to create cases that preserve and protect the work inside, harmonize with the building’s design elements, and exhibit a dense assortment of objects to engage passersby as they navigate the galleries.

The new building’s freestanding casework will likewise complement the structure’s rich materiality while meeting the specific preservation and display needs of objects in each gallery—ranging from light-sensitive handscrolls to ancient jewelry and modern ceramic pieces. The Museum’s design and curatorial staff are leading these efforts in partnership with three specialized firms: the New York-based gallery designers Studio Joseph; fabricators kubik maltbie, headquartered in New Jersey; and ClickNetherfield, a leading manufacturer of museum display cases, located in Scotland. Together, this international team is working to ensure that both the integrated and freestanding casework will enhance visitors’ appreciation of an extraordinary array of objects from the Museum’s renowned collections.

Interpretation Planning

While the Museum’s rapid evolution from a barren construction site to a nearly fully formed structure has unfolded in public view, behind the scenes, staff and other partners have made extraordinary progress under extraordinary circumstances in planning the interpretive program that will shape the future visitor experience inside the building. Dozens of staff members—most of whom relocated to new offices spread across Princeton and to nearby Route 1 when the University resumed on-site work in fall 2021—have been collaborating in cross-departmental teams and alongside contractors to shape interpretive strategies for the Museum’s thirty-two collections galleries and twenty-two moments of architecturally embedded casework. Curators and educators have been working vigorously, sometimes huddled over scale models of the new galleries, to generate checklists and interpretive strategies for each space, culminating in gallery layouts that create satisfying, engaging, and varied experiences for future visitors and that are accompanied by compelling printed and digital didactic support.



FIG. 25



FIG. 26

The Museum has partnered with the Philadelphia-based digital design firm Bluecadet to create in-gallery digital experiences that will complement and enhance printed labels and texts. In line with our academic and teaching missions, these digital experiences are structured around core interpretive objectives, including the desire to spark inquiry and facilitate direct visitor engagement with objects and digital elements. Bluecadet will also work with staff to redesign the Museum's website, with a dual focus on allowing faculty, students, and researchers to easily access art information as well as teaching and learning resources, and on offering new visitor information tools to assist the local and global audiences that will visit the new building.

The teams designing these experiences have positioned the Museum to move into the next stages of fabrication this year. We aim to begin the art installation process in summer 2024, so long as the pace of construction and completion of the climate and security systems allow. The Museum is committed to the proposition that the building's form must follow its function as a teaching museum with its galleries as the focal point. The principles and processes that have guided this work—from cross-departmental collaboration to substantial community engagement work—will also be used to shape future collections installations, temporary exhibitions, and other interactions with the next generations of Museum visitors.



II COLLECTIONS UPDATES

The Campaign for Art

Our once-in-a-century building project has inspired an initiative designed to bring to Princeton exceptional new gifts and pledges of works of art on the occasion of the new Museum's opening. Dubbed the "campaign for art," the initiative focuses on encouraging outright donations and pledges of works of art that will make a transformational impact on the Museum's already exceptional collections. Launched in 2021, the Campaign for Art offers an opportunity to support the Art Museum at a time of dynamic expansion and reinvention and will allow us to meet the needs of a twenty-first-century institution by expanding the art we are able to share with students, faculty, and other visitors.

Thanks to the generosity of long-standing supporters as well as new friends, the Museum has made significant progress toward meeting the goals of the Campaign for Art. Works of art in a range of media have been donated to date, including the promised paintings of abstract art from the collection of Preston H. Haskell III, Class of 1960, highlighted earlier in this report. Recent additions that fill critical lacunae in the Museum's holdings include a major gift from Robin and Sandy Stuart, Class of 1974, of European interwar photographs and photographs made in the United States from the Great Depression through 1950; *Soundsuit* (2013), a dramatic, wearable sculpture by Nick Cave that comes to us from Joshua Slocum, Class of 1998, and Sara Slocum; and a selection of works by the South Africa-born photographer Zanele Muholi from Christopher E. Olofson, Class of 1992, who is also leading the Campaign for Art as an alumni volunteer and member of the Museum's Advisory Council.

When the new building opens, select works secured as part of the Campaign for Art will be on view during the opening season, installed either throughout the galleries or in a special exhibition recognizing these important contributions. Additional works will be made available to faculty for use in their teaching in one of six new object study rooms, while others will be displayed as part of ambitious gallery rotation plans. These key works of art add depth and diversity to collections that continue to grow, reflecting both the commitment

OPPOSITE: FIG. 27



FIG. 28

of our community of alumni and friends and the generosity of past generations that established endowments enabling the Museum to be unusually intentional in its purchases. These gifts assure that Princeton has the collections that will be needed by students and scholars in the century to come, fostering critical thinking, visual literacy, dialogue, empathy, and global citizenship.

A Collections Favorite Restored

A beloved feature of the former medieval galleries, the Spanish stairway, balustrades, and columns will find a prominent home in the entrance hall of the new Museum. To prepare for its installation next year, the ensemble—which weighs more than 22,000 pounds—was sent to EverGreene Architectural Arts in Maryland for conservation, an endeavor that required forty-five crates and three semitrucks.

The elements that compose this remarkable architectural assembly were given to the Art Museum in 1955 by the Baroness Cassel van Doorn, who had previously installed them in an outdoor area of her Englewood, New Jersey, home. Accompanying her gift were renderings of the architectural elements arranged in a variety of different configurations, but little was known about the



FIG. 29



FIG. 30

ensemble's origins; a note on the Museum's accession card suggests, with no explanation, that it was acquired in 1929 from a dealer in Spain. After arriving at Princeton, the elements were stored in Nassau Hall, until, in 1964, they were installed in McCormick Hall, home of the former Museum building, where they remained on view until 2020.

After these long stretches of outdoor and indoor display, the ensemble needed both cleaning and structural repairs. The recent conservation treatment involved the reduction of staining and discoloration as well as the unification of multiple toning campaigns that had been applied at various points in the twentieth century. Generations of structural repairs were also thoroughly evaluated, which provided new insights into the ensemble's history and previous installations and helped identify vulnerable areas that required stabilization and reinforcement.

The treatment of the stairway, balustrades, and columns also created the opportunity for collaborative research between the Museum's curatorial and conservation staff that has yielded discoveries regarding the ensemble's original setting and journey to the Museum. These insights have informed both conservation and design decisions. When installed in the new building, the assembly will be arranged in a way that more closely resembles its historical configuration, with accompanying interpretive text that will share new research findings with Museum visitors.

Bringing Transparency to Collecting History

Documenting provenance, or the history of ownership of a work of art from the time of its creation to the present, is critical to the Museum's mission. While gathering provenance for new acquisitions and existing collections has been an institutional ethic for many years, the Museum has recently renewed its commitment to making this information available and accessible through our website, a decision embraced and encouraged by University leadership. This rigor and transparency will meet the expectations and research interests of our broad publics and of the wider museum field.

This past year, the Museum, led by its curatorial and art information teams, initiated a robust program for releasing provenance data, resulting in the publication of an additional eight thousand records on the collections pages of our website. Another twenty thousand records are set to be released imminently. This work follows parameters established by the American Alliance of Museums for making object information accessible on museum websites and respects the spirit of the Association of Art Museum Directors' efforts since 2008 to make provenance for archaeological and ancient objects freely available to students, teachers, visitors, source countries, and officials, as well as possible claimants.

In this initial phase, the Museum's focus has been on publishing existing provenance information drawn from internal databases and documents. For instance, a visitor to the Museum's website can now easily discover that *Water Lilies and Japanese Bridge* (1899), by Claude Monet, was sold to a gallery in Paris shortly after it was made. The now-iconic painting eventually passed by way of sale to Henry Osborne Havemeyer, a New Yorker, in 1901. It changed hands three more times before it was gifted to Princeton by Earl D. Osborn in 1972. Similarly, a website visitor might find a first-century Roman portrait of a woman that was excavated at Chiavenna in northern Italy in 1879 and entered the art market in Rome in 1927. By 1946, the bronze head was in the private collection of the art dealer Fahim Kouchakji, and in 1969 it sold at auction at Sotheby's in London. In 1978 it was again auctioned at Sotheby's, where it was purchased by the poet and art dealer Stanley Moss, from whom the Museum purchased it in 1980.

Later phases of the provenance initiative will involve intensive new research to trace and document chains of ownership, including work to be carried out by the Museum's curators and by a full-time provenance researcher in a newly created position. By the time the new building opens in 2025, we aim to have at least partial provenance online for every Museum object that will be on view in the new galleries—along with the request for any additional information that website users and scholars may be able to provide.

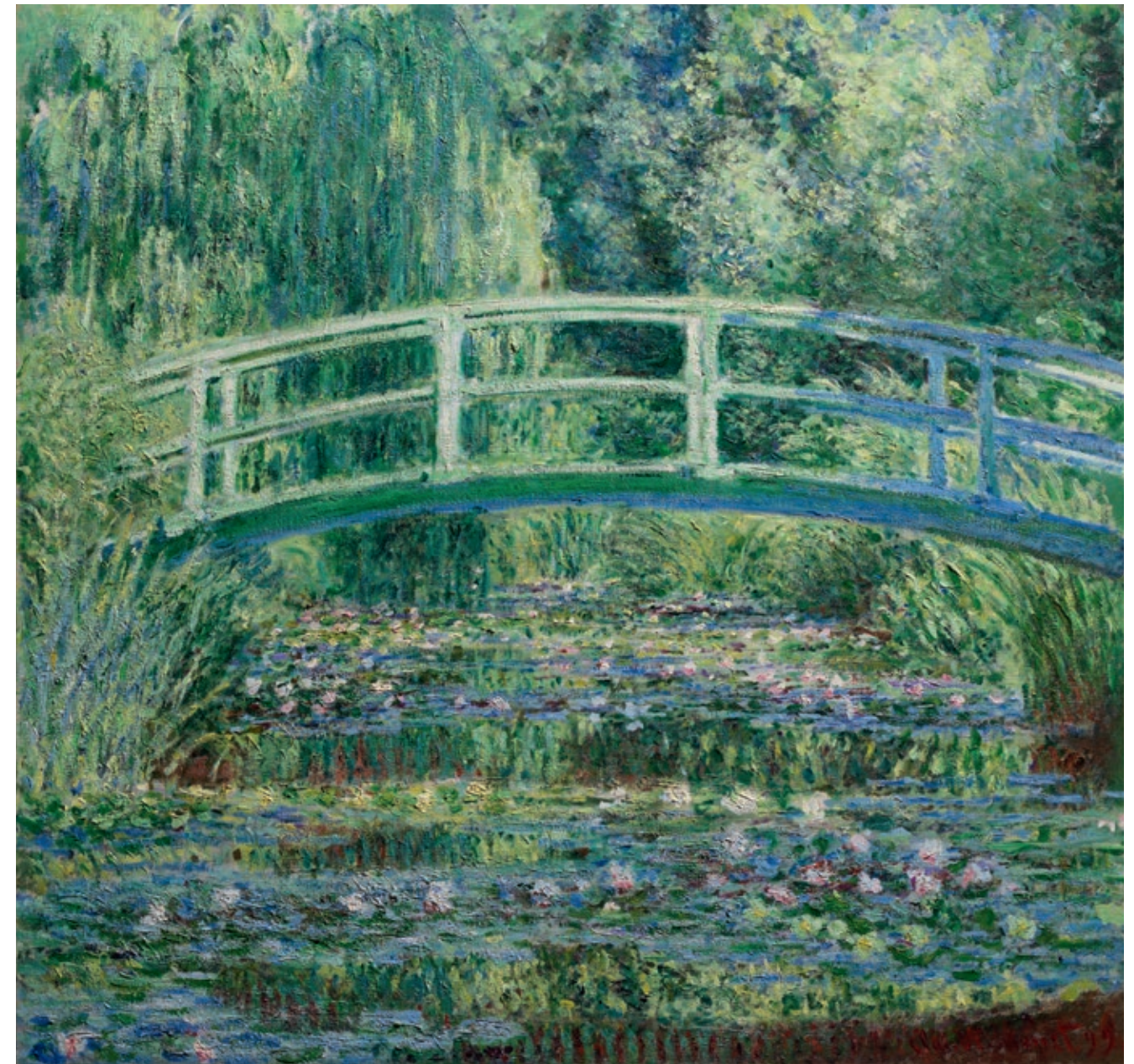


FIG. 31



FIG. 32

This work builds on efforts carried out at Princeton over the past thirty years in key areas of provenance, including research into the history of objects that may have changed hands during the Nazi era in Europe (1933–45) or works that are subject to the Native American Graves Protection and Repatriation Act (NAGPRA). This work, and work in other areas of cultural sensitivity, continues. Such detailed, and often collaborative, research is the work not of weeks or months but of years and is vital to fulfilling our teaching and research mission, as well as to our commitment to serving and holding the public trust.

Acquisitions in Focus

Martin Johnson Heade

1819–1904; born Lumberville, PA; died St. Augustine, FL

Newburyport Marsh (Marsh Haystacks), ca. 1871–75

Oil on canvas, 30.5 × 61 cm

Museum purchase, Fowler McCormick, Class of 1921, Fund and Kathleen

Compton Sherrerd Fund for Acquisitions in American Art

During the third quarter of the nineteenth century, a handful of unaffiliated artists working mainly in the northeastern United States produced some of the most quietly captivating landscapes in American art. Later cohered by the neologism *luminists*, these artists were, as the term suggests, especially concerned with the effects of light and shared a predilection for muted, sparsely and asymmetrically composed canvases with barely perceptible brushwork.

First articulated by the curator John Baur in 1954, luminism was explained theoretically as the embodiment of transcendental philosophy—particularly that of Ralph Waldo Emerson (1803–1882)—and its imperative to integrate spirit and matter. Luminist artists approached this communion by instilling a precise and meditative focus in the hushed, lucent, typically horizontal paintings they created.

Martin Johnson Heade's *Newburyport Marsh (Marsh Haystacks)* (ca. 1871–75), depicting the Massachusetts shore north of Boston, is a prime example of the luminist aesthetic. Heade is credited with discovering the salt marsh as subject, and this work belongs to a series of haystack scenes that portray the artist's favorite marshes in the adjoining towns of Newbury and Newburyport, between Gloucester and the Merrimack River estuary. The paintings capture the slower, more muted cadences of nature, rhythms characterized by interconnection, flux, and flow. Here, the exaggerated horizontality, low horizon line, meandering river leading into the composition, and haystacks dotting the horizon like chess pieces on a board are hallmarks of the artist's most arresting marsh pictures.

In *Newburyport Marsh*, a small patch of blue breaks through clouds, creating dramatic splashes of light across the shadowy landscape. While such a detail would suggest careful observation of a precise location and time, most of the artist's marsh paintings are not site-specific. Heade believed the marsh held universal meaning and was primarily interested in conveying the essence



FIG. 33

and overarching characteristics of marsh life, thereby suggesting enduring qualities of nature more broadly, despite the encroachments of settlement and modernity.

The composition's central stream was likely inspired by Pine Island Creek, one of several waterways in the area's marshland. In gaining the slightly elevated perspective useful to survey the surrounding flatland, Heade might have taken advantage of Pine Island, a small promontory still evident today.

Whatever the derivation of a given composition, the marshes' mundane appearance led paradoxically to Heade's best work, and within his many depictions of them, it is the muted, pregnant atmosphere of paintings such as *Newburyport Marsh* that most effectively distills the evocative appeal of this remarkable extended series.

Charlotte Bonaparte
1802–1839; born Paris, France; died Sarzana, Italy; active Brussels, Belgium;
New Jersey; and Rome, Italy
Self-Portrait, ca. 1824–26
Oil on canvas, 88.5 × 73 cm
Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund

In December 1821, the *Ruth and Mary* sailed up the Delaware River and docked in Philadelphia. Among its passengers was Charlotte Bonaparte (1802–1839), the second daughter of Joseph Bonaparte (1768–1844) and niece of Napoleon Bonaparte (1769–1821). Her arrival on American soil caused a sensation; eyewitness accounts describe throngs of Philadelphians clamoring for a glimpse of a European princess.

Charlotte had traveled from Brussels to join her father in exile at Point Breeze, his estate in Bordentown, New Jersey. Once king of Naples (r. 1806–8) and Spain (r. 1808–13), Joseph fled to the United States in 1815 after Napoleon's abdication. He brought with him a collection of European art unprecedented in America at the time—with works from the Spanish royal collections, eighteenth-century French paintings, and Bonaparte dynastic art.

While Joseph was establishing himself in the mid-Atlantic region, Charlotte had gone to Brussels, where she studied drawing and painting with Jacques-Louis David (1748–1825). Charlotte remained active as an artist throughout her three-year sojourn in New Jersey. She exhibited landscape drawings and paintings at the Pennsylvania Academy of the Fine Arts, often alongside works by David, and made watercolor portraits of her friends, who were primarily other French émigrés.

In 1824, Charlotte left New Jersey for Europe to marry her cousin Napoleon-Louis. Around this time, she painted this self-portrait. She wears a simple green dress and holds a pen as she balances a capriccio (an architectural fantasy) and a portfolio of drawings on her lap. The painting is a fascinating stylistic hybrid that reflects the artist's studies with David as well as her awareness of early American portraiture. The capriccio she holds is likely related to her drawings from this time of Roman ruins, many of which are now held in the Museo Napoleonico in Rome. One of the architectural elements in the drawing may even have a family connection: the vase recalls the shape and iconography of the Borghese Krater, which was acquired in 1566 by the Borghese family and later purchased in 1808 by Napoleon Bonaparte for the Louvre.

The Museum's painting is one of two known self-portraits by the artist, whose life was cut short by complications from childbirth. Its addition to the collections creates pathways for the interdisciplinary exploration of the nineteenth-century Atlantic world and meaningfully expands the representation of women artists in the European paintings collection. Foregrounding the act of art making, it finds welcome context in the Museum's self-portraits of eighteenth- and nineteenth-century male artists, and in its rich holdings of paintings highlighting David's legacy as a teacher.



FIG. 34



FIGS. 35, 36

Kamal, son of Khem
Mughal, Reign of Akbar (1556–1605)
India
Arjuna Sets Kama's Arrow Alight, folio from the *Razmnama* (Book of War),
1598–99
Opaque watercolor and color on paper; 21.8 × 12.2 cm (painting),
30.5 × 17.5 cm (sheet)
Museum purchase, Fowler McCormick, Class of 1921, Fund

The *Razmnama* (Book of War) is the Persian translation of the Sanskrit epic poem *Mahabharata*, which was commissioned by the third and arguably greatest Mughal emperor, Akbar (r. 1556–1605). The imperial presentation copy was made in 1586 and is now in the Jaipur royal collection. Historical texts state that shortly thereafter copies of the work were ordered to be made for the emirs (the highest-ranking officials and nobles).

This painting recently acquired by the Museum (fig. 35) dates from the earliest (1598–99) and most important of these other illustrated versions of the *Razmnama*, which would originally have had more than 160 painted pages. The painting depicts an episode set during the epic battle between Arjuna and Karna (also known as Kama), the two main protagonists of the *Razmnama*. Both heroes use powerful weapons given to them by the gods: the *Agnaya* weapon deployed by Arjuna consumes whatever it strikes in fire—in this case, Karna's volley of supercharged arrows. In the middle of the composition, two double-horse-drawn chariots race toward each other, carrying standing archers who gaze up at their intersecting, flaming arrows suspended in midair. Along the bottom of the composition, more warriors on foot and horseback watch the aerial battle.

The scene is set in a polychrome landscape of rolling hills and vertiginous mountains in pale shades of green, yellow, and lavender. As with many early Mughal paintings, which were often crafted by artists trained in Persian miniature painting, the mountains in this work are rendered in a Persian style both in form and in their lively color palette; but the landscape also features more naturalistic foliage, a hallmark of native Indian imagery.

One of the great challenges confronting scholars in the field of Indian manuscript art is the long-held practice where collectors and dealers unbind a single volume and disperse individual folio leaves, causing many of the painted pages to become disassociated from their original manuscript context. However, in 1969, the collector John Lionberger Davis gave the Museum a sensational page from the very same 1598–99 *Razmnama* as this leaf: *Arjuna Beheading Karna with an Anjalike Weapon* (fig. 36). Remarkably, this recently acquired page is sequentially adjacent to the Lionberger Davis page. To have two adjacent pages from a single, known manuscript is of enormous significance for the Museum. Together the two leaves demonstrate how a workshop of artists collaborated to illustrate a text; from these pages, a semblance of the original manuscript book may be recreated.



FIG. 37

Liu Xiaodong 刘小东

Born 1963, Jinzhou, China; active Beijing, China

Brawler, 2022

Oil on canvas, 188.3 × 215.9 × 4.8 cm

Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art, in celebration of the Tang Center's 20th Anniversary

Liu Xiaodong is one of the most prominent social realist artists practicing today. His monumental canvases are the result of direct observation of places of social change and human displacement. *Brawler* is a work from Liu's *Shaanbei* (referring to the northern part of Shaanxi Province in northern China) series, one of the artist's most ambitious and personally significant projects to date. As a student at the Central Academy of Fine Arts in Beijing in the 1980s, Liu would take regular trips to various locations within the expansive Shaanbei region, keeping diaries and sketches of the mountainous area surrounding the city of Yan'an and the rural lands far outside the city. As the final stop in the Long March (1934–35)—Mao Zedong's retreat during the Chinese Civil War—and the effective birthplace of the People's Republic of China, Yan'an and Shaanbei province remain sites with considerable historical and political significance. Liu's return to the region in 2018 signaled a return to the foundations of his painting practice and allowed him to examine a changing civic landscape. The *Shaanbei* series explores the region from both a geopolitical and an art historical point of view, while marking the artist's continuation of his vocation as a portrayer of modern life.

In the *Shaanbei* series, Liu's subjects are youths raised by their grandparents. They have been left on their own after working-age family members migrated to nearby cities to pursue economic gain. The young people spend their time online or finding work in precarious situations. *Brawler* was painted in this context, based on an initial trip that Liu took in autumn 2018. In the painting the artist assembles his subjects—six minors between twelve and sixteen years old—in front of two distinct backgrounds: rural and modern Shaanbei. The youths appear aimless, passing the time in the hillside, wearing what might be counterfeit branded leisure wear. Liu toys with the tradition of plein air painting, offering a fictitious yet realistic situation while conscientiously depicting the landscape in front of him. The painting offers a surreal intensity of color and character, and an all-too-familiar collision of nature and civilization.



FIG. 38

Ozioma Onuzulike

Born 1972, Achi, Nigeria; active Nsukka, Nigeria

Agbada ("1,500 Brand"), 2022

Natural palm kernel shells, high-fired earthenware and stoneware clays, iron oxide, ash glazes, recycled glass, and copper wire, 320 × 333 × 12 cm

Museum purchase, Fowler McCormick, Class of 1921, Fund

To create *Agbada* ("1,500 Brand"), Onuzulike used copper wire to weave thousands of glazed ceramic beads and dried palm kernels into a mesmerizing wall hanging. Some of the ceramic beads have been fired with an ash glaze and iron oxide, while others were inlaid with recycled glass before firing to achieve a geodelike appearance. The ceramic beads were formed in palm kernel molds and thus refer to the oil palm, a tree indigenous to West Africa, and to the legacy of colonial-era resource extraction in Nigeria. The work also incorporates beads made from found dried palm kernels, offering a material relationship to historical African arts, which often employed and transformed natural materials. Oil palm kernels can be processed to produce palm oil, an important global commodity that became controlled in the region by Great Britain through colonialism in the nineteenth century. The combination of found palm kernels and glazed ceramic beads brings variation to the color and patterning of the work and enables a direct connection to the colonial trade in palm oil and its ramifications on the environment in Nigeria today.

The work's title refers to an *agbádá*, a voluminous robe historically worn by elite Yorùbá men. In recent decades, large, flowing agbádá have often been worn by politicians. Agbádá are sometimes known colloquially as "1,500 Brand," named for the era during Nigeria's oil boom in the 1970s when Nigeria's currency, the naira, had a strong value and when a public donation of 1,500 naira would have been impressive. During public outings, politicians dressed in agbádá would often, according to the artist, flamboyantly adjust their robes while making such a donation. Today, when someone dons an agbádá, they are said to be putting on the "one thousand five hundred." In this work, Onuzulike deftly explores the connection between the colonial history of extraction in Nigeria and contemporary political corruption. The dimensionality of this work gives it an embodied form, emphasizing its reference to a style of dress.

Onuzulike is a professor of ceramics and of art and design history and director of the Institute of African Studies at the University of Nigeria, Nsukka, where he received in 1996 the first degree in ceramics awarded by the institution. At Nsukka, his practice was influenced by the legacy of the professors and artists Uche Okeke (1933–2016) and El Anatsui (born 1944) and their engagement with indigenous aesthetic traditions in their work. Onuzulike is deeply invested in exploring the aesthetic, symbolic, and metaphorical nature of clay. His labor-intensive process takes the manipulation of clay, through pounding, crushing, hammering, wedging, grinding, and cutting, as a metaphor for the violence associated with resource exploration, exploitation, and control in colonial and postcolonial Africa.



FIG. 39

Advancing Scholarship in the Humanities

Object Lessons in American Art

Published in February 2023 to accompany the traveling exhibition *Object Lessons in American Art: Selections from the Princeton University Art Museum*, this catalogue explores a diverse gathering of Euro-American, Native American, and African American art from a range of contemporary perspectives, illustrating how innovative analysis of historical art can inform, enhance, and afford new relevance to artifacts of the American past. The book is grounded in the understanding that the meanings of objects change over time, in different contexts, and as a consequence of the ways in which they are considered. Inspired by the concept of the object lesson—the study of a material thing or group of things in juxtaposition to convey embodied and underlying ideas—*Object Lessons in American Art* examines a broad range of historical art from Princeton University’s venerable collections as well as contemporary works that imaginatively appropriate and reframe their subjects and style, situating them within current social, cultural, and artistic debates on race, gender, the environment, and more.

The volume features three primary essays, written by Kirsten Pai Buick, professor of art history and chair of Africana Studies at the University of New Mexico; Ellery Foutch, associate professor in American Studies at Middlebury College; and Karl Kusserow, John Wilmerding Curator of American Art at the Princeton University Art Museum. Additional contributions are by Horace D. Ballard, Theodore E. Stebbins Associate Curator of American Art at the Harvard Art Museums; Rebecca Zorach, Mary Jane Crowe Professor in Art and Art History at Northwestern University; and Jeffrey Richmond-Moll, curator of American art at the Georgia Museum of Art. This publication was made possible by the leadership support of Annette Merle-Smith; and by additional support from the Terra Foundation for American Art and the Barr Ferree Foundation Fund for Publications, Department of Art and Archaeology, Princeton University.

Softcover, 200 pages

Designed by Ryan Polich, Marquand Books, Seattle, WA

Printed by Meridian Printing, East Greenwich, RI

The Record of the Princeton University Art Museum

Volume 79–80 of the *Record* was published in March 2023. Edited by Zoe S. Kwok, the Nancy and Peter Lee Associate Curator of Asian Art, this volume features five essays that explore the Museum's renowned collection of Chinese painting and calligraphy. An essay by Alfreda Murck, Graduate School Class of 1995 and an art historian and independent scholar, is the first published investigation of DuBois Schanck Morris, Class of 1893, whose gift of more than five hundred objects formed the early backbone of the Museum's collection of Chinese art. One of Morris's gifts, a hanging scroll depicting quails, sparrows, and millet, is the focus of an essay by Richard Barnhart, the John M. Schiff Professor Emeritus, History of Art at Yale University, who draws out the complex history of this visual trope over centuries and across Asia. Kwok's essay treats yet another Morris gift, *Dragons in Clouds and Mist*, a long handscroll that she connects to others across the globe, touching on issues of replication and the circulation of imagery and motifs. An essay by Kwun Nam (Phil) Chan, associate curator of painting and calligraphy at the Chinese University of Hong Kong Art Museum, meticulously charts the history of Mi Fu's celebrated *Three Letters* by identifying the owners of the numerous seals impressed on them. Finally, an essay by Cary Y. Liu, who retired in 2023 as the Nancy and Peter Lee Curator of Asian Art, narrates the history of the Nanjing Bridge as a site of changing political meanings and a source of inspiration for Chinese artists. This volume features a foldout illustration of several handscrolls as well as acquisitions lists for 2019 and 2020.

Softcover, 176 pages

Designed by Susan Marsh

Printed by Brilliant, Exton, PA



FIG. 40

Artists in Motion: Modern Masterpieces from the Pearlman Foundation

The Museum’s first catalogue to be delivered primarily digitally, *Artists in Motion: Modern Masterpieces from the Pearlman Collection* explores the work of celebrated late nineteenth- and early twentieth-century European artists such as Paul Cézanne, Amedeo Modigliani, Chaïm Soutine, Vincent van Gogh, and others within the context of their personal experiences of transience. Daniel Edelman, president of the Pearlman Foundation and grandson of Henry and Rose Pearlman, wrote the catalogue’s introduction, which provides fresh insights into how resonances between these artists’ lives and Henry Pearlman’s own life and travels may have influenced his collecting. Original works by three poets and an interview with the artist Zhang Hongtu offer contemporary perspectives on the connections between migration and creativity. The independent curator Allison Unruh contributed essays on individual artists’ works and biographies in relation to the theme. To support the Foundation and the Museum’s commitment to accessibility, the catalogue is available for download on the Museum’s website, free of charge, in both English and Spanish.

The publication accompanies a touring exhibition, organized by the Princeton University Art Museum in collaboration with the Henry and Rose Pearlman Foundation and supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition traveled to The Museum of Fine Arts, Houston (May 21–September 17, 2023) and is now on view at the Norton Museum of Art in West Palm Beach, Florida (October 14, 2023–February 18, 2024).

Digital publication, 194 pages
Designed by Rita Jules, Miko McGinty Inc.
Spanish edition translated by Eriksen Translations

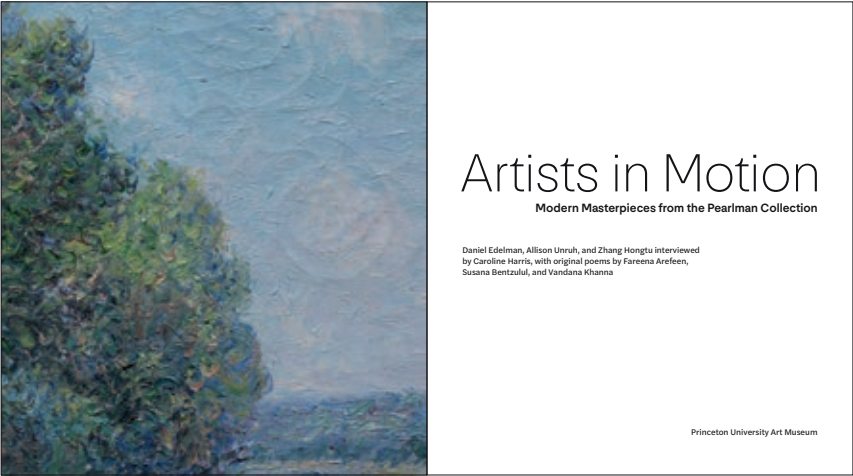


FIG. 41



FIG. 1
Chaïm Soutine (1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France)
View of Céret, ca. 1921–22

Oil on canvas, 74 x 85.7 cm. The Henry and Rose Pearlman Foundation,
on loan to the Princeton University Art Museum

Introduction

DANIEL EDELMAN

The story of a work of art often lies not only on but also beneath and beyond its surface.

On a cold and somewhat windy Thursday in January 1945, with temperatures between the teens and twenties, New York City was still clearing streets after a series of snowstorms that had turned sidewalks icy and slick. While diapers, heating oil, sugar, and toilet paper were still being rationed or in short supply, and American war casualties numbered nearly two thousand each day, it was clear from the next morning’s *New York Times* that the war effort, on both fronts, was turning a corner toward victory.¹ Washington was gearing up for FDR’s fourth inauguration, and Hollywood celebrities were headed east to attend. Slugger Dixie Walker of the Brooklyn Dodgers flew thirty-five thousand miles and over the “hump” visiting soldiers stationed in China. Major League Baseball said that if it would help the war effort, they would shut down the game.

On that day and in that context, Henry Pearlman (fig. 2), an avid follower of baseball, politics and news, attended an art auction at Parke-Bernet in Manhattan, purchasing a work that he had discovered just days earlier while walking past the gallery’s windows, likely



Fig. 2. Henry Pearlman,
1930s or early 1940s



FIG. 35
Vincent van Gogh (1853–1890; born Zundert, Netherlands; died Auvers-sur-Oise, France)
Tarascon Stagecoach, 1888

Oil on canvas, 71.4 x 92.9 cm. The Henry and Rose Pearlman Foundation,
on loan to the Princeton University Art Museum

Vincent van Gogh’s
Crossroads in Arles

ALLISON UNRUH

Two untethered stagecoaches meet in a sun-filled courtyard, evoking themes of travel, encounters, and farewells. Cheerful yet somewhat dilapidated, their compartments and wheels are picked out in graphic slashes of thick, impastoed paint in contrasting shades of green, red, orange, blue, and yellow that imbue the vehicles with individualized character. “Service de Tarascon” is emblazoned on the carriage that dominates the composition, inscribing a particular locale at the center of this painting. This vibrant work, Vincent van Gogh’s *Tarascon Stagecoach* (1888; fig. 35), is perhaps the best-known painting in the Pearlman Collection. One of some two hundred paintings that Van Gogh created during his much-chronicled stay in the Provençal town of Arles from 1888 to 1889, *Tarascon Stagecoach* reflects the artist’s experience of the vivid colors and atmosphere in southern France, combined with his enthusiastic reading of Alphonse Daudet’s 1872 satirical novel *Tartarin de Tarascon*. As is characteristic of Van Gogh’s canvases, the intense and animated quality of his painting elevates the humble into something loaded with symbolism and affect. Such works by Van Gogh foreground inner realms as much as external ones, emphasizing the unseen and ineffable while meditating on tangible manifestations of the rapidly transforming and increasingly industrialized landscape of France in the late nineteenth century. In this depiction of old-fashioned and pointedly idle carriages, Van Gogh invites us to think about real places as much as imagined ones, the present and the past, and the journeys we might take over time between the two.

FIGS. 42, 43



III ENGAGING COMMUNITIES

The Future of the Arts and Humanities

Given the breadth and depth of its ambitions for engaging varied audiences, particularly younger communities, in the future of the arts and humanities, the Museum is fortunate to be working in close alignment with the University's own longstanding commitment to service, encapsulated in its informal motto, "in the nation's service and the service of humanity." This common imperative, including an emphasis on creating lasting connections with groups in our region and beyond, has led to collaborations with Nassau Hall and departmental partners resulting in programs that are delivering tangible benefits to constituencies spanning high school, undergraduate, graduate, and young professional cohorts.

In this context, in June 2023, the Museum relaunched in-person its collaboration with the Alliance of Historically Black Colleges and Universities (HBCU) Museums and Galleries in the form of the Practice, Leadership, Artistry, Curation, and Equity (PLACE) Program. For the first time, in the summer of 2023, PLACE was offered in conjunction with the Princeton University Library's ARCH (Archives, Research, and Collaborative History) program, which is aimed at introducing participants to archival work through hands-on, experiential learning with library collection items and providing access to professionals in the field. This collaboration allowed the University to offer students a richer two-week experience on campus. As one participant in the program observed, "I have so many new ideas for how I can integrate art, museums, and history into my career. I also have so much information to take home and pass on to my peers and my network."

The PLACE program began as a partnership between the Museum and the Alliance of HBCU Museums and Galleries and was developed to help increase diversity in leadership in the arts and humanities. PLACE introduces participants to the inner workings of a complex university art museum and exposes them to a variety of museum careers and opportunities, while honing practical skills in formal art analysis and academic research. This year's PLACE Program focused on the issues of equity and inclusion raised by museum architecture



OPPOSITE: FIGS. 44, 45

and gallery planning. ARCH and PLACE would not be possible without the financial and programming support provided by Princeton's Office of the Provost.

Thanks also to support from the Office of the Provost, in summer 2023 the Museum launched a new program of post-baccalaureate fellowships designed to offer early-career opportunities to recent college graduates interested in pursuing careers in museums or the arts and humanities. Coupled with the Museum's long-standing paid internships for undergraduate and graduate students, these fellowships are designed to support the Museum's commitment to training the next generation of museum professionals.

One of the first positions to be established, the community engagement fellow, was created in spring 2023. Reporting to the manager of engagement in the Education Department, the fellow works with a team of Museum staff and local communities to build and strengthen relationships with people and organizations to develop mutually beneficial programming in both Museum and community spaces. Three more fellowship positions will be launched this year across the Museum's departments, with the goal of introducing cohorts of recent college graduates to the wide range of careers available in the field in an ongoing series of two-year fellowships.

Finally, the Museum has long been keen to develop more high school programs to encourage students at a crucial moment in their education to consider further study and careers in the arts and humanities—even before entering higher education programs. Thus, this summer, we joined other University departments in participating in the municipality of Princeton's Summer Youth Employment Program (SYEP). SYEP is an eight-week employment program for young people, aged fourteen to eighteen years old, living in or attending school in Princeton. The program offers entry-level work experience, job-readiness training, and career-development workshops, and employs about forty students who are placed at some sixteen work sites. Funding for the program comes from the municipality and donations from Princeton Community Housing and Princeton Housing Authority. The Museum hosted a SYEP intern who worked as a gallery attendant alongside other members of the visitor engagement team at Art@Bainbridge and Art on Hulfish, the Museum's two downtown Princeton gallery spaces. The student honed their knowledge of contemporary art while gaining valuable experience in visitor services, professional presentation, and collaborative communication as they learned to orient visitors to special exhibitions, welcome groups, and foster conversation at both venues.

Sustaining Object-Based Teaching

Since the closing of the former Museum building in March 2020, first for COVID-19 and then for construction, Museum staff have consistently demonstrated extraordinary resolve and creativity in supporting teaching with objects from the collections. Emerging from the most challenging confines of teaching during lockdown, while continuing to contend with the physical limitations inherent in the construction of a new building, our teams of curators, registrars, object preparators, and other staff members overcame barriers to ensure that students who might never have visited the Museum in its former building could enjoy the benefits of collections-based instruction and inquiry.

In his annual State of the University letter in January 2023, University President Christopher L. Eisgruber reaffirmed the University's commitment to residential learning, noting, "the power of the residential, in-person model seems even more compelling in the wake of the pandemic, which required Princeton and other universities to use online teaching in unprecedented ways. When colleges initially moved their courses online in March 2020, some people predicted that this forced experiment with remote learning would demonstrate the inefficiency of residential teaching models. It instead highlighted how difficult it is to teach online effectively, especially at undergraduate and pre-collegiate levels."

The challenges of online teaching were felt even more strongly by those whose pedagogy is grounded in object-based teaching, reminding us once again that reproductions—even with the extraordinary advances in image technology that allow for close focus on objects—are no substitute for the opportunity to explore the texture, color, and materiality of a work in person. The full return to in-person teaching, which began in fall 2021 and continues to date, thus afforded a welcome reprise and a challenge given continuing spatial constraints. As mentioned in the preceding Director's Note, the Museum doubled the number of distinct course visits that it welcomed between the fall 2021 and spring 2023 semesters, thanks to increased hours at its off-site classroom, with the Department of Art and Archaeology alone bringing 1,078 students for 116 visits to the Museum's sites during the 2022–23 academic year. Museum staff also offered a strong roster of courses this year, focused on regular use of objects from the collections. In the fall 2022 semester, Caroline Harris, the Diane W. and James E. Burke Associate Director for Education, and Veronica White, curator of teaching and learning, offered their popular freshman seminar "Behind the Scenes: Inside the Princeton University Art Museum." Ronni Baer, the Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, presented a new course, "Making Exhibitions: 17th-Century Flemish Paintings at



FIG. 46

Princeton,” which encouraged students to develop focused exhibitions that might be mounted in the new Museum. Katherine A. Bussard, the Peter C. Bunnell Curator of Photography, also taught a new course, “Photography of Violence and the Violence of Photography,” which explored the relationship between photography and various forms of violence.

In the spring 2023 semester, Bryan R. Just, the Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas, again taught a survey of Olmec art and related material culture spanning roughly from 2000 BCE to 500 BCE, including architecture and monumental sculpture, ceramic vessels and figurines, and exquisite small-scale sculpture in jade and other precious materials. As with most of the Museum seminars, participants focused on original works of art, including works in the Museum’s holdings and in regional collections. As mentioned in his note, James Steward, the Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director, offered a substantially reshaped version of his upper-level course, “The Modern Museum: Between Preservation and Action,” in which participants studied the museum’s origin in the cabinet of curiosities and princely collecting and its later development during the European Enlightenment as a way of ordering knowledge, often advancing nationalistic purposes. The students then considered how museums still draw on these traditions while facing essential challenges: How must they respond to the digital age and to a world of increasingly porous borders? What must museums do to assure their continuing relevance and survival? Through a series of case studies, students grappled with the ways in which museums look to the past and posit new, more “activist” ways of being.

The Museum also provided a Mellon Fund for Faculty Innovation grant to Susana Draper, associate professor of Comparative Literature, for the creation of the course “Contemporary Latin America in Literature and Visual Arts.” The Mellon Fund grants encourage innovative curricular initiatives that use the Museum’s collections in significant ways. Placing emphasis on the changing relationships between aesthetics and politics, students in Professor Draper’s course analyzed literary and visual styles in Latin America and the Caribbean that emerged with new forms of imagining the relationship between culture and politics. The course engaged deeply with works from the Museum.



IV RESPONSIBLE STEWARDSHIP

Supporting the Museum's ambitious and varied work has always required careful stewardship of our existing assets and philanthropy from numerous sources to balance an annual budget of over \$20 million. The past year, and its position in the chronological "middle" of construction, required creative approaches to engage with supporters who were two years (or more) from their last visit to the old building and two years from the opening of the new Museum. Museum staff boldly embraced this challenge, maintaining existing relationships and extending beyond a traditional range of development activities to imagine and successfully launch novel means for new communities to join with us.

Central to the efforts to engage new audiences was the launch of the first Museum for All Ball, an event meant to reach wide audiences in ways that would be complementary to that of the annual black-tie Museum Gala. Although desired by Museum staff for years, this type of event, one centered on inclusivity, had never been attempted before because of the challenges in launching a completely new public engagement event, including securing the underwriting. A core group of staff, determined to embrace the opportunity to expand the Museum's constituencies even in a year without a building, began planning in spring 2022 with a committee of diverse University leaders, regional alumni, and local community members who rapidly navigated the challenges of promoting and executing the new event.

The Ball debuted in October with more than four hundred guests representing a broad cross section of communities that now serve as a critical foundation for building momentum for engagement and support ahead of the new building. Held in a magically transformed Frick Chemistry Atrium, the evening delivered a celebration of our community's shared humanity, facilitated by the arts and an immersive entertainment experience unlike any other Museum event. Just as importantly, the journey leading to this success provided staff with a template from which to take ambitious Museum visions and bring them to reality through innovative thinking and creative risk-taking—all within a remarkable five-month period.

Building on the principle that philanthropy and engagement are often intertwined, the Museum offered other new opportunities for patrons to interact with the Museum, its leadership, and one another. Designed to strengthen existing relationships and forge new ones, these events included interpreted walking tours of the construction site; small dinners featuring visiting artists and guest lecturers; the relaunch of the Museum's popular travel program, now focused on international travel; and member previews and community open

OPPOSITE: FIG. 47

houses for all the exhibitions hosted at the Museum's two downtown galleries.

The Museum also grew its traditional avenues of support by hosting a record-setting Gala that generated nearly a half-million dollars in support of the Museum's engagement and educational programming, keeping such programs free of charge. Welcoming 250 guests from across the country, the University, and local communities, the Gala continues as the Museum's signature fundraising event, driven by sponsorships from our most generous donors and corporate partners. Between the sponsorship-driven Gala, the participation-driven Ball, and our special member and community events, the Museum's development strategy is to ensure there is an opportunity for everyone to engage with and support the Museum. The Museum remains deeply grateful to all its donors, who are individually named on pages 73 to 79.

While generous seven- and eight-figure gifts in support of our capital project helped us complete fundraising in fall 2021 for the "bricks and mortar" of our new building, current programmatic efforts and the increased operational needs of the new Museum building mean that we must continue to seek new funding sources. To make sure that the Museum is able to maintain the level of exhibitions and programming to which our audiences are accustomed, we have set—and have already made progress toward—an ambitious goal of raising the funds that will support the increased operational needs of a dramatically larger Museum building as well as the buildout of the new galleries and myriad accompanying expenses, such as object conservation, mount-making, and casework fabrication. Opportunities for donor recognition remain in the new building and in operational areas, including in the support of exhibitions, publications, and educational programming, as well as expendable and endowment support for art conservation and the endowment of key Museum positions. Endowments guarantee that funding for these core museum functions endures despite market impacts. The creation of the Museum's first Director's Discretionary Fund—with a target of \$1 million—is a key element of these efforts and one to which we hope that every reader of this Report will contribute, equal to your individual capacities.



FIG. 48



FIG. 49

Financial Management and Staff Operations

Operating the new facility will require increasingly sophisticated financial management tools, as well as a larger staff. This year, the Museum laid the groundwork for expanded operations by beginning to streamline its fiscal administration processes and hiring and training exceptional employees to fill vacancies and assume new positions that will be critical to the success of the new Museum. Recognizing the importance of accurate reporting and analysis in the success of the building project, the Museum conducted a thorough review of its financial systems and procedures and implemented new measures to enhance the accuracy and completeness of its financial reporting. The Museum also put in place new data analytics, with the goal of making financial tracking and reporting more efficient. This effort has allowed for better management of budgets and resources and improved the accuracy of our financial forecasting.

In addition, the Museum has strongly emphasized ongoing education for budgetary stewardship. Budget managers and other staff members have participated in regular sessions to help them better understand the Museum's financial operations, from the thorough consideration and onboarding of diverse new suppliers to the timely submission of reimbursable expenses. This program has resulted in a more knowledgeable and engaged team that can make prudent and informed financial decisions.

The Museum is also preparing for the opening of its new facility by carefully onboarding new staff members. These individuals have been hired from a wide talent pool for their expertise in museum acquisitions, exhibitions, development, and related areas. Among the key new positions launched this year were a museum gifts officer and an assistant curator of African art, while important positions made vacant by retirement or resignation were successfully filled, including the roles of assistant curator of ancient Mediterranean art, manager of art information, assistant curator of prints and drawings, manager of campus art, and visual imaging specialist. These new members of the team will be instrumental in ensuring that the Museum's operations continue to run smoothly during these years of growth and expansion.

Overall, the Princeton University Art Museum is well positioned for continued success in the future. Its focus on streamlining processes, ongoing financial education, and comprehensive staff onboarding demonstrates a solid commitment to responsible financial and personnel management. As the Museum grows and evolves, these efforts will result in continued financial stability.

Income	FY23 Actuals	Expenses	FY23 Actuals
University Support	\$5,342,000	Collections and Exhibitions	\$11,533,000
Endowment Income	\$12,045,000	Education and Publications	\$2,218,000
Other Income	\$106,000	Development	\$1,170,000
Earned Income	\$1,110,000	Finance and Operations	\$3,413,000
Individual Contributions, including Events and Membership	\$1,731,000	Communication and Information	\$2,323,000
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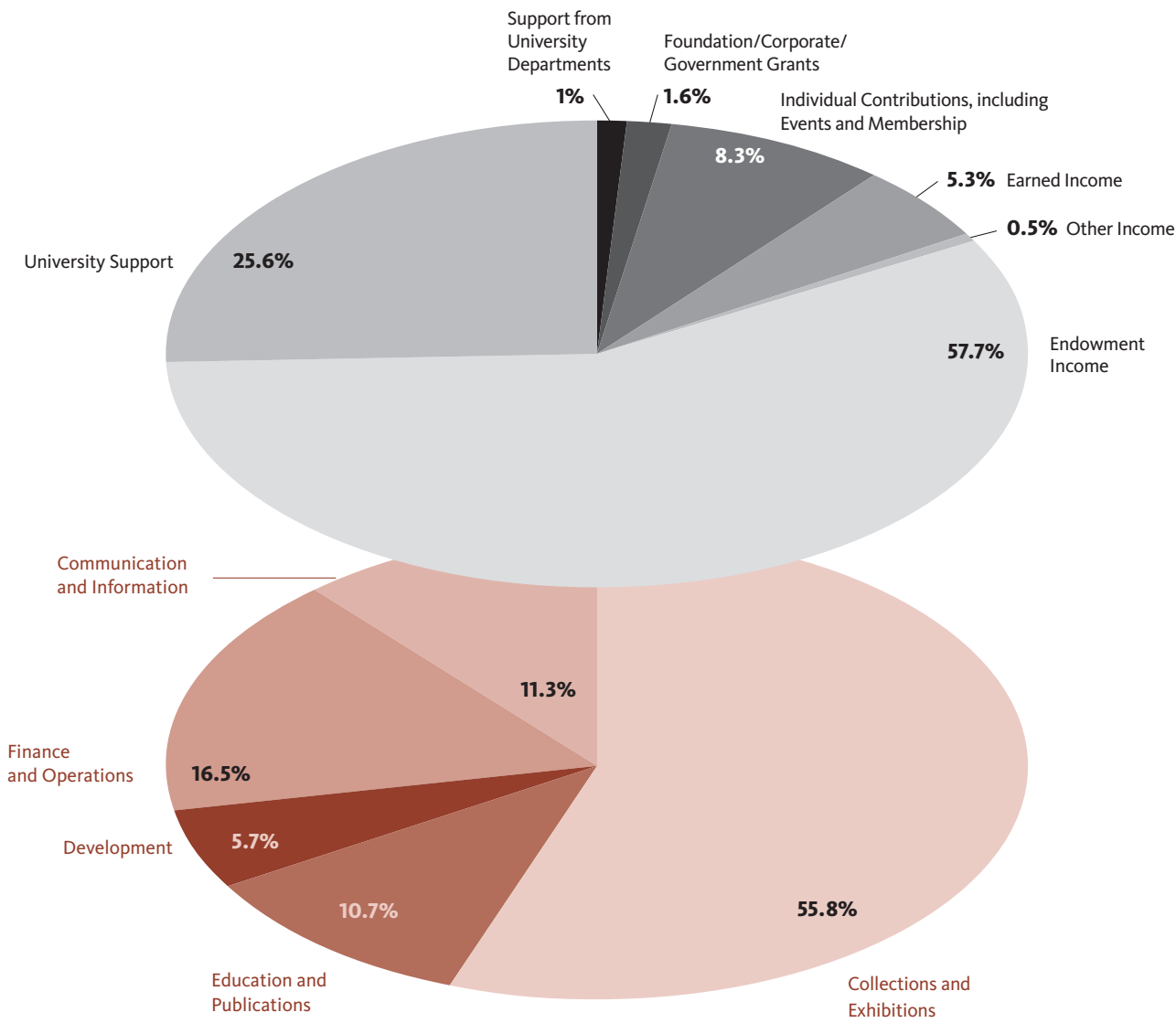




FIG. 50

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FIG. 51

5 THE YEAR IN REVIEW

Acquisitions

AFRICAN ART

Algeria, **Rimmonim (Torah finials)**, ca. 1900. Silver; h. 30.5 cm (each), diam. 7 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-1 a–b)

Algeria, **Menorah (Hanukkah lamp)**, ca. 1900. Brass, 32 × 22 × 6.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-7)

Artist unrecorded (Bamileke), Cameroon Grassfields, Cameroon, **Lefem (portrait of the chief or fon)**, ca. early 20th century. Wood, 90.2 × 19 × 17.8 cm. Gift of Noriko Ohta in memory of Austin Newton, Professor Emeritus, Molecular Biology (2023-76)

Artist unrecorded (Bamileke), Cameroon Grassfields, Cameroon, **Prestige tza (armlets)**, early 20th century. Ivory and raffia, 35.6 × 10.2 cm. Gift of Noriko Ohta in memory of Austin Newton, Professor Emeritus, Molecular Biology (2023-79)

Artist unrecorded (Buyu), Democratic Republic of the Congo, **Head**, ca. early 20th century. Wood and leather, h. 8.9 cm. Gift of Noriko Ohta in memory of Austin Newton, Professor Emeritus, Molecular Biology (2023-78)

Artist unrecorded (Dogon), Mali, **Figure**, ca. early 20th century. Wood and organic materials, 10.8 × 2.5 × 2.5 cm. Gift of Noriko Ohta in memory of Austin Newton, Professor Emeritus, Molecular Biology (2023-77)

Artists unrecorded, Ghana, **Talismanic wrapper**, ca. 1920–50. Industrial cotton and plant-based ink, 349.2 × 203.2 cm. Museum purchase, Mary Trumbull Adams Art Fund (2022-253)

Artist unrecorded (Hausa), Nigeria, **Luru blanket**, ca. 1930. Hand- and mill-spun cotton, indigo, and natural dyes, 231.1 × 132.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-37)

Artist unrecorded (Ngala), Democratic Republic of the Congo, **Skirt**, 20th century. Raffia palm fiber and natural dyes, 41.9 × 71.1 cm. Gift from the Holly and David Ross Collection (2022-200)

Artist unrecorded (Northern Edo), Somorika, Nigeria, **Woman's wrapper**, ca. 1950–60. Bast fiber, hand-spun cotton, and indigo dye, 210.8 × 144.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-38)

Artist unrecorded (Senufo or Senari), Côte d'Ivoire, **Prestige cloth**, ca. 1930–50. Cotton and dye, 147.3 × 221 cm. Museum purchase, Mary Trumbull Adams Art Fund and anonymous gift (2022-117)

Artist unrecorded (Tellem), Mali, **Figure with raised arms**, 11th–15th century. Wood, minerals, animal blood, and organic materials, 50.2 × 7 × 6.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-350)

Moise Ben Ichou (active Tlemcen, Algeria), **Menorah (Hanukkah lamp)**, 1895. Silver, 30 × 23.6 × 7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-13)

Fez-Meknes, Morocco, **Menorah (Hanukkah lamp)**, ca. 1875. Cast and chased brass, 32.5 × 21.5 × 7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-5)

Fez, Morocco, **Mezuzah cover**, ca. 1890. Pierced and engraved silver, 18 × 16 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-8)

Fez, Morocco, **Mezuzah cover**, ca. 1930. Pierced and engraved silver, 25 × 15.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-9)

Fez, Morocco, **Menorah (Hanukkah lamp)**, ca. 1930. Pierced, chased, and engraved silver with velvet, 33 × 22 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-10)

Iraq, **Kiddush cup**, ca. 1925. Silver; h. 13.2 cm, diam. 8.2 cm (cup), h. 2 cm, diam. 15 cm (saucer). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-18 a–c)

Kweku Kakanu (Fante, 1910–1982; born Ghana; active Saltpond, Ghana), **Frankaa (flag) from unidentified company**, 1940–50. Cotton and dye, 106.7 × 160 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-210)

Morocco, **Rimmonim (Torah finials)**, ca. 1775. Silver; h. 28.7 cm (each), diam. 9 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-3 a–b)

Morocco, **Rimmonim (Torah finials)**, 1851. Silver and gilt; h. 38 cm (each), diam. 11 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-4 a–b)

Rabat, Morocco, **Menorah (Hanukkah lamp)**, 1897. Cut, engraved, and soldered brass, 26.7 × 25.8 × 6.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-6)

Tunisia, **Rimmonim (Torah finials)**, ca. 1900. Silver; h. 46.5 cm (each), diam. 12 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-11 a–b)

AMERICAN ART

Fletcher & Gardiner (1809–1827; active Boston, MA, and Philadelphia, PA), **Goblet**, ca. 1820. Silver, h. 20 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2022-303)

Thomas Fletcher (1787–1866; born Alstead, NH; died Delanco, NJ; active Boston, MA, and Philadelphia, PA), **Pitcher**, ca. 1830. Silver, h. 18.9 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2022-302)

Thomas Fletcher (1787–1866; born Alstead, NH; died Delanco, NJ; active Boston, MA, and Philadelphia, PA), **Covered ewer**, ca. 1835. Silver, h. 38.7 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2022-304)

Martin Johnson Heade (1819–1904; born Lumberville, PA; died St. Augustine, FL), **Newburyport Marsh (Marsh Haystacks)**, ca. 1871–75. Oil on canvas, 30.5 × 61 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-24)

Elizabeth Neave Lincoln (1867–1957; born Cincinnati, OH; active Cincinnati), **Vase**, 1928. Manufactured by Rookwood Pottery (active 1880–1967, Cincinnati, OH, and Starkville, MS). Ceramic with polychrome glaze; h. 36.8 cm, diam. 26.7 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2022-268)

Maria Montoya Martinez (San Ildefonso Pueblo, 1887–1980; born and died San Ildefonso Pueblo, NM), Julian Martinez (San Ildefonso Pueblo, 1885–1943; born and died San Ildefonso Pueblo), **Jar**, early 20th century. Blackware ceramic; h. 15.9 cm, diam. 12.7 cm. Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2022-269)

Maria Montoya Martinez (San Ildefonso Pueblo, 1887–1980; born and died San Ildefonso Pueblo, NM), Julian Martinez (San Ildefonso Pueblo, 1885–1943; born and died San Ildefonso Pueblo), **Bowl**, early 20th century. Blackware ceramic; h. 7.6 cm, diam. 21.6 cm. Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2022-270)

Maria Montoya Martinez (San Ildefonso Pueblo, 1887–1980; born and died San Ildefonso Pueblo, NM), Santana Roybal Martinez (San Ildefonso Pueblo, 1909–2002; born and died San Ildefonso Pueblo), **Jar**, early 20th century. Blackware ceramic; h. 7.6 cm, diam. 10.2 cm. Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2022-271)

Maria Montoya Martinez (San Ildefonso Pueblo, 1887–1980; born and died San Ildefonso Pueblo, NM), **Candlesticks**, early 20th century. Blackware ceramic, h. 7.6 × diam. 10.2 cm. Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2022-272 a–b)

Attributed to Nampeyo of Hano (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi], AZ), **Jar**, ca. 1900. Ceramic with buff slip and red and black slip-paint; h. 16.5 cm, diam. 29.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-163)

Attributed to Nampeyo of Hano (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi], AZ), **Two-handed jar**, early 20th century. Ceramic with buff slip and red and black slip-paint; h. 17.8 cm, diam. 27.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-164)

Attributed to Nampeyo of Hano (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi], AZ), **Seed jar**, early 20th century. Ceramic with buff slip and red and black slip-paint; h. 6.8 cm, diam. 14.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-165)

Attributed to Nampeyo of Hano (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi], AZ), **Seed jar**, early 20th century. Ceramic with buff slip and black slip-paint; h. 5.7 cm, diam. 15.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-166)

Attributed to Nampeyo of Hano (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi], AZ), **Canteen**, early 20th century. Ceramic with buff, red, and black slip-paint, 18.5 × 15.5 × 15.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-167)

William Trost Richards (1833–1905; born Philadelphia, PA; died Newport, RI), **Sailboat off the New Jersey Coast**, 1870. Oil on canvas, 36.8 × 67.3 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2022-301)

David Rittenhouse (1732–1796; born Germantown, PA; died Philadelphia, PA) (movement), and Artist unidentified (case), **Tall case clock**, ca. 1760–70. Walnut, brass, and glass, 254 × 48.3 × 30.5 cm. Gift of T. Williams Roberts Jr., Class of 1950 (2022-249)

Steuben Glass Works (active 1903–2011, Corning, NY), **Cluthra vase**, ca. 1920s. Glass; h. 19.7 cm, diam. 19.7 cm. Gift of Diane Drobnis Rosenberg (2022-298)

Steuben Glass Works (active 1903–2011, Corning, NY), **Cluthra vase**, ca. 1920s. Glass; h. 19.7 cm, diam. 19.7 cm. Gift of Diane Drobnis Rosenberg (2022-299)

Tiffany Studios (1892–1930; active New York, NY), **Paperweight vase**, early 20th century. Favrite glass; h. 16.5 cm, diam. 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-275)

Tiffany Studios (1892–1930; active New York, NY), **Paperweight vase**, early 20th century. Favrite glass; h. 17.8 cm, diam. 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-276)

Tiffany Studios (1892–1930; active New York, NY), **Millefiori vase**, early 20th century. Favrite glass; h. 11.4 cm, diam. 7.6 cm. Gift of Diane Drobnis Rosenberg (2022-277)

Tiffany Studios (1892–1930; active New York, NY), **Vase**, early 20th century. Favrite glass; h. 14.6 cm, diam. 8.9 cm. Gift of Diane Drobnis Rosenberg (2022-278)

Tiffany Studios (1892–1930; active New York, NY), Pulled feather design vase , early 20th century. Favrile glass and bronze; h. 30.5 cm, diam. 12.7 cm. Gift of Diane Drobnis Rosenberg (2022-279)	Tiffany Studios (1892–1930; active New York, NY), Flower form vase , early 20th century. Favrile glass; h. 27.9 cm, diam. 10.8 cm. Gift of Diane Drobnis Rosenberg (2022-291)
Tiffany Studios (1892–1930; active New York, NY), Bud vase , early 20th century. Favrile glass; h. 31.1 cm, diam. 8.9 cm. Gift of Diane Drobnis Rosenberg (2022-280)	Tiffany Studios (1892–1930; active New York, NY), Cabinet vase , early 20th century. Favrile glass, h. 10.2 × diam. 10.2 cm. Gift of Diane Drobnis Rosenberg (2022-292)
Tiffany Studios (1892–1930; active New York, NY), Cypriote vase , early 20th century. Favrile glass; h. 22.9 cm, diam. 9.5 cm. Gift of Diane Drobnis Rosenberg (2022-281)	Tiffany Studios (1892–1930; active New York, NY), Paperweight vase , early 20th century. Favrile glass; h. 12.7 cm, diam. 8.3 cm. Gift of Diane Drobnis Rosenberg (2022-293)
Tiffany Studios (1892–1930; active New York, NY), Cypriote vase , early 20th century. Favrile glass; h. 22.2 cm, diam. 10.8 cm. Gift of Diane Drobnis Rosenberg (2022-283)	Tiffany Studios (1892–1930; active New York, NY), Paperweight vase , early 20th century. Favrile glass; h. 13.3 cm, diam. 8.9 cm. Gift of Diane Drobnis Rosenberg (2022-294)
Tiffany Studios (1892–1930; active New York, NY), Jack-in-the-pulpit vase , early 20th century. Favrile glass; h. 58.4 cm, diam. 27.9 cm. Gift of Diane Drobnis Rosenberg (2022-285)	Tiffany Studios (1892–1930; active New York, NY), Flower form vase , early 20th century. Favrile glass; h. 31.1 cm, diam. 14.6 cm. Gift of Diane Drobnis Rosenberg (2022-295)
Tiffany Studios (1892–1930; active New York, NY), Gooseneck sprinkler vase , early 20th century. Favrile glass; h. 35.6 cm, diam. 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-286)	Tiffany Studios (1892–1930; active New York, NY), Flower form vase , early 20th century. Favrile glass; h. 33.7 cm, diam. 17.8 cm. Gift of Diane Drobnis Rosenberg (2022-296)
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Tiffany Studios (1892–1930; active New York, NY), Cabinet vase , early 20th century. Favrile glass; h. 11.4 cm, diam. 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-288)	Tiffany Studios (1892–1930; active New York, NY), Tell el-Amarna vase , 1913. Favrile glass; h. 29.8 cm, diam. 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-282)
Tiffany Studios (1892–1930; active New York, NY), Millefiori vase , early 20th century. Favrile glass; h. 12.1 cm, diam. 10.2 cm. Gift of Diane Drobnis Rosenberg (2022-289)	Tiffany Studios (1892–1930; active New York, NY), Narcissus paperweight vase , ca. 1915. Favrile glass; h. 22.2 cm, diam. 10.8 cm. Gift of Diane Drobnis Rosenberg (2022-284)
Tiffany Studios (1892–1930; active New York, NY), Candlestick , early 20th century. Patinated bronze and green Favrile glass; h. 27.9 cm, diam. 10.8 cm. Gift of Diane Drobnis Rosenberg (2022-290)	Attributed to Lola Vallo (Acoma Pueblo, born ca. 1889), Jar , 1920s. Ceramic with white slip and red and black slip-paint; h. 17.5 cm, diam. 22.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-175)

ART OF THE ANCIENT AMERICAS

Mesoamerica

Maya, Late Classic, reportedly from Uaymil, Campeche, Mexico, Male and female performers , 600–900 CE. Ceramic with traces of Maya Blue paint, h. 21.5 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2022-351)	Nopiloa, Late Classic (Nopiloa II), Veracruz, Mexico, Female figure with a basket , 600–900 CE. Ceramic with white slip, 20.3 × 20.3 × 10.8 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2022-107)
Olmec style, Early Formative, Las Bocas, Puebla, Mexico, Reclining figure , 1400–1000 BCE. Ceramic with white slip and traces of red pigment, 7.6 × 9.2 × 4.2 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2022-109)	Olmec, Middle Formative, Arroyo Pesquero, Veracruz, Mexico, Serpent , 1000–500 BCE. Jadeite, 3.6 × 1.7 × 13.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-110)
Olmec, Middle Formative, Mesoamerica, Standing figure , 1000–500 BCE. Dark green jadeite; 12.4 × 5.1 × 1.9 cm, 13.5 cm (h. on stand). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-63)	Pánuco, Classic, Huasteca, Veracruz, Mexico, Seated man with hip-stone and manopla , 200–1000 CE. Ceramic, 7.5 × 6.5 × 6.2 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2022-108)
Tlatilco culture, Early Formative, Tlatilco, Mexico City, Mexico, Standing figurine with elaborate costume , 1400–1100 BCE. Ceramic with traces of yellow and white paint, 14 × 4.4 × 2.2 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2022-105)	

Tlatilco culture (Santa Cruz style), Early Formative, Santa Cruz, Morelos, Mexico, **Hollow standing female**, 1450–1000 BCE. Ceramic with slip-paint, 42.5 × 20.3 × 7 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2022-106)

Amazon Basin

Shipibo-Conibo, Peru, **Vessel**, second half of 20th century. Ceramic with polychrome slip-paint; h. 10.8 cm, diam. 17.5 cm. Gift of Alfred L. Bush (2022-221)

Shipibo-Conibo, Peru, **Vessel**, second half of 20th century. Ceramic with slip-paint; h. 7.5 cm, diam. 21 cm. Gift of Alfred L. Bush (2022-222)

Andes

Chavin style, Early Horizon, North coast (?), Peru, **Bead carved with opposed animal heads**, 800–500 BCE. Green stone with blue and red pigment, 6.5 × 2.7 × 2.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2022-191)

Ica, Late Horizon, South coast, Peru, **Ceremonial implement**, 1400–1532. Algarrobo wood (*Prosopis chilensis*) with traces of red paint, h. 125.1 cm. Gift of Annette Merle-Smith (2022-134)

Recuay, Early Intermediate (Recuay phase, Recuay II subphase), Ancash, Central highlands, Peru, **Vessel in the form of a feline**, 200–600 CE. Ceramic with kaolin slip and red slip-paint with resist-applied black colorant, 26 × 25.4 × 10.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-27)

ASIAN ART

China

Chinese, Western Han dynasty (206 BCE–9 CE), Yuanfeng reign (80–75 BCE), **Phoenix Pictorial Stone of Mount Baozhai** (*Baozhaishan feng huang hua xiang* 鮑宅山鳳凰畫象), 80–75 BCE (stone), late 19th-early 20th century (rubbing). Sheet: ink on paper; 50.3 × 97.8 cm (image), 59 × 106.2 cm (sheet). Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-244)

Chinese, Western Han dynasty (206 BCE–9 CE), **Sleeve-dancer**. Earthenware with pigments, h. 40.6 cm. Gift of Lloyd E. Cotsen, Class of 1950, and Margit Cotsen (2022-354)

Chinese, Eastern Han dynasty (25–220 CE), **Xiaotang Shan** (孝唐山 “**Hill of the Shrine of Filial Piety**”) **Shrine Scene**, 1st century (stone), late 19th-early 20th century (rubbing). Sheet: ink rubbing on paper, 94.5 × 108.5 cm. Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-241)

Chinese, Eastern Han dynasty (25–220 CE), **Shrine from the Cai Family Garden** (*Cai shi yuan* 蔡氏園): **King Father of the East; Hunting Scene**, 1st–2nd century (stone), late 19th-early 20th century (rubbing). Sheet: ink rubbing on paper, 63.7 × 78.8 cm. Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-236)

Chinese, Eastern Han dynasty (25–220 CE), **Pictorial Stone of Suijia Village, No. 1**, 1st–2nd century (stone), late 19th-early 20th century (rubbing). Sheet: ink rubbing on paper, 65 × 66.5 cm. Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-237)

Chinese, Eastern Han dynasty (25–220 CE), **Duke of Zhou Assisting the Young King Cheng and Food Preparation Scene**, 1st–2nd century (stone), late 19th-early 20th century (rubbing). Sheet: ink rubbing on paper, 65 × 77 cm. Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-238)

Chinese, Eastern Han dynasty (25–220 CE), **Shrine from the Cai Family Garden** (*Cai shi yuan* 蔡氏園): **Queen Mother of the West**, 1st–2nd century (stone), late 19th-early 20th century (rubbing). Sheet: ink rubbing on paper, 25.4 × 80 cm. Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-240)

Chinese, Eastern Han dynasty (25–220 CE), **Chariot Procession Scenes**, mid-2nd century (stone), late 19th–early 20th century (rubbing). Sheet: ink rubbing on paper; 31.7 × 63.4 cm (image), 39.7 × 67.2 cm (sheet). Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-243)

Chinese, Eastern Han dynasty (25–220 CE), **Buddhist stele fragment**, 540 CE (stone), late 19th–early 20th century (rubbing). Sheet: ink rubbing on paper; 34.3 × 51.7 cm (image), 42.2 × 60.4 cm (sheet). Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-242)

Chinese, Eastern Han dynasty (25–220 CE), **King Father of the East Pictorial Stone**. Sheet: ink rubbing on paper, 69.3 × 70 cm. Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-239)

Chinese, Tang dynasty (618–907), **Blue-glazed jar**. Earthenware with cobalt blue glaze, h. 14 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-40)

Chinese, Five Dynasties (907–960), **Large jar**, 10th century. Yue ware: earthenware with olive-green glaze, h. 38 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-41)

Chinese, Qing dynasty (1644–1912), **The Jade Emperor in His Celestial Palace with Attendants** (*Yu huang tai di* 玉皇太帝), 17th–18th century. Hanging scroll: ink, mineral pigments, and gold on silk; 146.5 × 1 cm (painting), 212 × 96 cm (mount). Gift of Robert D. Mowry in honor of Cary Y. Liu (2023-21)

Cai Jia 蔡嘉 (1686–after 1779), Chinese, Qing dynasty (1644–1912), **Pavilion by the Water** (*Yuan Shui ge zhu shu tu* 原水閣著書圖). Handscroll: ink and color on paper, 44.4 × 488 cm. Gift of Monica Yu in memory of Mr. Tang Hai-Tao (2023-61)

Chen Qi 陈琦 (born 1963 Nanjing, China; active Beijing, China), **1912, 2010**, from the **Water Series**, 2003–11. Multiblock woodcut printed with water-soluble ink on *xuan* paper, 179.8 × 380.4 cm. Gift of Xia Wei and Soren Edgren (2023-102)

Fu Shan 傅山 (1607–1684/85), Chinese, late Ming dynasty (1368–1644) to early Qing dynasty (1644–1912), **Couplet on the Sounds of a Scholar’s Studio**. Pair of hanging scrolls: ink on paper; 226.1 × 45.3 cm (each painting), 254 × 48.3 cm (each mount). Gift of Benjamin and Sarah Elman (2022-356 a–b)

Liu Xiaodong 刘小东 (born 1963, Jinzhou, China; active Beijing, China), **Brawler**, 2022. Oil on canvas, 188 × 215.9 × 3.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art, in celebration of the Tang Center’s 20th Anniversary (2023-30)

Yang Jin 楊晉 (1644–1728), Chinese, Qing dynasty (1644–1912), **Sketches of Flowers, Fruit, and Vegetables (*Xie shang hua guo* 寫上花果)**. Handscroll: ink on paper, 23.2 × 542.3 cm. Gift of Monica Yu in honor of Cary Y. Li (2023-60)

Zhang Yuanji 張元濟 (1867–1959; born Guangdong province, China; died Shanghai, China), **Couplet on a Peaceful Mind**, 1948. Pair of hanging scrolls: ink on paper; 78.5 × 21.5 cm (each painting), 108.2 × 26.9 cm (each mount). Gift of Benjamin and Sarah Elman (2022-357 a–b)

Zhu Qizhan 朱屺瞻 (1892–1996; born Taicang, China; active Shanghai, China), **Orchids and rock plate**, ca. 1979. Porcelain with overglaze designs; h. 3.5 cm, diam. 21.8 cm. Gift of Benjamin and Sarah Elman (2022-358)

Zhu Renhe 朱人和 (born 1954; active Shanghai, China), **Calabash Gourds**, early 1980s. Ink and color on paper, 33.5 × 45 cm. Gift of Benjamin and Sarah Elman (2023-54)

India

Indian, **Tree of Life Palampore**, ca. 1730–50. Painted and resist-dyed cotton, 318 × 212 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-219)

Indian, **Ewer**, ca. 1850. Bidri ware: metal with silver, copper, and brass, 90 × 42 × 54 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-25)

Kamal, son of Khem, Indian, Mughal, Reign of Akbar (1556–1605), **Arjuna Sets Kama’s Arrow Alight**, folio from the ***Razmnama (Book of War)***, 1598–99. Opaque watercolor and color; 21.8 × 12.2 cm (painting), 30.5 × 17.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-26)

Japan

Aoki Masatada 青木正忠 (active ca. 1790–1830), Japanese, Edo period (1615–1868), **Courtesan on parade**, ca. 1795. Hanging scroll: ink, color, and gold pigment on paper, 121.9 × 50.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-230)

Artist unidentified, Japanese, Late Muromachi period (1333–1568) to Momoyama period (1568–1600), **Kasuga Deer Mandala (*Kasuga shika mandara* 春日鹿曼荼羅)**, 16th century. Hanging scroll: ink, color, and gold pigment on silk, 79.7 × 30.8 cm (painting). Gift of Masako Hashigami Shinn in the memory of Hideko Hashigami (2022-352)

Artist unidentified, Japanese, Edo period (1615–1868), **Nichiren mandala (*Nichiren mandara* 日蓮曼荼羅)**, 18th century. Hanging scroll: “cut-silk” silk tapestry; 66 × 40.6 cm (painting), 139.7 × 58.4 cm (mount). Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-116)

Kumashiro Yūhi 熊代熊斐 (1713–1772), Japanese, Edo period (1615–1868), **Tiger Drinking from a Stream**, October 1761. Hanging scroll: ink, color, and gold pigment on silk, 128.3 × 45.7 cm. Gift of Sebastian Izzard in honor of Cary Y. Liu (2023-53)

Munakata Shikō 棟方志功 (1903–1975; born Aomori, Japan; died Tokyo, Japan), **Upāli, Master of Vinaya, Monastic Rules**, ca. 1957. Woodblock print: ink and color on paper, 105.1 × 42.6 cm. Gift of Lloyd E. Cotsen, Class of 1950, and Margit Cotsen (2022-353)

Nakabayashi Chikutō 中林竹洞 (1776–1853; born Nagoya, Japan; died Kyoto, Japan), Japanese, Edo period (1615–1868), **Exploring Scenic Places in Spring Mountains (*Shunzan tanshō* 春山探勝)**, 1833. Hanging scroll: ink and color on silk; 158.7 × 52.1 cm (painting), 233.7 × 67.6 cm (mount). Museum purchase, Robert W. Bagley Fund for Asian Art (2022-228)

Shunkōsai Hokushū 春好齋北洲 (active 1810–1832, Osaka, Japan), Japanese, Edo period (1615–1868), **Memorial Portrait of Arashi Koroku IV**, 1826 (Bunsei 9), 11th month, 16th day. Color woodblock print (*ōban Tate-e* format): ink and color on paper, 40 × 26 cm. Blockcutter: Horiko Kasuke. Printed by Suriko Hanji. Published by Honsei (Shōhonyā Seishichi 正本屋清七). Gift of Sebastian Izzard (2022-300)

Utagawa Toyokuni I 初代歌川豊国 (1769–1825; born and died Tokyo, Japan), Japanese, Edo period (1615–1868), **Courtesan tying her obi**, ca. 1805–10. Hanging scroll: ink, color, and gold pigment on silk, 92 × 33.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-229)

Yamamoto Baiitsu 山本梅逸 (1783–1856; born and died Nagoya, Japan), Japanese, Edo period (1615–1868), **Landscape**, 1839. Hanging scroll: ink on paper; 128.5 × 45.5 cm (painting), 196.8 × 59.1 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-227)

Korea

Korean, Kaya (Gaya) Federation (42–562 CE), Three Kingdoms (Silla) period (57 BCE–668 CE), **Covered pedestal bowl**, 5th–early 6th century. Light gray stoneware with openwork decoration on the pedestal; h. 13.3 cm, diam. 14 cm. Gift of Robert D. Mowry in honor of Arthur W. Asbury (2022-118 a–b)

Korean, Goguryeo kingdom (ca. 37 BCE–668 CE), Three Kingdoms (Silla) period (57 BCE–668 CE), **Roof tile, repurposed as an ink palette**, probably 5th–6th century. Reverse: Japanese, Modern period, probably 1920s or 1930s. Molded buff earthenware; h. 3.5 cm, diam. 14 cm. Gift of Robert D. Mowry in memory of Dr. and Mrs. Kim Chewon 金載元 (2022-133)

Korean, Three Kingdoms (Silla) period (57 BCE–668 CE), **Covered pedestal bowl**, 5th–6th century. Light gray stoneware with incised and openwork decoration; h. 17 cm, diam. 14.7 cm. Gift of Robert D. Mowry in memory of Dr. and Mrs. Kim Chewon 金載元 (2022-119 a–b)

Korean, Kaya (Gaya) Federation (42–562 CE), Three Kingdoms (Silla) period (57 BCE–668 CE), **Pedestal bowl or cup**, 5th–6th century. Light gray stoneware with openwork decoration on the pedestal; h. 9.7 cm, diam. 11.5 cm. Gift of Robert D. Mowry in honor of Arthur W. Asbury (2022-120)

Korean, Three Kingdoms (Silla) period (57 BCE–668 CE), **Jar with geometric decor**, 5th–6th century. Light gray stoneware with combed decoration and natural ash glaze; h. 33.5 cm, diam. 29.5 cm. Gift of Robert D. Mowry in honor of Arthur W. Asbury (2022-121)

Korean, Unified Silla dynasty (668–935), Goryeo dynasty (918–1392), **Ovoid bottle**, 9th–10th century. Gray stoneware with cord-impressed flute pattern; h. 6.4 cm, diam. 6.9 cm. Gift of Robert D. Mowry (2022-122)

Korean, Joseon dynasty (1392–1910), Artist unidentified, **Fan-shaped painting of a bonsai**, second half 18th–early 19th century. Hanging scroll: ink and slight colors on silk; 27.6 × 33.7 cm (painting), 114.5 × 46.7 cm (mount). Gift of Robert D. Mowry in honor of Zoe S. Kwok (2023-20)

Korean, Joseon dynasty (1392–1910), **Water dropper in the form of a leaping carp**, 19th century. Monochrome blue ware, 3.4 × 8.2 × 7.6 cm. Gift of Robert D. Mowry (2022-123)

Korean, Joseon dynasty (1392–1910), **Covered incense box**, ca. 19th century. Turned wood; h. 10.9 cm, diam. 11.6 cm. Gift of Robert D. Mowry (2022-127 a–b)

Korean, Joseon dynasty (1392–1910), Modern period (1910–present), **Cup**, late 19th–early 20th century. Turned brass; h. 4 cm, diam. 6.8 cm. Gift of Robert D. Mowry (2022-128)

Kim Ik’yeong 金益寧/김익영 (born 1935, Chōngjin, North Korea; active Seoul, South Korea), **Covered square box**, ca. 2010. Black-glazed ware: light gray stoneware with dark brown glaze; 13 × 12.7 × 10.7 cm. Gift of Robert D. Mowry in honor of Arthur W. Asbury (2022-124 a–b)

Young Sook Park 朴英淑/박영숙 (born 1947, Gyeongju, South Korea), **Drinking cup**, 2006. Blue-and-white ware; h. 10.2 cm, diam. 9.1 cm. Gift of Robert D. Mowry in honor of Dorothy Tapper Goldman (2022-126)

Young Sook Park 朴英淑/박영숙 (born 1947, Gyeongju, South Korea), **Pair of green apple covered boxes**, 2007. Ceramic with celadon glaze; h. 8.5 cm (each), diam. 9.5 cm (each). Gift of Robert D. Mowry in honor of Alan L. and Jacqueline B. Stuart (2022-132.1–2 a–b)

Young Sook Park 朴英淑/박영숙 (born 1947, Gyeongju, South Korea), **Rectangular tray**, 2012. Blue-and-white ware: porcelain painted in underglaze cobalt blue, 1.1 × 36.3 × 26.4 cm. Gift of Robert D. Mowry in honor of Robert L. and Jacqueline R. Shapiro (2022-125)

Young Sook Park 朴英淑/박영숙 (born 1947, Gyeongju, South Korea), **Red apple**, ca. 2015. Porcelain with variegated copper-red glaze; h. 8 cm, diam. 9 cm. Gift of Robert D. Mowry in honor of Arthur W. Asbury (2022-131)

Thailand

Thai, Sukhothai period (1238–1351), Ayutthaya Kingdom (1350–1767), **Covered persimmon-formed box**, 14th–16th century. Sangkhalok ware: light gray stoneware with decoration painted in underglaze iron-brown slip, with cloudy, pale blue glaze; h. 8.3 cm, diam. 10.6 cm. Gift of Robert D. Mowry in honor of Arthur W. Asbury (2022-129 a–b)

Thai, Sukhothai period (1238–1351), Ayutthaya Kingdom (1350–1767), **Covered box**, 14th–16th century. Sangkhalok ware: light gray stoneware with decoration painted in underglaze iron-brown slip, with cloudy, pale blue glaze; h. 8.8 cm, diam. 9.6 cm. Gift of Robert D. Mowry (2022-130 a–b)

United States

C. C. Wang 王己千 (1907–2003; born Suzhou, China; died New York, NY; active Shanghai, China, San Francisco, CA, and New York), **Telephone Book Calligraphy**, 1994. San Francisco Telephone Book, 27.3 × 23.5 × 3.2 cm. Gift of Jerome Silbergeld and Michelle DeKlyen in honor of Cary Y. Liu (2023-75)

Uzbekistan

Artist unidentified (Uzbek), **Coat**, 3rd quarter of 19th century. Silk warp ikat, white cotton weft, and printed cotton lining, 137.2 × 145.1 cm. Gift of Robert F. Johnston, Class of 1958, and Lynn D. Johnston (2022-233)

Artist unidentified (Uzbek), **Women’s robe**, late 19th century. Silk velvet ikat and printed cotton lining, 119.4 × 177.8 cm. Gift of Robert F. Johnston, Class of 1958, and Lynn D. Johnston (2022-234)

EUROPEAN PAINTING
AND SCULPTURE

Austria, **Menorah (Hanukkah lamp)**, 1837. Silver, 20 × 25.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-14)

Charlotte Bonaparte (1802–1839; born Paris, France; died Sarzana, Italy; active Brussels, New Jersey, and Rome, Italy), **Self-Portrait**, ca. 1824–26. Oil on canvas, 88.5 × 73 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2023-64)

France, **Rimmonim (Torah finials)**, ca. 1860. Silver; h. 33 cm (each), diam. 8.5 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-2 a–b)

Hans Grohs (1892–1981; born Dithmarschen, Germany; died Heide, Germany), **Eider Master Skipper Schwaë (The Eider River Master Skipper Schwaë)**, 1957. Oil on canvas, 100.3 × 82.5 × 6.3 cm (frame). Gift of Rose Mary McKinney in memory of Harry Noyes Collinson, Class of 1922, and Frauken Grohs Collinson, daughter of the artist (2023-66)

Hans Grohs (1892–1981; born Dithmarschen, Germany; died Heide, Germany), **Priel im Winter (Tidal Channel in Winter)**, 1960s. Oil on canvas, 94 × 107.3 × 4.4 cm (frame). Gift of Rose Mary McKinney in memory of Harry Noyes Collinson, Class of 1922, and Frauken Grohs Collinson, daughter of the artist (2023-65)

Italy or France, **Etzei Hayim (Torah staves)**, ca. 1450. Wood; 37.7 × 25.1 × 14.7 cm (each); h. 9.5 cm, diam. 5 cm (carved element). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-15 a–b)

Franz Riepenhausen (1786–1831; born Göttingen, Germany; died Rome, Italy; active Rome), and Johannes Riepenhausen (1788–1860; born Göttingen, Germany; died Rome, Italy; active Rome), **Raphael's Dream**, 1822. Oil on canvas, 67 × 55.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-204)

MODERN AND
CONTEMPORARY ART

Marc Alikaswa (1928–2008; active Arviat, Nunavut, Canada), **Two Men Wrestling Over Seal**, ca. 1970. Stone, 20 × 22.5 × 11.1 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-337 a–b)

Eva Talooki Aliktiluk (1927–1995, active Arviat, Nunavut, Canada), **Mother and Child**, ca. 1985. Stone and beads, 10.6 × 5.6 × 4.5 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-332)

Artist unidentified, **Woman Tending Kudlik**, ca. 1951. Steatite and walrus ivory; 15.2 × 13.2 × 11.5 cm (a), 6.5 × 11.5 × 8.2 cm (b). Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-340 a–b)

Eve Aschheim (born 1958, New York, NY; active New York), **Falling Up**, 2018. Oil paint and graphite on canvas, on panel, 51.4 × 41 × 3.8 cm. Gift of Dr. Roger Mosesson (2023-107)

Elizabeth Nutaraluk Aulatjut (1914–1999; born and died Arviat, Nunavut, Canada), **Female Shaman**, ca. 1985. Stone and caribou antler, 55.9 × 38. 1 × 15.2 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling in honor of William S. Hicks, Class of 1958 (2022-338 a–c)

Bahar Behbahani (born 1973, Tehran, Iran; active Brooklyn, NY), **River Goddess**, 2021. Mixed media on canvas, 203.2 × 254 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams and Hugh Trumbull Adams Princeton Art Fund (2022-205)

María Magdalena Campos-Pons (born 1959, Matanzas, Cuba; active Nashville, TN, and Boston, MA), **Secrets of the Magnolia Tree. Deb Luminosity.**, 2022. Mixed media: archival digital inkjet prints, watercolor, ink, gouache, and gum arabic, 344.8 × 83.2 cm. Museum purchase, Mary Trumbull Adams Art Fund (2022-203 a–c)

Marie Z. Chino (Haak'u [Acoma] Pueblo, 1907–1982; born Haak'u [Acoma] Pueblo, NM), **Jar**, 1960s. Ceramic with white slip and black slip-paint; h. 22.9 cm, diam. 12.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-181)

Arthur Coriz (Kewa [Santo Domingo] Pueblo, 1948–1998; born and died Kewa Pueblo, NM), Hilda Coriz (Kewa [Santo Domingo] Pueblo, 1949–2007; born and died Kewa Pueblo), **Jar**, late 20th century. Ceramic with white and black slip-paint; h. 24.5 cm, diam. 28.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-190)

Nike Davies-Okundaye (born 1951, born Ogidi, Nigeria; active Lagos, Nigeria), **Aroko (series 2)**, 1977. Cotton and indigo dye, 160 × 236.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-22)

Nike Davies-Okundaye (born 1951, born Ogidi, Nigeria; active Lagos, Nigeria), **Aroko (series 5)**, 1981. Cotton and indigo dye, 256.5 × 256.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-23)

James Garcia Nampeyo (Tewa/Laguna, 1958–2019), Jar, early 21st century. Ceramic with buff slip and black and red slip-paint; h. 16.7 cm, diam. 32.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-170)

Jeremy Gilbert-Rolfe (born 1945, Royal Tunbridge Wells, England; active Pasadena, CA), **Turpin**, 1978. Oil on canvas, 146.7 × 248.9 cm. Gift of TGS Management Company, LLC (2022-372)

Joan Jonas (born 1936, New York, NY; active New York), **Songdelay**, 1973. 16mm film, black and white, sound; 18 minutes, 35 seconds (duration). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-201)

Silas Kayakjuak (born 1956, Sanirajack [Hall Beach], Nunavut, Canada; active Sanirajack and Toronto, Canada), **Sedna Swimming**, 2003. Whalebone, 3 × 27 × 8.8 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-334)

Alain Kirili (1946–2021; born Paris, France; died New York, NY), **Totems**, 2005. Solid bronze, 243.8 × 76.2 × 76.2 cm. Museum purchase, gift of Agnes Gund in honor of Gordon and Lulie Gund (2022-231)

Marcia Kure (born 1970, Kano, Nigeria; active Abuja, Nigeria, Kaduna, Nigeria, and Princeton, NJ), **Abstract Bodies**: [INSERT CHARACTER], 2022. Kola nut, indigo, watercolor, graphite, and gum arabic on paper, 30.5 × 22.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-207)

Marcia Kure (born 1970, Kano, Nigeria; active Abuja, Nigeria, Kaduna, Nigeria, and Princeton, NJ), **The Impermanence of Things**, 2022. Coffee, kola nut, indigo, watercolor, and graphite on paper, 38.1 × 27.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-208)

Marcia Kure (born 1970, Kano, Nigeria; active Abuja, Nigeria, Kaduna, Nigeria, and Princeton, NJ), **Dogariya / The Queen's Guard**, 2022. Kola nut, indigo, and watercolor on board, 61 × 45.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-209)

Attributed to Lucy M. Lewis (Haak'u [Acoma] Pueblo, 1898–1992; born and died Sky City, Haak'u [Acoma] Pueblo, NM), **Jar**, mid-20th century. Ceramic with white slip and orange and black slip-paint; h. 22.5 cm, diam. 25.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-174)

Diane Lewis-Garcia (Haak'u [Acoma] Pueblo, born 1959, Haak'u [Acoma] Pueblo, NM), **Jar**. Ceramic with white slip and polychrome slip-paint; h. 12.5 cm, diam. 17.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-180)

Leonel López Jr. (born 1986, Mata Ortiz, Chihuahua, Mexico), Mata Ortiz or Casas Grandes, Chihuahua, Mexico, **Seed jar**, early 21st century. Ceramic with green slip; h. 11.5 cm, diam. 10.5 cm. Gift of Alfred L. Bush (2022-223)

Steve Lucas (Hopi-Tewa, born 1955, Polacca, Hopitu Shi-nu-mu [Hopi], AZ), **Seed jar**, ca. 2004. Ceramic with polychrome slip-paint; h. 11 cm, diam. 17.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-168)

Steve Lucas (Hopi-Tewa, born 1955, Polacca, Hopitu Shi-nu-mu [Hopi], AZ), **Seed jar**, ca. 2004. Ceramic with polychrome slip-paint; h. 10.1 cm, diam. 17.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-169)

Turiya Magadlala (born 1978, Johannesburg, South Africa; active Johannesburg), **iMaid Ka Lova ne Maid Njal 2 (Lova's maid meets the Dog's maid)**, 2016. Nylon and cotton pantyhose with thread and sealant on canvas, 150 × 150 cm. Gift of Robert F. Johnston, Class of 1958, and Lynn D. Johnston (2022-235)

Teresa Margolles (born 1963, Culiacán, Mexico; active Mexico City, Mexico), **Fuente de Frutas (Fruit Bowl)**, 2019. Mixed clay, mining tailings, and inkjet print; 5 × 17 cm (ceramic bowl), 42.2 × 122.6 × 3.5 cm (framed photograph). Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum and Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-213)

Michael Massie (born 1962, Kippens, Newfoundland, Canada; active Kippens), **Wonder of Stone**, 2003. Silver, ebony, caribou antler, and horsehair, 22.2 × 21 × 9 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-333 a–d)

Jim Melchert (1930–2023; born New Bremen, OH; died Oakland, CA; active San Francisco, CA), **Six over Ten**, 2007. Glazed porcelain tile with copper tape strips, 45.7 × 91.4 cm. Gift of the Estate of Jim Melchert, Class of 1952 (2023-111 a-b)

Jim Melchert (1930–2023; born New Bremen, OH; died Oakland, CA; active San Francisco, CA), **Shards Greeting Shards**, 2021. Glazed porcelain tile, 45.7 × 45.7 cm. Gift of the Estate of Jim Melchert, Class of 1952 (2023-112)

Jim Melchert (1930–2023; born New Bremen, OH; died Oakland, CA; active San Francisco, CA), **Seeing It Said**, 2022. Glazed porcelain tile, 45.7 × 45.7 cm. Gift of the Estate of Jim Melchert, Class of 1952 (2023-113)

Andy Miki (1918–1983; born Harvaqtuuq [Kazan River], Nunavut, Canada; died Arviat, Nunavut, Canada; active Arviat), **Two Animals**, ca. 1970. Stone, 9.8 × 24 × 4.5 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-336)

Burel Naha (Hopi-Tewa, born 1944, Hopitu Shi-nu-mu [Hopi], AZ), **Jar**, ca. 2021. Ceramic with white slip and polychrome slip-paint; h. 24 cm, diam. 19.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-151)

Helen Naha (Feather Woman) (Hopi-Tewa, 1922–1993; born Polacca, Hopitu Shi-nu-mu [Hopi], AZ; active Polacca), **Jar**, ca. 1970s. Ceramic with white slip and red and black slip-paint; h. 24 cm, diam. 17.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-142)

Helen Naha (Feather Woman) (Hopi-Tewa, 1922–1993; born Polacca, Hopitu Shi-nu-mu [Hopi], AZ; active Polacca), **Jar**, ca. 1970s. Ceramic with white slip and red and black slip-paint; h. 18.1 cm, diam. 21.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-143)

Helen Naha (Feather Woman) (Hopi-Tewa, 1922–1993; born Polacca, Hopitu Shi-nu-mu [Hopi], AZ; active Polacca), **Seed jar**, ca. 1970s. Ceramic with white slip and red and black slip-paint; h. 11.4 cm, diam. 23.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-144)

Helen Naha (Feather Woman) (Hopi-Tewa, 1922–1993; born Polacca, Hopitu Shi-nu-mu [Hopi], AZ; active Polacca), **Wedding vase**, ca. 1970s–1980s. Ceramic; h. 25.7 cm, diam. 12.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-145)

Rainell (Rainy) Naha (Feather Woman Rainy) (Hopi-Tewa, born 1949, Awotovi, Hopitu Shi-nu-mu [Hopi], AZ), **Seed jar**, early 21st century. Ceramic with white slip and polychrome slip-paint; h. 13.5 cm, diam. 23.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-146)

Rainell (Rainy) Naha (Feather Woman Rainy) (Hopi-Tewa, born 1949, Awotovi, Hopitu Shi-nu-mu [Hopi], AZ), **Jar**, ca. 2010s. Ceramic with white slip and polychrome slip-paint; h. 10.4 cm, diam. 15.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-147)

Rainell (Rainy) Naha (Feather Woman Rainy) (Hopi-Tewa, born 1949, Awotovi, Hopitu Shi-nu-mu [Hopi], AZ), **Seed jar**, ca. 2010s. Ceramic with white slip and polychrome slip-paint; h. 14 cm, diam. 11.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-148)

Sylvia Naha (second Feather Woman) (Hopi-Tewa, 1951–1999; born Awotovi, Hopitu Shi-nu-mu [Hopi], AZ), **Seed jar**. Ceramic with white slip and polychrome slip-paint; h. 9.2 cm, diam. 21.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-149)

Sylvia Naha (second Feather Woman) (Hopi-Tewa, 1951–1999; born Awotovi, Hopitu Shi-nu-mu [Hopi], AZ), **Seed jar**. Ceramic with white slip and polychrome slip-paint; h. 24.5 cm, diam. 18 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-150)

Charmae Natseway (Haak’u [Acoma] Pueblo, born 1958, Haak’u [Acoma] Pueblo, NM), **Jar**. Ceramic with white slip and polychrome slip-paint; h. 12.2 cm, diam. 15.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-179)

Josiah Nuilaalik (1928–2005; born Back River, District of Keewatin, Nunavut, Canada; died Qamani’tuaq [Baker Lake], Nunavut, Canada), **Shaman Transforming**, ca. 1991. Basalt and ivory, 21.6 × 12.4 × 9.5 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-335)

Ozioma Onuzulike (born 1972, Achi, Enugu, Nigeria; active Nsukka, Nigeria), **Agbada (“1,500 Brand”)**, 2022. Natural palm kernel shells, high-fired earthenware and stoneware clays, iron oxide, ash glazes, recycled glass, and copper wire, 320 × 333 × 12 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-29)

John Pangnark (1920–1980; born Windy Lake, Nunavut, Canada; died Arviat, Nunavut, Canada) **Reclining Figure**, ca. 1973. Stone, 14.6 × 15.5 × 24.5 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-339)

Robert M. Patricio (Haak’u [Acoma] Pueblo, born 1976, Haak’u [Acoma] Pueblo, NM), **Jar**, ca. 2021. Ceramic with white slip and polychrome slip-paint; h. 28.6 cm, diam. 31.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-176)

Robert M. Patricio (Haak’u [Acoma] Pueblo, born 1976, Haak’u [Acoma] Pueblo, NM), **Jar**, ca. 2021. Ceramic with white slip and polychrome slip-paint; h. 27 cm, diam. 32.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-177)

Peter Pitseloak (1902–1973; born Tuijaat [Nottingham Island], Canada; died Kinngait [Cape Dorset], Canada), **Sedna Legend**, 1968. Green serpentine and walrus ivory, 69.8 × 63.5 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-329 a–c)

Al Qöyawama (Hopitu Shi-nu-mu [Hopi], born 1938, Los Angeles, CA), **“Path of Life” jar**, 1985. Ceramic; h. 12 cm, diam. 30.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-171)

Dextra Quotskuyva Nampeyo (Hopi-Tewa, 1928–2019; born Polacca, Hopitu Shi-nu-mu [Hopi], AZ), **Seed jar**, probably second half of 20th century. Ceramic with buff slip and red and black slip-paint; h. 9.5 cm, diam. 15.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-152)

Dextra Quotskuyva Nampeyo (Hopi-Tewa, 1928–2019; born Polacca, Hopitu Shi-nu-mu [Hopi], AZ), **Jar**, probably second half of 20th century. Ceramic with red slip and white and black slip-paint; h. 8.9 cm, diam. 10.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-153)

Dextra Quotskuyva Nampeyo (Hopi-Tewa, 1928–2019; born Polacca, Hopitu Shi-nu-mu [Hopi], AZ), **Jar**, probably second half of 20th century. Ceramic with buff slip and red and black slip-paint; h. 11.4 cm, diam. 8.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-154)

Christina Ramberg (1946–1995; born Camp Campbell, KY; died Chicago, IL; active Chicago), **Wrapped Ticklers**, 1974. Triptych: acrylic on masonite, 48.9 × 113.7 cm (frame). Gift of TGS Management Company, LLC (2022-370)

Manuel Reanda Quiejú (born 1948, Santiago Atitlán, Sololá, Guatemala), Santiago Atitlán, Sololá, Guatemala, **Maximón**, 1970s. Oil on cotton; h. 60.7 cm, diam. 50.2 cm. Gift of Alfred L. Bush (2022-224)

Barbara Rossi (born 1940, Chicago, IL), **Sister Barbara**. Graphite and acrylic on canvas; 101.6 × 81.3 cm (image), 102.9 × 82.5 × 2.5 cm (frame). Gift of Kohler Foundation, Inc. (2022-218)

Nyla Sahmie Nampeyo (Hopi-Tewa, born 1954, Sichomovi, First Mesa, Hopitu Shi-nu-mu [Hopi], AZ), **Bowl**, 2019. Ceramic with cream slip and red and black slip-paint; h. 8.9 cm, diam. 35.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-159)

Nyla Sahmie Nampeyo (Hopi-Tewa, born 1954, Sichomovi, First Mesa, Hopitu Shi-nu-mu [Hopi], AZ), **Jar**, 2019. Ceramic with cream slip and red and black slip-paint; h. 9.5 cm, diam. 15.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-160)

Nyla Sahmie Nampeyo (Hopi-Tewa, born 1954, Sichomovi, First Mesa, Hopitu Shi-nu-mu [Hopi], AZ), **Wedding vase**, 2019. Ceramic with cream slip and red and black slip-paint; h. 25.2 cm, diam. 20 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-161)

Rachel Sahmie Nampeyo (Hopi-Tewa, born 1956, Polacca, Hopitu Shi-nu-mu [Hopi], AZ), **Seed jar**, early 21st century. Ceramic with cream slip and red and black slip-paint; h. 13.3 cm, diam. 32.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-156)

Rachel Sahmie Nampeyo (Hopi-Tewa, born 1956, Polacca, Hopitu Shi-nu-mu [Hopi], AZ), **Jar**, 2018. Ceramic; h. 25 cm, diam. 32.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-157)

Rachel Sahmie Nampeyo (Hopi-Tewa, born 1956, Polacca, Hopitu Shi-nu-mu [Hopi], AZ), **Bowl**, 2019. Ceramic with cream slip and red and black slip-paint; h. 7.6 cm, diam. 29.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-155)

Rachel Sahmie Nampeyo (Hopi-Tewa, born 1956, Polacca, Hopitu Shi-nu-mu [Hopi], AZ), **Jar**, 2019. Ceramic; h. 19.5 cm, diam. 28.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-158)

Sak’Honsee (Tobacco Flower Girl, Jean Sahme Nampeyo) (Hopi-Tewa, born 1948, Polacca, Hopitu Shi-nu-mu [Hopi], AZ; active First Mesa Village, AZ), **Jar**, late 20th or early 21st century. Ceramic with orange slip and polychrome slip-paint; h. 16 cm, diam. 19.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-162)

Shizu Saldamando (born 1978, San Francisco, CA; active Los Angeles, CA), **Nao, The Wooden People**, 2022. Oil, glitter, and washi paper on wood panel, 152.1 × 121.9 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams and Hugh Trumbull Adams Princeton Art Fund (2022-202)

Nicholas Schöffer (1912–1992; born Kalocsa, Hungary; died Paris, France; active Paris), **Ersta**, 1960s. Mirrored stainless steel, 143 × 118.7 × 118.7 cm. Gift of Alexandra F. Johnston (2022-232)

Hadieh Shafie (born 1969, Tehran, Iran; active Brooklyn, NY), **Manuscript Zig Zag White (Transition Series)**, 2022. Stacked, rolled, and spiked paper with embedded handwritten and printed text, ink, and acrylics, 156 × 110 × 14 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams and Hugh Trumbull Adams Princeton Art Fund (2023-28)

Elias Sime (born 1968, Addis Ababa, Ethiopia; active Addis Ababa), **Filega 7 (Searching)**, 2004. Embroidery on canvas, 119.1 × 160 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-274)

Elias Sime (born 1968, Addis Ababa, Ethiopia; active Addis Ababa), **TIGHTROPE: ECHO!?**, 2020. Reclaimed electrical wires and components on panel, 365.8 × 320 × 3.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-273)

Winnie Taty (born 1931, active Qamani’tuaq [Baker Lake], Nunavut, Canada), **Untitled**, 2007. Wool duffle, felt appliqué, and embroidery, 72.5 × 95.5 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-341)

Joan Thorne (born 1943, New York, NY; active New York), **ESEF**, 1981. Oil on canvas, 127 × 127 cm. Gift of TGS Management Company, LLC (2022-371)

Robert Tenorio (Kewa [Santa Domingo] Pueblo, born 1950, Kewa Pueblo, NM), **Jar**, late 20th or 21st century. Ceramic with white slip and polychrome slip-paint; h. 22.9 cm, diam. 20.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-189)

Paul Toolooktook (born 1947, Qamani’tuaq [Baker Lake], Nunavut, Canada), **Wisdom of the Past**, ca. 1995. Stone, 33 × 27.9 × 21.6 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-328 a–b)

Dorothy Torivio (Haak’u [Acoma] Pueblo, 1946–2011; born and died Haak’u [Acoma] Pueblo, NM), **Seed jar**, late 20th or early 21st century. Ceramic with white slip and black slip-paint; h. 21.5 cm, diam. 16.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-178)

Oviloo Tunillie (born 1949, Kinngait [Cape Dorset], Nunavut, Canada), **Sleeping Woman**, ca. 1999. Serpentine, 12.7 × 50.8 × 25.2 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-330)

Lucy Tasseor Tutsweetok (1934–2012; born Nunaalaaq [Manitoba], Canada; died Arviat, Nunavut, Canada), **Family**, early 1970s. Stone, 12 × 16.5 × 5.1 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-331)

Marion Tuu’luq (1910–2002; Chantry Inlet, Nunavut, Canada; died Arviat [Baker Lake], Nunavut, Canada), **Untitled**, ca. 1984. Felted wool and embroidery thread, 71.6 × 73 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-349)

Campus Collections

George Stave (1923–2011; born Los Angeles, CA; died Cranbury, NJ; active Cranbury), **Houses, State Street, Trenton, New Jersey**, 1978. Oil on linen; 25.4 × 61 cm (image), 26.8 × 62.7 × 2.8 cm (frame). Gift of Mahbubeh Stave (CC2022-5)

George Stave (1923–2011; born Los Angeles, CA; died Cranbury, NJ; active Cranbury), **View of Lambertville, NJ, Christmas Day**, 1981. Oil on linen; 45.7 × 61 cm (image), 47.1 × 62.8 × 2.8 cm (frame). Gift of Mahbubeh Stave (CC2022-6)

George Stave (1923–2011; born Los Angeles, CA; died Cranbury, NJ; active Cranbury), **Palazzo Maliperiero, Venice**, 1984. Oil on linen; 33 × 40.6 cm (image), 43.8 × 51.8 × 3 cm (frame). Gift of Mahbubeh Stave (CC2022-4)

PHOTOGRAPHY

Photographer unidentified, **Riot Debris: Marshals line the sidewalk on the Ole Miss campus today following student riots protesting enrollment of a Negro at the institution. The street is lined with tear gas cannisters, bricks, bottles and other debris hurled during the riot, Oxford, Mississippi,** October 1, 1962. Gelatin silver print; 17.5 × 14.2 cm (image), 19.7 × 14.6 cm (sheet). Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-257)

Photographer unidentified, **Heart of Newark Seared by Riot: Firemen play water on burning buildings early today in Newark, New Jersey. Police said blaze was started with fire bomb after rioters made their way into downtown business district and looted stores. These buildings are on Broad Street, the main street in Newark,** July 14, 1967. Gelatin silver print; 21.8 × 17.7 cm (image), 25.2 × 20.2 cm (sheet). Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-259)

Photographer unidentified, **Aerial view of buildings burning during Detroit Riot,** July 30, 1967. Gelatin silver print, 16 × 20.7 cm. Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-258)

Photographer unidentified, **On Toward Washington: One of 29 mule carts that pulled out of Marks, Mississippi, on a leg of the Poor People's trek to the nation's capital moves across the flatlands of Mississippi as sundown approaches Monday. The wagon train segment of the Southern Christian Leadership Conference's latest Civil Rights drive was to have departed last week, but was delayed because mules being used did not have proper shoes for walking on concrete,** May 13, 1968. Gelatin silver print; 15.1 × 24.5 cm (image), 20.2 × 25.8 cm (sheet). Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-261)

Photographer unidentified, **A 2,000-foot telegram from thousands of Florida residents is held by state Senator Tom Slade, R-Jacksonville, on the state capitol steps in Tallahassee Thursday. The telegram was sent to the U.S. Supreme Court urging the justices to come to Florida and personally see the adverse affects of midyear school integration,** January 1970. Gelatin silver print; 24.4 × 15.2 cm (image), 25.7 × 17.6 cm (sheet). Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-267)

Photographer unidentified, **He Remembers Well: Dean Kahler, one of those injured on the Kent State University campus a year ago, addressed a Memorial Service Tuesday on the school's Commons. Doctors say Kahler will never walk again. He was wounded in the volley of fire by Ohio National Guardsmen that killed four students,** May 1971. Gelatin silver print; 25. 9 × 17.8 cm (image), 27.7 × 18.9 cm (sheet). Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-262)

Photographer unidentified, **All Smiles: Smiles were plentiful as Angela Davis, whose trial on murder, conspiracy and kidnap charges starts February 28th, held a news conference in her San Jose headquarters Thursday, a day after she has been released on \$102,500 bail. The black, self-acclaimed communist and revolutionary, had been in jail for 16 months after her arrest in connection with the Marin County Courthouse shootout in August, 1970 in which four persons, including a judge, died. She is accused of having provided some of the guns used,** February 25, 1972. Gelatin silver print; 22 × 18.2 cm (image), 27 × 19 cm (sheet). Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-264)

C. M. (Cornelius Marion) Battey (1873–1927; born Augusta, GA; died Tuskegee, AL), **Theodore Drury (Founder of Theodore Drury Opera Company),** ca. 1900. Platinum print, 21 × 15.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-95)

C. F. Bennett, **Desire Housing Project, Black Panthers Arrested: A Panther steps out of the back of a police van, New Orleans, Louisiana,** November 1970. Gelatin silver print; 23.7 × 19 cm (image), 26.2 × 20.4 cm (sheet). Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-265)

Paul Berger (born 1948, The Dalles, OR; active Seattle, WA), **Camera: Text or Picture, No. 19,** 1979. Gelatin silver print, 27.9 × 42.9 cm. Gift of TGS Management Company, LLC (2022-366)

Erwin Blumenfeld (1897–1969; born Berlin, Germany; died Rome, Italy), **Lisa Fonssagrives, Eiffel Tower, Paris, VOGUE Paris,** 1939. Gelatin silver print; 33.8 × 24 cm (image), 34.2 × 24.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund in honor of David Hunter McAlpin Professor of the History of Photography Anne McCauley upon the occasion of her retirement from the University (2022-104)

Margaret Bourke-White (1904–1971; born Bronx, NY; died Stamford, CT), **Diversion Tunnel Construction, Ft. Peck Dam, Montana,** 1936, printed 1987. Gelatin silver print; 42.8 × 32.6 cm (image), 50.6 × 40.6 cm (sheet). Museum purchase, Virginia and Bagley Wright, Class of 1946, Program Fund for Modern and Contemporary Art, and Fowler McCormick, Class of 1921, Fund (2023-49)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Chevrolet Truck,** 1957. Gelatin silver print, 12.2 × 20 cm. Gift of the Estate of Peter C. Bunnell (2023-80)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Untitled,** 1957. Gelatin silver print, 23.8 × 15 cm. Gift of the Estate of Peter C. Bunnell (2023-81)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-82)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-83)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-84)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-85)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-86)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-87)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-88)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-89)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-90)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-91)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-92)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-93)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-94)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-95)

Peter C. Bunnell (1937–2021; born Poughkeepsie, NY; died Princeton, NJ; active New York, NY, and Princeton), **Japan,** ca. 1990. Chromogenic print; 21.6 × 33 cm (image), 27.9 × 35.5 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-96)

Harry Callahan (1912–1999; born Detroit, MI; active Chicago, IL), **Cape Cod,** 1972. Gelatin silver print; 21.8 × 22.7 cm (image), 27.8 × 29 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-44)

Antoni Campa­ña (1906–1989; born Arbúcies, Spain; died Sant Cugat del Vallès, Spain), **Barricada. Calle Hospital, Barcelona, 25 de julio de 1936,** 1936. Gelatin silver print; 14.8 × 11 cm (image), 15.7 × 11.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-31)

Antoni Campa­ña (1906–1989; born Arbúcies, Spain; died Sant Cugat del Vallès, Spain), **Salida de columnas voluntarias, hacia el frente de Zaragoza,** 1936. Gelatin silver print; 16.9 × 11.4 cm (image), 17.4 × 11.7 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-32)

Antoni Campa­ña (1906–1989; born Arbúcies, Spain; died Sant Cugat del Vallès, Spain), **Untitled,** 1936. Gelatin silver print; 17 × 11.3 cm (image), 17.5 × 11.8 cm (sheet). Museum purchase, gift of David and Kathryn Richardson, parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in memory of Peter C. Bunnell (2023-33)

Antoni Campa­ña (1906–1989; born Arbúcies, Spain; died Sant Cugat del Vallès, Spain), **Refugiados de Mál aga en el estadio de Montjuic,** 1936. Gelatin silver print; 17 × 11.1 cm (image), 17.4 × 11.5 cm (sheet). Gift of Galería RocioSantaCruz (2023-114)

Antoni Campa­ña (1906–1989; born Arbúcies, Spain; died Sant Cugat del Vallès, Spain), **Testimonio del primer bombardeo de Barcelona,** 1937. Gelatin silver print; 17 × 11.2 cm (image), 17.5 × 12 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-34)

Antoni Campa­ña (1906–1989; born Arbúcies, Spain; died Sant Cugat del Vallès, Spain), **Somos la sombra de lo que éramos,** 1937. Gelatin silver print; 16.7 × 11.1 cm (image), 17.2 × 11.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-35)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **Freedom Riders,** May 24, 1961, printed ca. 2005. Gelatin silver print; 38.7 × 58.2 cm (image), 50.5 × 60.8 cm (sheet). Anonymous gift (2022-324)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **Fourth of July fireworks, Coney Island, New York**, 1962, printed ca. 2005. Gelatin silver print; 38.7 × 58.1 cm (image), 50.5 × 61 cm (sheet). Anonymous gift (2022-320)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **Untitled**, 1962, printed ca. 2005. Gelatin silver print; 32 × 47.8 cm (image), 40.5 × 50.5 cm (sheet). Anonymous gift (2022-321)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **Chicago**, 1962, printed ca. 2005. Gelatin silver print; 38.7 × 58.1 cm (image), 50.5 × 60.8 cm (sheet). Anonymous gift (2022-322)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **Birmingham, Alabama**, 1963, printed ca. 2005. Gelatin silver print; 32.1 × 47.8 cm (image), 40.5 × 50.5 cm (sheet). Anonymous gift (2022-325)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **March on Washington**, 1963, printed ca. 2005. Gelatin silver print; 38 × 57.6 cm (image), 50.5 × 60.8 cm (sheet). Anonymous gift (2022-326)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **Untitled**, 1965, printed ca. 2005. Gelatin silver print; 32 × 47.8 cm (image), 40.5 × 50.5 cm (sheet). Anonymous gift (2022-323)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **Untitled**, 1965, printed ca. 2005. Gelatin silver print; 38.7 × 58.2 cm (image), 50.5 × 61 cm (sheet). Anonymous gift (2022-327)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **East 100th Street, New York**, 1966, printed ca. 2005. Gelatin silver print; 47.7 × 38 cm (image), 50.5 × 40.5 cm (sheet). Anonymous gift (2022-317)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **East 100th Street, New York**, 1966, printed ca. 2005. Gelatin silver print; 37.9 × 38 cm (image), 50.5 × 40.6 cm (sheet). Anonymous gift (2022-318)

Bruce Davidson (born 1933, Oak Park, IL; active New York, NY), **East 100th Street, New York**, 1966, printed ca. 2005. Gelatin silver print; 46 × 58.2 cm (image), 50.5 × 60.8 cm (sheet). Anonymous gift (2022-319)

John Duricka (1938–1996, born Cleveland, OH; died Arlington, VA), **Black Hero: Brooklyn's Congresswoman-elect Mrs. Shirley Chisholm unveils a plaque for an “Unknown Hero” at the U.S. Customs House in New York City, December 19, 1968. The ceremony was organized by Negro History Associated, Inc., to commemorate a moment in the history of early New York when an unidentified Negro uncovered a plot to destroy Fort New Amsterdam in 1689**, December 20, 1968. Gelatin silver print; 19.6 × 24.4 cm (image), 20.6 × 25.6 cm (sheet). Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-266)

Darrel Ellis (1958–1992; born Bronx, NY; died Brooklyn, NY; active New York, NY), **Joseph Tangle, the artist's great uncle**, 1988. Gelatin silver print, 27.9 × 35.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-36)

Lola Flash (born 1959, Montclair, NJ; active New York, NY), **The Kiss, London**, from the series **Cross-Colour**, ca. 1991. Chromogenic print, 50.8 × 40.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-50)

Lola Flash (born 1959, Montclair, NJ; active New York, NY), **Pride, London, UK**, from the series **Cross-Colour** and the series **Scene Queens**, ca. 1995. Chromogenic print, 61 × 50.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-51)

Robbert Flick (born 1939, Amersfoort, Holland; active Los Angeles, CA), **AR# 77159-21**, from the series **Arena**, 1977. Gelatin silver print; 27 × 40.7 cm (image), 40.5 × 50.8 cm (sheet). Gift of Robbert Flick, Susan Rankaitis and the Robert Mann Gallery, in memory of Dale Stulz, Class of 1973 (2023-58)

Samuel Fosso (born 1962, Kumba, Cameroon; active Bangui, Central African Republic; Aba, Nigeria; and Paris, France), **70's Lifestyle**, 1975–78, printed 2022. Gelatin silver print; 46.7 × 46.7 cm (image), 64.9 × 50.6 cm (sheet). Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-199)

Samuel Fosso (born 1962, Kumba, Cameroon; active Bangui, Central African Republic; Aba, Nigeria; and Paris, France), **70's Lifestyle**, 1976–78, printed 2022. Gelatin silver print; 46.7 × 46.7 cm (image), 64.9 × 50.6 cm (sheet). Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-198)

Stuart Franklin (born 1956, London), **Tank Man - Crackdown of Student Revolt, Tiananmen Square**, 1989, printed 1998. Chromogenic print; 20.1 × 30.2 cm (image), 27.8 × 35.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-47)

Arnold Genthe (1869–1942; born Berlin, Germany [Prussia]; died New York, NY; active San Francisco, CA), **Waiting for the Car**, ca. 1900. Gelatin silver print, 34.3 × 26 cm. Museum purchase, the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2023-42)

Charles “Chick” Harrity (born 1938, Reading, PA; active New York, NY, and Washington, DC), **Curbstone Service: Members of the Poor People's Campaign take time out tonight in their demonstration outside the Justice Department to eat a late meal. Numbering about 350, the demonstrators said they were prepared to conduct an all-night vigil if Attorney General Ramsey Clark did not agree to meet with 100 of them inside. They previously rejected an offer from Clark to meet with 20 of the demonstrators during the afternoon, Washington DC**, June 3, 1968. Gelatin silver print; 15 × 18.8 cm (image), 15.6 × 22 cm (sheet). Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-260)

Annemarie Heinrich (1912–2005; born Darmstadt, Germany; died Buenos Aires, Argentina), **Autorretrato con hijos**, 1947. Gelatin silver print, 21 × 17.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-103)

Nancy Holt (1938–2014; born Worcester, MA; died New Yok, NY; active Galisteo, NM, and New York), **Rock Rings**, 1978. Chromogenic print, 41.9 × 61.6 cm. Gift of TGS Management Company, LLC (2022-359)

Nancy Holt (1938–2014; born Worcester, MA; died New Yok, NY; active Galisteo, NM, and New York), **Rock Rings**, 1978. Chromogenic print, 41.3 × 61.6 cm. Gift of TGS Management Company, LLC (2022-360)

Kati Horna (1912–2000; born Budapest, Hungary; died Mexico City, Mexico), **Las paraguas, Guerra Civil española, Barcelona, España**, 1937, printed 1940s. Gelatin silver print, 24.3 × 19.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2022-115)

Kati Horna (1912–2000; born Budapest, Hungary; died Mexico City, Mexico), **Carnaval de Huejotzingo, Puebla**, 1941, printed ca. 1960. Gelatin silver print, 20.2 × 25.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-100)

Peter Hujar (1934–1987; born Trenton, NJ; died New York, NY), **Hallway–Canal Street Pier**, 1983. Gelatin silver print; 37 × 37.3 cm (image), 50.8 × 40.6 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-102)

Graciela Iturbide (born 1942, Mexico City, Mexico; active Mexico City), **Cristo, Ecuador**, 1982. Gelatin silver print; 30.7 × 20.7 cm (image), 35.4 × 27.7 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-101)

Michael Jang (born 1951, Marysville, CA; active San Francisco, CA), **Aunts and Uncles**, 1973. Gelatin silver print; 21.2 × 32 cm (image), 23.4 × 34.2 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-111)

Michael Jang (born 1951, Marysville, CA; active San Francisco, CA), **Study Hall**, 1973. Gelatin silver print; 21.4 × 32 cm (image), 27.7 × 35.4 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-112)

Michael Jang (born 1951, Marysville, CA; active San Francisco, CA), **Chris in Record Store**, 1973. Gelatin silver print; 23.7 × 15.8 cm (image), 25.3 × 20.2 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-113)

Michael Jang (born 1951, Marysville, CA; active San Francisco, CA), **At Home with the Jangs**, 1973. Gelatin silver print; 15.7 × 23.7 cm (image), 20.3 × 25.4 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-114)

Bruce Katsiff (born 1945, Philadelphia, PA; active Doylestown, PA), **Lou's Gift**, 1990. Platinum palladium print; 28.6 × 49 cm (image), 56.8 × 71.7 cm (sheet). Gift of the artist in memory of Peter C. Bunnell (2023-56)

Bruce Katsiff (born 1945, Philadelphia, PA; active Doylestown, PA), **Flying Totem**, 1990. Platinum palladium print; 49.3 × 28.8 cm (image), 71.8 × 56.9 cm (sheet). Gift of the artist in memory of Peter C. Bunnell (2023-57)

Bruce Katsiff (born 1945, Philadelphia, PA; active Doylestown, PA), **The Golden Section**, 2013. Platinum palladium print; 28.8 × 48.7 cm (image), 37.5 × 57.8 cm (sheet). Gift of the artist in memory of Peter C. Bunnell (2023-55)

Robert W. Klein, **He'll Help Defend Angela Davis: Fania Jordan (right), sister of Angela Davis, Black militant former UCLA philosophy instructor accused of murder, holds a microphone for attorney Howard Moore of Atlanta, Georgia, who will spearhead a five-man defense team. Moore was discussing Miss Davis arraignment in a San Rafael courtroom Tuesday. At Moore's left is Michael Tigar, UCLA law professor, also a member of the defense team, California**, January 6, 1971. Gelatin silver print; 15 × 24.4 cm (image), 20.2 × 25.7 cm (sheet). Published by Associated Press. Gift of M. Robin Krasny, Class of 1973 (2022-263)

Dora Maar (1907–1997; born and died Paris, France), **Abstract lemons**, ca. 1980. Gelatin silver print, 17.7 × 23.8 cm. Museum purchase, with funds given by family and friends, in memory of Carolee Fletcher Steward, and the Fowler McCormick, Class of 1921, Fund (2022-256)

Mike Mandel (born 1950, Los Angeles, CA; active Santa Cruz, CA, and Boston, MA), **Peter Bunnell**, 1974. Gelatin silver print; 17.7 × 12.7 cm (image), 25.2 × 20.2 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-97)

Mike Mandel (born 1950, Los Angeles, CA; active Santa Cruz, CA, and Boston, MA), **Mock-up of Peter Bunnell, Baseball Photographer Trading Card**, 1975. Gelatin silver print, 8.7 × 6.2 cm. Gift of the Estate of Peter C. Bunnell (2023-98)

Mike Mandel (born 1950, Los Angeles, CA; active Santa Cruz, CA, and Boston, MA), **Peter Bunnell, Baseball Photographer Trading Card**, 1975. Gelatin silver print, 8.9 × 6.4 cm. Gift of the Estate of Peter C. Bunnell (2023-99)

Mike Mandel (born 1950, Los Angeles, CA active Santa Cruz, CA, and Boston, MA), **Cunningham to Michals to Yeager**, 1975. Postcard, 8.8 × 14 cm. Gift of the Estate of Peter C. Bunnell (2023-100)

Mike Mandel (born 1950, Los Angeles, CA; active Santa Cruz, CA, and Boston, MA), **The Clatworthy Colorvues Womens Softball Team, Marin, California**, 1975. Postcard, 8.8 × 14 cm. Gift of the Estate of Peter C. Bunnell (2023-101)

Teresa Margolles (born 1963, Culiacán, Mexico; active Mexico City, Mexico), **La Esperanza**, 2014. Diptych: inkjet prints, 40 × 60 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-212 a–b)

Gjon Mili (1904–1984, born Korçë, Albania; died Stamford, CT), **Pas de Bourrée, Nora Kaye, American Ballet Theatre**, 1947, printed 1985. Gelatin silver print; 39.6 × 49.5 cm (image), 40.8 × 50.7 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-45)

Bea Nettles (born 1946, Gainesville, FL; active Champagne-Urbana, IL, and Philadelphia, PA), **Lost Lady**, 1970. Gelatin silver print and machine stitching, 24.6 × 19.5 cm. Gift of the artist in memory of Peter C. Bunnell (2022-313)

Bea Nettles (born 1946, Gainesville, FL; active Champagne-Urbana, IL, and Philadelphia, PA), **E.N.**, 1972. Gelatin silver print and machine stitching, 24 × 19.2 cm. Gift of the artist in memory of Peter C. Bunnell (2022-314)

Bea Nettles (born 1946, Gainesville, FL; active Champagne-Urbana, IL, and Philadelphia, PA), **Beatrice**, 1999. Gelatin silver print; 21.6 × 16 cm (image), 35.5 × 25.3 cm (sheet). Gift of the artist in memory of Peter C. Bunnell (2022-315)

Bea Nettles (born 1946, Gainesville, FL; active Champagne-Urbana, IL, and Philadelphia, PA), **Cloister**, 1999. Gelatin silver print; 21.1 × 16.1 cm (image), 35.5 × 25.2 cm (sheet). Gift of the artist in memory of Peter C. Bunnell (2022-316)

Fortunato Antonio Perini (1830–1879; born and died Treviso, Italy; active Venice, Italy), **Ca' d'Oro, Venice**, ca. 1855. Albumen print, 24.8 × 31.4 cm. Gift of Rosemarie Haag Bletter and Martin Filler (2022-226)

John Pfahl (1939–2020; born New York, NY; died Buffalo, NY; active Buffalo), **11000 SW 57th Avenue, Miami, Florida**, 1979. Chromogenic print, 24.8 × 41.3 cm. Gift of TGS Management Company, LLC (2022-365)

Susan Rankaitis (born 1949, Cambridge, MA; active Claremont, CA), **LPD #21**, 2007. Gelatin silver print with applied color dyes, 49.5 × 39.2 cm. Gift of Robbert Flick, Susan Rankaitis and the Robert Mann Gallery, in memory of Dale Stulz, Class of 1973 (2023-59)

Eli Reed (born 1946, Linden, NJ), **African American Rodeo**, 1980s. Gelatin silver print; 18.9 × 27.1 cm (image), 27.9 × 35.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-98)

Eli Reed (born 1946, Linden, NJ), **Female resident sitting with only a nonworking rifle for protection, “Pink Palace” housing project, San Francisco, California**, 1981. Gelatin silver print; 22.2 × 30.5 cm (image), 27.7 × 35.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-97)

Antonio Reynoso (1919–1996; born Toluca, Mexico; died Mexico City, Mexico), **The Annunciation (Anunciation)**, 1942, printed ca. 1960. Gelatin silver print; 17.8 × 23.9 cm (image), 20.2 × 25.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-254)

Rong Rong 荣荣 (born 1968, Zhanghou, Fujian Province, China; active Beijing, China), **Rong Rong’s East Village**, 1993–98, printed 2003. Forty gelatin silver prints, 47 × 36.8 × 3.2 cm (frame). Gift of Christopher E. Olofson, Class of 1992 (2023-104.1–.40)

Naomi Savage (1927–2005; born and died Princeton, NJ), **Homage**, 1980. Gelatin silver print, 35.2 × 37.1 cm. Gift of TGS Management Company, LLC (2022-364)

Sean Scully (born 1945, Dublin, Ireland; active New York, NY, and Bavaria, Germany), **Mérica I**, 2019. Dye transfer print; 21 × 31.7 cm (image), 36 × 47 × 3.7 cm (frame). Gift of the artist (2022-139)

Sean Scully (born 1945, Dublin, Ireland; active New York, NY, and Bavaria, Germany), **Mérica II**, 2019. Dye transfer print; 21 × 31.7 cm (image), 36 × 47 × 3.9 cm (frame). Gift of the artist (2022-140)

Fazal Sheikh (born 1965, New York, NY; active New York, and Zurich, Switzerland), **Rajeshwari’s pet rat Chuni, Vrindavan, India**, 2005. Inkjet print, 54 x 65 cm. Gift of Emmet and Edith Gowin (2022-305)

Fazal Sheikh (born 1965, New York, NY; active New York, and Zurich, Switzerland), **Krishna icon and image of the guru at rest, Vrindavan, India**, 2005. Inkjet print, 54 x 65 cm. Gift of Emmet and Edith Gowin (2022-306)

Fazal Sheikh (born 1965, New York, NY; active New York, and Zurich, Switzerland), **Vrindavan, India**, 2005. Inkjet print, 54 x 65 cm. Gift of Emmet and Edith Gowin (2022-307)

Fazal Sheikh (born 1965, New York, NY; active New York, and Zurich, Switzerland), **Seva Dasi (“Service”), Vrindavan, India**, 2005. Inkjet print, 65 x 54 cm. Gift of Emmet and Edith Gowin (2022-308)

Fazal Sheikh (born 1965, New York, NY; active New York, and Zurich, Switzerland), **Vrindavan, India**, 2005. Inkjet print, 54 x 65 cm. Gift of Emmet and Edith Gowin (2022-309)

Fazal Sheikh (born 1965, New York, NY; active New York, and Zurich, Switzerland), **Sisters Sadna Goraye (“Worship”) and Ranu Bala, Vrindavan, India**, 2005. Inkjet print, 65 x 54 cm. Gift of Emmet and Edith Gowin (2022-310)

Fazal Sheikh (born 1965, New York, NY; active New York, and Zurich, Switzerland), **Night passageway, Vrindavan, India**, 2005. Inkjet print, 54 x 65 cm. Gift of Emmet and Edith Gowin (2022-311)

Fazal Sheikh (born 1965, New York, NY; active New York, and Zurich, Switzerland), **Lakshmi**, 2005. Inkjet print, 65 x 54 cm. Gift of Emmet and Edith Gowin (2022-312)

Malick Sidibé (1936–2016; born Soloba, Mali; died Bamako, Mali), **Arrosage des Trois, Admis Niarela 28-9-68**, 1968. Twenty-six gelatin silver prints mounted on paper, 35 × 52 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund and Mary Trumbull Adams Art Fund (2022-196)

George Silk (1916–2004; born Levin, New Zealand; died Norwalk, CT), **Eartha Kitt, El Rancho Vegas, Las Vegas**, 1955, printed 1995. Gelatin silver print; 31.6 × 23.2 cm (image), 35.3 × 28.1 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-46)

Beuford Smith (born 1941, Cincinnati, OH; active Brooklyn, NY), **Flag Series**, 1972. Gelatin silver print, 16.7 × 23.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-96)

Beuford Smith (born 1941, Cincinnati, OH; active Brooklyn, NY), **New Year’s Eve**, 1975. Gelatin silver print; 12.8 × 19.8 cm (image), 15.1 × 21 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-255)

Rodney Smith (1947–2016; born Long Island, NY; died Palisades, NY; active New York, NY), **Bernadette twirling, Burden Mansion, New York City**, 1997, printed 2004. Gelatin silver print; 19 × 19 cm (image), 45.7 × 55.9 cm (mount). Gift of Leslie Smolan (2022-245)

Rodney Smith (1947–2016; born Long Island, NY; died Palisades, NY; active New York, NY), **Tim holding mask to Bernadette, Burden Mansion, New York City**, 1997, printed 2000. Gelatin silver print; 26.7 × 26.7 cm (image), 55.9 × 66 cm (mount). Gift of Leslie Smolan (2022-246)

Rodney Smith (1947–2016; born Long Island, NY; died Palisades, NY; active New York, NY), **Don jumping over hay roll no. 1, Monkton, Maryland**, 1999, printed 2004. Gelatin silver print; 10.2 × 10.2 cm (image), 35.6 × 45.7 cm (mount). Gift of Leslie Smolan (2022-247)

Rodney Smith (1947–2016; born Long Island, NY; died Palisades, NY; active New York, NY), **Two men on see-saw no. 2, Bear Mountain, New York**, 1999, printed 2002. Gelatin silver print; 26.7 × 26.7 cm (image), 55.9 × 66 cm (mount). Gift of Leslie Smolan (2022-248)

Sanlé Sory (born 1943, Nianiagara, Burkina Faso; active Bobo-Dioulasso, Burkina Faso), **Autoportrait au miroir**, 1966, printed 2018. Gelatin silver print; 35.8 × 36 cm (image), 50.5 × 40.5 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2022-192)

Sanlé Sory (born 1943, Nianiagara, Burkina Faso; active Bobo-Dioulasso, Burkina Faso), **Sory photographe**, 1968, printed 2018. Gelatin silver print; 35.2 × 35.6 cm (image), 50.5 × 40.5 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2022-193)

Sanlé Sory (born 1943, Nianiagara, Burkina Faso; active Bobo-Dioulasso, Burkina Faso), **Les deux amies au pagne**, 1972, printed 2018. Gelatin silver print; 36 × 36 cm (image), 50.5 × 40.5 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2022-195)

Sanlé Sory (born 1943, Nianiagara, Burkina Faso; active Bobo-Dioulasso, Burkina Faso), **La jeune Malienne au chapeau**, 1976, printed 2018. Gelatin silver print; 35 × 35.6 cm (image), 50.5 × 40.5 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2022-194)

Edward Steichen (1879–1973; born Bivange, Luxembourg; died Redding, CT; active New York, NY), **An Apple, A Boulder, A Mountain**, 1921. Gelatin silver print, 18.9 × 23.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-99)

Michael Stone (born 1945, Detroit, MI; active Los Angeles, CA, and Roslyn, WA), **TV Fun (Red, Yellow, and Blue)**, 1969–70. Gelatin silver positives with hand-coloring, plastic, vinyl, and metal rack, 31.4 × 20.3 cm. Gift of the artist in memory of Peter C. Bunnell (2022-355)

Carrie Mae Weems (born 1953, Portland, OR; active New York, NY, and San Francisco, CA), **Coffee Pot**, 1988–89. Gelatin silver print, 36.8 × 38.1 cm. Gift of TGS Management Company, LLC (2022-367)

Minor White (1908–1976; born Minneapolis, MN; died Boston, MA; active Portland, OR, and Rochester, NY), **Lighthouse and Knothole (composite image)**, 1968–70. Gelatin silver print; 11.9 × 18.2 cm (image), 15.1 × 21.7 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-43)

Jeff Widener (born 1956, Long Beach, CA), **Tankman, Tiananmen Square, Beijing, China, June 5**, 1989, printed 1998. Chromogenic print; 15.8 × 23.7 cm (image), 20.3 × 25.4 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-48)

Xing Danwen (born 1967, Xi’an, China; active Beijing, China), **Untitled**, from the series **disCONNEXION**, 2002–5. Chromogenic print on aluminum, 75.8 × 61.5 cm. Gift of Nicholas Grindley (2022-135)

Xing Danwen (born 1967, Xi’an, China; active Beijing, China), **Untitled**, from the series **disCONNEXION**, 2002–5. Chromogenic print on aluminum, 75.8 × 61.5 cm. Gift of Nicholas Grindley (2022-136)

Xing Danwen (born 1967, Xi’an, China; active Beijing, China), **Untitled**, from the series **disCONNEXION**, 2002–5. Chromogenic print on aluminum, 75.8 × 61.5 cm. Gift of Nicholas Grindley (2022-137)

Xing Danwen (born 1967, Xi’an, China; active Beijing, China), **Untitled**, from the series **disCONNEXION**, 2002–05. Chromogenic print on aluminum, 75.8 × 61.5 cm. Gift of Nicholas Grindley (2022-138)

PRINTS AND DRAWINGS

Drawings

- James Biederman (born 1947, Bronx, NY; active Pembroke, NC), **Untitled**, 1980. Charcoal and chalk, 188 × 45.7 cm. Gift of TGS Management Company, LLC (2022-369)
- Alexandre-Théodore Brongniart (1739–1813; born and died Paris, France) and others, **Drawings related to the design and construction of the Paris Stock Exchange building (the Bourse)**, ca. 1808–27. Seventy-seven ink and wash drawings, various dimensions. Museum purchase, Laura P. Hall Memorial Fund (2023-103.1–.77)
- Howard Chandler Christy (1873–1952; born Meigs Creek, OH; died New York, NY), **In the Parlor**, ca. 1910. Oil and charcoal, 96.5 × 66 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-509)
- South German, **The Coronation of the Virgin**, ca. 1490–1500. Pen and black ink, heightened with white gouache, 14.5 × 13 cm. Museum purchase, Laura P. Hall Memorial Fund (2023-39)
- Hans Grohs (1892–1981; born Dithmarschen, Germany; died Heide, Germany), **Selbst mit Mutter und Tod (Self with Mother and Death)**, 1958. Pen and black ink, 26 × 28.7 cm. Gift of Rose Mary McKinney in memory of Harry Noyes Collinson, Class of 1922, and Frauken Grohs Collinson, daughter of the artist (2023-67)
- Hans Grohs (1892–1981; born Dithmarschen, Germany; died Heide, Germany), **Halligen im Sommer bei Ebbe (Halligen in Summer at Low Tide)**, 1965. Pen, ink, and watercolor, 22 × 29 cm. Gift of Rose Mary McKinney in memory of Harry Noyes Collinson, Class of 1922, and Frauken Grohs Collinson, daughter of the artist (2023-68)
- Hans Grohs (1892–1981; born Dithmarschen, Germany; died Heide, Germany), **Halligen im Sommer bei Ebbe (Halligen in Summer at Low Tide)**, 1965–75. Pen, ink and sepia wash, 21 × 27 cm. Gift of Rose Mary McKinney in memory of Harry Noyes Collinson, Class of 1922, and Frauken Grohs Collinson, daughter of the artist (2023-69)
- Guercino (Giovanni Francesco Barbieri) (1591–1666, born Cento, Italy; died Bologna, Italy), **Drapery study for man facing right**, 1640s. Red chalk with white heightening; 40.3 × 23.3 cm (image), 50.2 × 32.2 cm (mat). Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-197)
- Nancy Holt (1938–2014; born Worcester, MA; died New York, NY; active Galisteo, NM, and New York), **Stone Enclosure: Rock Rings**, 1978. Graphite, 48.3 × 61.6 cm. Gift of TGS Management Company, LLC (2022-361)
- Edward Mayer (active Albany, NY), **Untitled**, 1979. Pen and graphite on paper with gelatin silver print, 71.1 × 71.1 cm. Gift of TGS Management Company, LLC (2022-368)
- Jim Melchert (1930–2023; born New Bremen, OH; died Oakland, CA), **Ethiopia I**, 1986. Conte crayon and graphite, 99.1 × 138.4 cm. Gift of the Estate of Jim Melchert, Class of 1952 (2023-110)
- Mary Miss (born 1943, New York, NY), **Falsework: Screen, Composite No. 12**, 1979. Graphite and gelatin silver print, 102.9 × 111.1 × 3.2 cm (frame). Gift of TGS Management Company, LLC (2022-363)
- William Thomas Smedley (1858–1920; born West Bradford, PA; died Bronxville, NY; active Bronxville), **His Apparition**, ca. 1901. Watercolor and gouache, 35.6 × 24.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-510)
- Pat Steir (born 1938, Newark, NJ; active New York, NY), **Line/Lima #2**, 1977. Graphite and colored pencil, 138.4 × 71.1 × 3.8 cm (frame). Gift of TGS Management Company, LLC (2022-362)

- Simon Tookoome (born 1934 Qamani’tuaq [Baker Lake], Nunavut, Canada), **Tundra and River**, 2004. Chalk, 28.1 × 38.1 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-344)
- Prints
- James E. Allen (1894–1964; born Louisiana, MO; died Larchmont, NY; active New York, NY), **Brazilian Builders**, 1933. Etching, 42.9 × 21.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-380)
- James E. Allen (1894–1964; born Louisiana, MO; died Larchmont, NY; active New York, NY), **Spider Boy**, 1937. Etching, 27.9 × 21.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-373)
- James E. Allen (1894–1964; born Louisiana, MO; died Larchmont, NY; active New York, NY), **The Aqueduct**, 1937. Lithograph, 11.4 × 14.7 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-374)
- James E. Allen (1894–1964; born Louisiana, MO; died Larchmont, NY; active New York, NY), **Pipe and Brawn**, 1937. Lithograph, 30.5 × 36.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-376)
- James E. Allen (1894–1964; born Louisiana, MO; died Larchmont, NY; active New York, NY), **Dry Dock Men**, 1937. Lithograph, 30.2 × 36.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-377)
- James E. Allen (1894–1964; born Louisiana, MO; died Larchmont, NY; active New York, NY), **The Wreck**, 1937. Lithograph, 36.2 × 24.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-378)
- James E. Allen (1894–1964; born Louisiana, MO; died Larchmont, NY; active New York, NY), **Pipe Layers I**, 1937. Lithograph, 37.5 × 29.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-379)
- James E. Allen (1894–1964; born Louisiana, MO; died Larchmont, NY; active New York, NY), **The Connectors**, 1942. Lithograph, 42.5 × 33.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-375)

- Luke Anguhadluq (1895–1982; born Chantrey Inlet, Canada; died Qamani’tuaq [Baker Lake], Nunavut, Canada), **A Woman Cleaning Fish**, 1980. Stonecut and stencil, 44.5 × 46.1 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-342)
- John Taylor Arms (1887–1953; born Washington, DC; died Fairfield, CT), **West 42nd Street, New York**, 1920. Etching, 33 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-382)
- John Taylor Arms (1887–1953; born Washington, DC; died Fairfield, CT), **West 42nd Street, New York**, 1922. Etching and aquatint, 26.7 × 17.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-381)
- Jennifer Bartlett (1941–2022, born Long Beach, CA; died Amagansett, NY; active New York, NY), **In the Garden #116**, 1983. Color screenprint, 74.3 × 95.9 cm. Published and printed by Simca Print Artists, Inc. Gift of Joan and Kirk Gastinger (2023-52)
- Attributed to Hans Sebald Beham (1500–1550; born Nuremberg, Germany; died Frankfurt am Main, Germany), formerly attributed to Albrecht Dürer (1471–1528; born and died Nuremberg, Germany), **Head of Christ Crowned with Thorns**, ca. 1520, printed 1550–1600. Woodcut; 43.2 × 32.4 cm (block), 50.8 × 34 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund (2022-250)
- Bahar Behbahani (born 1973, Tehran, Iran; active Brooklyn, NY), **Declassified**, 2022. Suite of six prints: etching and letterpress, dimensions vary. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund **Margaret and Donald**. 29 × 25.2 cm (plate), 63.5 × 57.5 cm (sheet) (2022-206.1) **TPA JAX Page 30**. 29 × 25.2 cm (plate), 63.5 × 57.5 cm (sheet) (2022-206.2) **Shiraz 1918 (Minor Operations)**. 25.1 × 29 cm (plate), 57.5 × 63.5 cm (sheet) (2022-206.3) **Black Dahlia**. 29 × 25.2 cm (plate), 63.5 × 57.5 cm (sheet) (2022-206.4) **Mossadeg’s House**. 25.4 × 29.1 cm (plate), 63.5 × 57.5 cm (sheet) (2022-206.5) **Cutting Paper**. 25.4 × 29.2 cm (plate), 63.8 × 57.5 cm (sheet) (2022-206.6)

- Jacques Bellange (1575–1616; born and died Nancy, France), **Three Holy Women**, 1611–16. Etching and engraving; 32.1 × 20 cm (plate), 41.4 × 28.5 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund (2023-19)
- Thomas Hart Benton (1889–1975; born Neosho, MO; died Kansas City, MO; active Paris, France, New York, NY, and Kansas City), **Down the River**, 1939. Lithograph, 31.7 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-384)
- Thomas Hart Benton (1889–1975; born Neosho, MO; died Kansas City, MO; active Paris, France, New York, NY, and Kansas City), **Shallow Creek**, 1939. Lithograph, 36.8 × 23.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-385)
- Thomas Hart Benton (1889–1975; born Neosho, MO; died Kansas City, MO; active Paris, France, New York, NY, and Kansas City), **Aaron**, 1941. Lithograph, 31.7 × 24.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-388)
- Thomas Hart Benton (1889–1975; born Neosho, MO; died Kansas City, MO; active Paris, France, New York, NY, and Kansas City), **Island Hay**, 1945. Lithograph, 25.4 × 32.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-386)
- Thomas Hart Benton (1889–1975; born Neosho, MO; died Kansas City, MO; active Paris, France, New York, NY, and Kansas City), **The Discussion**, 1969. Lithograph, 24.4 × 30.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-387)
- Samuel Bottschild (1641–1706; born Sangerhausen, Germany; died Dresden, Germany), **Agony in the Garden**, plate 48 from **Opera Varia Historica Poetica @ Iconologia**, 1693. Etching; 28.8 × 21.6 cm (plate), 30.5 × 20.8 cm (sheet). Gift of C. G. Boerner in honor of Laura M. Giles (2022-225)
- Gottlob Briem (1899–1972; born Germany; active New York, NY, and Bethel, VT), **Tower Under Construction, George Washington Bridge**, ca. 1930. Etching, 38.1 × 23.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-391)
- Gottlob Briem (1899–1972; born Germany; active New York, NY, and Bethel, VT), **39th Street & 6th Avenue, NYC**, ca. 1930. Etching, 33 × 24.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-392)
- Gottlob Briem (1899–1972; born Germany; active New York, NY, and Bethel, VT), **Base of the Chrysler Building**, ca. 1930. Etching, 36.8 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-393)
- Bernard Brussel-Smith (1914–1989; born New York, NY; died Bedford Hills, NY; active New York, and Collonges-la-Rouge, France), **No. 8 Bowery**, ca. 1941. Wood engraving, 16.5 × 10.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-394)
- Bernard Brussel-Smith (1914–1989; born New York, NY; died Bedford Hills, NY; active New York. and Collonges-la-Rouge, France), **Allen Street El**, ca. 1941. Wood engraving, 10.2 × 15.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-395)
- Bernard Brussel-Smith (1914–1989; born New York, NY; died Bedford Hills, NY; active New York, and Collonges-la-Rouge, France), **John Henry**, ca. 1945–46. Wood engraving, 9.5 × 7.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-396)
- Bernard Brussel-Smith (1914–1989; born New York, NY; died Bedford Hills, NY; active New York, and Collonges-la-Rouge, France), **Blue Tail Fly**, ca. 1945–46. Wood engraving, 10.2 × 10.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-397)
- Bernard Brussel-Smith (1914–1989; born New York, NY; died Bedford Hills, NY; active New York, and Collonges-la-Rouge, France), **Drunken Sailor**, ca. 1945–46. Wood engraving, 7.6 × 7.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-398)

Bernard Brussel-Smith (1914–1989; born New York, NY; died Bedford Hills, NY; active New York, and Collonges-la-Rouge, France), **Sourwood Mountain**, ca. 1945–46. Wood engraving, 7.6 × 7.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-399)

Bernard Brussel-Smith (1914–1989; born New York, NY; died Bedford Hills, NY; active New York, and Collonges-la-Rouge, France), **Steel Linin' Chant**, ca. 1945–46. Wood engraving, 10.5 × 12.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-400)

Bernard Brussel-Smith (1914–1989; born New York, NY; died Bedford Hills, NY; active New York, and Collonges-la-Rouge, France), **Mr. Banjo**, ca. 1945–46. Wood engraving, 11.4 × 6.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-401)

Bernard Brussel-Smith (1914–1989; born New York, NY; died Bedford Hills, NY; active New York, and Collonges-la-Rouge, France), **Two Wings**, ca. 1945–46. Wood engraving, 14 × 7 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-402)

Bernard Brussel-Smith (1914–1989; born New York, NY; died Bedford Hills, NY; active New York, and Collonges-la-Rouge, France), **Old Stormy**, ca. 1945–46. Wood engraving; 9.6 × 15 cm (block), 22.8 × 27.6 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-403)

Willie Cole (born 1955, Somerville, NJ; active New Jersey), **Five Beauties Rising**, 2012. Printed by Highpoint Center for Printmaking (established 2001, Minneapolis, MN). Suite of five prints: intaglio and relief, 161.3 × 57.1 cm (each). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art
Savannah (2022-211 a)
Dot (2022-211 b)
Fannie Mae (2022-211 c)
Queen (2022-211 d)
Anna Mae (2022-211 e)

Glenn O. Coleman (1887–1932; born Springfield, OH; died Long Beach, NY; active New York, NY), **Coney Island**, 1928. Lithograph, 30.5 × 45.7 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-404)

Howard Cook (1901–1980; born Springfield, MA; died Santa Fe, NM; active New York, NY, and Taos, NM), **Financial District**, 1931. Lithograph, 38.1 × 29.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-407)

Howard Cook (1901–1980; born Springfield, MA; died Santa Fe, NM; active New York, NY, and Taos, NM), **Self-Portrait**, 1931. Wood engraving, 10.2 × 7.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-408)

Howard Cook (1901–1980; born Springfield, MA; died Santa Fe, NM; active New York, NY, and Taos, NM), **Cumberland Girl**, 1937. Lithograph, 59.7 × 40.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-405)

Howard Cook (1901–1980; born Springfield, MA; died Santa Fe, NM; active New York, NY, and Taos, NM), **Pioneers**, 1937. Aquatint, etching, and softground etching, 32.4 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-406)

Howard Cook (1901–1980; born Springfield, MA; died Santa Fe, NM; active New York, NY, and Taos, NM), **Self-Portrait**, 1950. Wood engraving, 8.9 × 12.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-409)

Cornelis Cort (1533–1578; born Hoorn, The Netherlands; died Rome, Italy), after Federico Zuccaro (1540–1609; born Sant'Angelo in Vado, Italy; died Ancona, Italy), **Lament of the Art of Painting**, 1574–78, published 1579. Engraving, 67.9 × 137.2 cm. Museum purchase, Laura P. Hall Memorial Fund (2022-252)

Lesley Crawford (1887–1963; born New York, NY; died Springfield, VT; active Summit, NJ, and Springfield, VT), **The Little Church Around the Corner**, before 1956. Lithograph, 31.7 × 22.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-410)

José Luis Cuevas (1934–2017; born and died Mexico City, Mexico), **Crime by Cuevas**, 1968. Twelve color lithographs, 76.2 × 55.9 cm (each). Printed with collaboration of Henri Deschamps at Atelier Mourlot Ltd., New York, NY. Published by Touchstone Publishers Ltd., New York, NY. Gift of Roberta and Harold Delevie in honor of their grandson Nathan Benjamin Agmon, Class of 2017 (2023-62.1–12)
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Crime by Cuevas (2023-62.2)
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John Steuart Curry (1897–1946; born Dunavant, KS; died Madison, WI; active New York, NY, and Madison, WI), **Manhunt**, 1934. Lithograph, 29.5 × 40.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-414)

John Steuart Curry (1897–1946; born Dunavant, KS; died Madison, WI; active New York, NY, and Madison, WI), **John Brown**, 1939. Lithograph, 38.1 × 27.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-411)

John Steuart Curry (1897–1946; born Dunavant, KS; died Madison, WI; active New York, NY, and Madison, WI), **Summer Afternoon**, 1939. Lithograph, 25.4 × 35.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-415)

John Steuart Curry (1897–1946; born Dunavant, KS; died Madison, WI; active New York, NY, and Madison, WI), **Our Good Earth**, 1942. Lithograph, 43.2 × 32.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-413)

John Steuart Curry (1897–1946; born Dunavant, KS; died Madison, WI; active New York, NY, and Madison, WI), **Valley of the Wisconsin**, 1945. Lithograph, 35.6 × 47 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-412)

James Daugherty (1887–1974; born Asheville, NC; died Weston, CT), **Brooklyn Bridge**, ca. 1915. Etching; 59.2 × 50.2 cm (plate), 65 × 52.2 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-511)

Karl Dehmann (1886–1974; born Hamburg, Germany; died New York, NY; active Brewster, NY), **West Street, New York**, 1930. Colored etching with aquatint, 25.4 × 30.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-416)

Adolph Arthur Dehn (1895–1968; born Waterville, MN; died New York, NY), **All Night Lunch**, 1936. Lithograph, 25.4 × 35.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-417)

Leon Louis Dolice (1892–1960; born Vienna, Austria; died New York, NY; active New York), **Snowy Street**. Etching, 25.4 × 21.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-420)

Leon Louis Dolice (1892–1960; born Vienna, Austria; died New York, NY; active New York), **St. Mark's on the Bowery**, 1932. Etching and aquatint, 22.9 × 17.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-418)

Leon Louis Dolice (1892–1960; born Vienna, Austria; died New York, NY; active New York), **Third Avenue El**, 1951. Etching and aquatint, 25.4 × 21.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-419)

Mabel Dwight (1876–1955; born Cincinnati, OH; died Sellersville, PA; active New York, NY, and Paris, France), **Queer Fish**, 1936. Lithograph, 25.4 × 33 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-421)

Fritz Eichenberg (1901–1990; born Cologne, Germany; died Peace Dale, RI; active New York, NY), **City Lights**, 1934. Wood engraving, 15.2 × 12.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-512)

Fritz Eichenberg (1901–1990; born Cologne, Germany; died Peace Dale, RI; active New York, NY), **The Steps**, 1934. Wood engraving, 15.2 × 12.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-513)

Fritz Eichenberg (1901–1990; born Cologne, Germany; died Peace Dale, RI; active New York, NY), **Subway, Sleep**, 1934. Wood engraving, 15.2 × 12.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-514)

Fritz Eichenberg (1901–1990; born Cologne, Germany; died Peace Dale, RI; active New York, NY), **Subway, Sleep**, 1934. Wood engraving, 15.7 × 12.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-515)

Fritz Eichenberg (1901–1990; born Cologne, Germany; died Peace Dale, RI; active New York, NY), **The Steps**, 1934. Wood engraving; 15.7 × 12 cm (image), 30.2 × 22.6 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-516)

Fritz Eichenberg (1901–1990; born Cologne, Germany; died Peace Dale, RI; active New York, NY), **City Lights**, 1934. Wood engraving; 15.7 × 12.2 cm (image), 30.5 × 23 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-517)

Sheojuk Etidlooie (1932–1999; born and died Kinngait [Cape Dorset], Nunavut, Canada), **Dancing Raven II**, 1997. Etching and aquatint; 30 × 35.4 cm (plate), 45.7 × 51.1 cm (sheet). Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-346)

Sheojuk Etidlooie (1932–1999; born and died Kinngait [Cape Dorset], Nunavut, Canada), **Natsinnguag II (like a seal)**, 2005. Etching and aquatint; 32.4 × 33 cm (plate), 56 × 50.5 cm (sheet). Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-345)

Ernest Fiene (1894–1966; born Elberfeld, Germany; died Paris, France; active New York, NY), **Madison Square Park**, 1932. Etching, 30.5 × 22.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-423)

Ernest Fiene (1894–1966; born Elberfeld, Germany; died Paris, France; active New York, NY), **Evening, Fifth Avenue**, 1965. Color lithograph, 58.4 × 45.7 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-422)

Don Freeman (1908–1978; born Chula Vista, CA; died New York, NY; active New York), **Trickery at the Polls**, 1933. Lithograph, 16.5 × 24.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-424)

Mark Freeman (1908–2003; born Zaleszczyki, Austria; died New York, NY; active New York), **Second Avenue El**, 1933. Lithograph, 26 × 35.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-425)

Paul Gauguin (1848–1903; born Paris, France; died Atuona, Marquesas Islands), **Soyez Amoureuses, Vous Serez Heureuses (Love and You will be Happy)**, from the **Suite of Late Woodblock Prints** (also known as the **Vollard Suite**), 1899. Woodblock print: black, brown, and gray inks on two sheets of thin Japanese wove paper, 16.7 × 27.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-220)

Hugo Gellert (1892–1985; born Budapest, Hungary; died Freehold Township, NJ; active New York, NY), **Untitled (Protest)**, ca. 1933. Lithograph, 50.8 × 38.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-426)

Hugo Gellert (1892–1985; born Budapest, Hungary; died Freehold Township, NJ; active New York, NY), **Roosevelt and His Two Wives**, ca. 1936. Lithograph, 30.5 × 29.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-428)

Hugo Gellert (1892–1985; born Budapest, Hungary; died Freehold Township, NJ; active New York, NY), **Curse of the Modern World**, ca. 1943. Lithograph, 42.5 × 33 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-427)

Leon Gilmour (1907–1996; born Riga, Latvia; died Burlingame, CA; active Los Angeles, CA), **Let the Living Rise**, 1937. Wood engraving, 21.6 × 28.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-429)

William Gropper (1897–1977; born New York, NY; died Manhasset, NY; active Croton-on-Hudson, NY), **Sweatshop**, 1934. Lithograph, 24.1 × 30.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-430)

Jolán Gross-Bettelheim (1900–1972; born Nitra, Slovakia; died Budapest, Hungary; active New York, NY, and Budapest), **Beneath the Bridge**, 1935. Lithograph, 35.6 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-389)

Jolán Gross-Bettelheim (1900–1972; born Nitra, Slovakia; died Budapest, Hungary; active New York, NY, and Budapest), **Bridge Cables II**, ca. 1942–43. Lithograph, 35.6 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-390)

Childe Hassam (1859–1935; born Dorchester, MA; died East Hampton, NY; active New York, NY, and East Hampton), **Church Doorway, Snow**, 1916. Etching, 17.8 × 13.7 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-431)

Irwin Hoffman (1901–1989; born Boston, MA; died New York, NY; active New York), **The Unsung Hero**, 1942. Etching, 22.2 × 15.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-432)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Under the Manhattan Bridge**. Etching, 31.7 × 34.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-436)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Capitol Building, Williamsburg**. Etching, 25.4 × 24.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-437)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Across the Potomac**. Aquatint, 24.1 × 30.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-438)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Monday Morning Sunshine**. Aquatint, 31.1 × 24.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-439)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Middle Alley, Philadelphia**. Etching, 18.4 × 22.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-440)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **On Smith Street**. Etching, 15.2 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-441)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Rouen Cathedral**. Etching, 28.6 × 20.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-446)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Bridge and Ship**. Etching, 29.2 × 21.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-450)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Ship and Buildings**. Etching, 29.2 × 21. 6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-453)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Building the Equitable**, ca. 1913–15. Etching, 29.2 × 21.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-451)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Demolishing New York**, ca. 1913–15. Etching, 29.2 × 21.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-452)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Creole Quarter, New Orleans**, ca. 1914. Etching, 27.9 × 19 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-434)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **The Rookeries, NY**, ca. 1916. Etching, 20.3 × 16.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-433)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **The Cathedral, Philadelphia**, ca. 1919. Etching, 14 × 30.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-442)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Water Street, Philadelphia**, ca. 1919. Etching, 12.7 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-443)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Junk Shop**, ca. 1921. Etching and drypoint, 18.4 × 26.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-435)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Roof Tree Inn, NY**, ca. 1922. Etching, 12.7 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-444)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Contrasts**, ca. 1930. Etching, 22.9 × 33 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-449)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Light and Shadow**, 1932. Aquatint, 25. 4 × 29.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-445)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Along the Harlem**, 1937–38. Aquatint, 25.4 × 32.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-447)

Earl Horter (1881–1940; born Germantown, PA; died Philadelphia, PA), **Street Market, Philadelphia**, 1937–39. Aquatint, 17.1 × 30.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-448)

Tom Huck (born 1971, Farmington, MO; active Park Hills, MO), **The Great War-Madillo (for A.D.)**, 2017. Chiaroscuro woodcut, 40.6 × 45.7 cm. Museum purchase, gift of PECO Foundation (2022-251)

Rockwell Kent (1882–1971; born Tarrytown, NY; died Plattsburgh, NY; active Au Sable Forks, NY), **Oarsman**, 1931. Wood engraving, 13.3 × 17.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-454)

Armin Landeck (1905–1984; born Crandon, WI; died East Cornwall, CT; active Cornwall, and New York, NY), **Manhattan Vista**, 1934. Drypoint, 25.4 × 21.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-455)

Armin Landeck (1905–1984; born Crandon, WI; died East Cornwall, CT; active Cornwall, and New York, NY), **Manhattan Canyon**, 1934. Drypoint, 35.6 × 16.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-457)

Armin Landeck (1905–1984; born Crandon, WI; died East Cornwall, CT; active Cornwall, and New York, NY), **Lonely Street, Greenwich Village**, 1936. Drypoint, 17.1 × 12.7 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-458)

Armin Landeck (1905–1984; born Crandon, WI; died East Cornwall, CT; active Cornwall, and New York, NY), **Approaching Storm, Manhattan**, 1937. Drypoint, 22.9 × 21 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-456)

Armin Landeck (1905–1984; born Crandon, WI; died East Cornwall, CT; active Cornwall, and New York, NY), **Untitled**, 1939. Drypoint, 20 × 32.8 cm (plate). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-459)

Clare Leighton (1898–1989; born London, UK; died Woodbury, CT; active Woodbury), **Lumber Camp-Resting**, 1931. Wood engraving, 22.9 × 27.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-460)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Two Silos**, 1936. Drypoint, 19 × 22.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-461)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Strength and Beauty**, 1937. Drypoint, 26.7 × 33 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-464)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Chance Meeting**, ca. 1940–41. Drypoint, 25.4 × 19 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-462)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Sunday Garden Inspection**, ca. 1940–41. Drypoint, 29.8 × 20.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-463)

Margaret Lowengrund (1902–1957; born Philadelphia, PA; died New York, NY; active New York), **Trinity Spire**, ca. 1930. Etching, 22.9 × 18.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-470)

Louis Lozowick (1892–1973; born Ludvinovka, Ukraine; died South Orange, NJ; active New York, NY), **Tank # 1**, 1929, printed 1972. Lithograph, 35.6 × 20.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-466)

Louis Lozowick (1892–1973; born Ludvinovka, Ukraine; died South Orange, NJ; active New York, NY), **Edison Plant or Industrial Architecture**, 1929. Lithograph, 34.3 × 20.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-468)

Louis Lozowick (1892–1973; born Ludvinovka, Ukraine; died South Orange, NJ; active New York, NY), **Above the City**, 1932. Lithograph, 42.5 × 19.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-465)

Louis Lozowick (1892–1973; born Ludvinovka, Ukraine; died South Orange, NJ; active New York, NY), **Storm over Manhattan**, 1935. Lithograph, 24.9 × 34.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-518)

Louis Lozowick (1892–1973; born Ludvinovka, Ukraine; died South Orange, NJ; active New York, NY), **Storm over Manhattan**, 1935. Lithograph; 25.1 × 34 cm (image), 30.2 × 27.8 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-519)

Louis Lozowick (1892–1973; born Ludvinovka, Ukraine; died South Orange, NJ; active New York, NY), **Steel Valley**, 1936. Lithograph, 23.8 × 34 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-467)

Louis Lozowick (1892–1973; born Ludvinovka, Ukraine; died South Orange, NJ; active New York, NY), **Mural Study: Triborough Bridge**, 1936. Lithograph, 33 × 18.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-469)

Adriaan Lubbers (1892–1954, born Amsterdam, The Netherlands; died Beechurst, NY; active New York, NY), **Snowstorm West 87th Street**, 1929. Lithograph, 30.5 × 24.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-471)

Samuel L. Margolies (1897–1974; born Brooklyn, NY; died Fort Pierce, FL; active New York, NY), **Storm Over City Hall**, ca. 1936. Aquatint, 29.2 × 22.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-472)

Samuel L. Margolies (1897–1974; born Brooklyn, NY; died Fort Pierce, FL; active New York, NY), **Men of Steel**, 1936. Drypoint, 38.1 × 29.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-473)

Reginald Marsh (1898–1954; born Paris, France; died Dorset, VT; active New York, NY), **The Bowery**, 1928. Lithograph, 22.2 × 29.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-474)

William C. McNulty (1884–1963; born Ogden, UT; died Gloucester, MA; active New York, NY), **Times Square**, 1929. Etching, 26.7 × 17.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-475)

Michael Menchaca (born 1985, San Antonio, TX; active San Antonio), **La Raza Cosmica zoXX**, 2019. Sixteen screenprints; 45 × 42.4 cm (image, each), 56.7 × 52.2 cm (sheet, each). Printed by Julia Samuels. Published by Overpass Projects LLC (founded 2015, Pawtucket, RI). Museum purchase, Morley and Jean Melden Prints and Drawings Fund

Castizo No. 2 (2022-94.1)
Español No. 3 (2022-94.2)
Español No. 4 (2022-94.3)
Mestizo No. 2 (2022-94.4)
Mulato No. 5 (2022-94.5)
Quarteron No. 6 (2022-94.6)
Torna Atras No. 7 (2022-94.7)
Chino No. 8 (2022-94.8)
Lobo No. 9 (2022-94.9)
Sambayoo No. 10 (2022-94.10)
Cambujan No. 11 (2022-94.11)
Notientiendo No. 12 (2022-94.12)
Calpamulato No. 13 (2022-94.13)
Albarazado No. 14 (2022-94.14)
Tente En El Aire No. 15 (2022-94.15)
Ahi Te Estas No. 16 (2022-94.16)

Frederick Mershimer (born 1958, Sharon, PA; active New York, NY), **Rebuilding 8th Avenue**, 1988. Mezzotint and aquatint, 22.2 × 30 cm (plate). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-476)

Frederick Mershimer (born 1958, Sharon, PA; active New York, NY), **Passage**, 1993. Mezzotint, 17.8 × 28.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-477)

Lynn Thomas Morgan (1889–1977; born Richmond, IN; died Oakdale, NY; active Oakdale, and New York, NY), **Untitled (Empire State Building)**, ca. 1940. Color lithograph, 25.4 × 40.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-478)

Jessie (Una) Oonark (1906–1985, born and died Qamani'tuaq [Baker Lake], Nunavut, Canada), **Two Birds Guard Sleeping Kiviuk**, 1981. Linocut and stencil, 94.4 × 63.5 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-343)

Salvator Pinto (1905–1966; born Salerno, Italy; died Philadelphia, PA; active Philadelphia), **Locomotive**, 1936. Wood engraving, 17.8 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-479)

Lili Réthi (1894–1969; born Vienna, Austria; died New York, NY), **City Skyline**, 1968. Lithograph, 22.9 × 33 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-480)

Robert Riggs (1896–1970; born Decatur, IL; died Philadelphia, PA), **Third Round**, 1932. Lithograph, 31.7 × 49.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-481)

Barbara Rossi (born 1940, Chicago, IL), **Male of Sorrows #4**, 1970. Diptych: etchings; 35 × 27.7 cm (plate, a), 44.3 × 32 cm (sheet, a), 35.5 × 27.7 cm (plate, b), 48.4 × 40.6 cm (sheet, b). Gift of Kohler Foundation, Inc. (2022-215 a–b)

Barbara Rossi (born 1940, Chicago, IL), **Male of Sorrows**, 1970. Etching and aquatint; 35.2 × 27.4 cm (plate), 55.4 × 46.5 cm (sheet). Gift of Kohler Foundation, Inc. (2022-216)

Barbara Rossi (born 1940, Chicago, IL), **Male of Sorrows #5**, 1970. Etching; 35 × 27.6 cm (plate), 46.5 × 39 cm (sheet). Gift of Kohler Foundation, Inc. (2022-217)

Alison Saar (born 1956, Los Angeles, CA; active Los Angeles), **Queen of the 88's**, 2021. Multiblock linocut, 49.5 × 45.2 cm. Printed and published by Mullowney Printing (founded 2011). Museum purchase, the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2022-214.1)

Alison Saar (born 1956, Los Angeles, CA; active Los Angeles), **Trotters**, 2021. Multiblock linocut, 49.5 × 45.2 cm. Printed and published by Mullowney Printing (founded 2011). Museum purchase, the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2022-214.2)

Pitaloosie Saila (Kinngait [Cape Dorset], Nunavut, Canada; died Kinngait [Cape Dorset]) **Eskimo Leader**, 1972. Stonecut, 61.5 × 85.1 cm. Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-347)

George Schreiber (1904–1977; born Brussels, Belgium; died New York, NY; active New York), **In Tennessee**, 1950. Lithograph, 22.9 × 33 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-483)

Anton Schutz (1894–1977; born Berndorf, Germany; died New York, NY; active New York), **Spirit of Baltimore**, ca. 1927. Etching, 34.3 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-482)

Sean Scully (born 1945, Dublin, Ireland; active New York, NY, and Bavaria, Germany), **The 50**, 2021. Fifty archival pigment prints; 193.7 × 311.1 cm (anticipated installation overall), 35.6 × 27.9 cm (sheet, each). Gift of the artist (2022-141.1–.50)

Daniel Serra-Badué (1914–1996; born Santiago, Cuba; died New York, NY), **Self Portrait at Age 48**, 1973. Lithograph, 22.9 × 25.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-383)

Harry Shokler (1896–1978; born Cincinnati, OH; died Hanover, NH; active New York, NY, and Londonberry, VT), **Thriller, Coney Island**, ca. 1939–40. Wood engraving, 15.2 × 20.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-484)

Raymond Skolfield (1909–1996; born Portland, ME; died Hallowell, ME; active Maine, and New York, NY), **Fog on the River**, 1936. Lithograph, 15.2 × 45.7 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-485)

John Sloan (1871–1951; born Lock Haven, PA; died Hanover, NH; active Philadelphia, PA, and New York, NY), **McSorley's Back Room**, 1916. Etching, 13.3 × 17.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-486)

John Sloan (1871–1951; born Lock Haven, PA; died Hanover, NH; active Philadelphia, PA, and New York, NY), **Easter Eve**, 1926. Etching and aquatint, 24.1 × 20.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-488)

John Sloan (1871–1951; born Lock Haven, PA; died Hanover, NH; active Philadelphia, PA, and New York, NY), **The Lafayette**, 1928. Etching, 12.7 × 17.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022- 487)

Raphael Soyler (1899–1987; born Borisoglebsk, Russia; died New York, NY; active New York), **Old Man Warming His Hands**, 1937. Etching, 24.8 × 15.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-491)

Raphael Soyler (1899–1987; born Borisoglebsk, Russia; died New York, NY; active New York), **Casting Office**, 1945. Lithograph, 24.1 × 31.1 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-490)

Raphael Soyler (1899–1987; born Borisoglebsk, Russia; died New York, NY; active New York), **The Seamstress**, 1954. Lithograph, 22.9 × 29.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-489)

Benton Murdoch Spruance (1904–1967; born and died Philadelphia, PA), **Macbeth - Act V**, 1938. Lithograph, 24.8 × 37.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-492)

Harry Sternberg (1904–2001; born New York, NY; died Escondido, CA; active New York, and Escondido), **Blast Furnaces #1**, 1937. Etching and aquatint, 27.9 × 20.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-493)

Julius Tanzer (1905–1963; born New York, NY; died New York; active New York), **Removal of the Second Avenue El**, 1942. Lithograph, 28.6 × 31.7 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-494)

Ningiukulu Teevee (born 1963, Kinngait [Cape Dorset], Canada), **Storyteller**, 2018. Lithograph; 52 × 71.7 cm (image), 56.7 × 76.2 cm (sheet). Gift of Fred Sparling, Class of 1958, and Joyce Sparling (2022-348)

Donald Vogel (1917–2004; born Milwaukee, WI; died Dallas, TX; active San Antonio, TX, and Dallas), **The Coal Yard**, 1936. Lithograph, 25.4 × 33 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-496)

Donald Vogel (1917–2004; born Milwaukee, WI; died Dallas, TX; active San Antonio, TX, and Dallas), **Greeley Square-Demolition of the 6th Avenue El**, ca. 1936. Lithograph, 24.8 × 35.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-497)

Donald Vogel (1917–2004; born Milwaukee, WI; died Dallas, TX; active San Antonio, TX, and Dallas), **Bedlam Corners**, ca. 1940. Drypoint, 24.8 × 30.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-498)

Donald Vogel (1917–2004; born Milwaukee, WI; died Dallas, TX; active San Antonio, TX, and Dallas), **For Prayer and Meditation**, ca. 1940. Drypoint, 22.9 × 27.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-499)

Donald Vogel (1917–2004; born Milwaukee, WI; died Dallas, TX; active San Antonio, TX, and Dallas), **Black Day for the El**, 1941. Etching and drypoint, 30.5 × 22.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-495)

Reynold Henry Weidenaar (1915–1985; born and died Grand Rapids, MI), **Last Run**, 1950. Etching and aquatint, 18.7 × 49.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-500)

Stow Wengenroth (1906–1978; born New York, NY; died Gloucester, MA; active Greenport, NY, and Rockport, MA), **Hawaii Advertisement, #1**, 1940. Lithograph, 22.9 × 29.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-501)

Stow Wengenroth (1906–1978; born New York, NY; died Gloucester, MA; active Greenport, NY, and Rockport, MA), **Hawaii Advertisement, #2**, 1940. Lithograph, 35.6 × 27.9 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-502)

Edward Arthur Wilson (1886–1970; born Glasgow, Scotland; died Dobbs Ferry, NY; active Chicago, IL, and New York, NY), **Pipe Jungle**, ca. 1940. Lithograph, 27.9 × 33 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-503)

Edward Arthur Wilson (1886–1970; born Glasgow, Scotland; died Dobbs Ferry, NY; active Chicago, IL, and New York, NY), **Raising a Pipe**, 1941. Lithograph, 27.9 × 33 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-504)

William Wolfson (1894–1966; born Pittsburgh, PA; died Los Angeles, CA; active Pittsburgh, and Los Angeles), **Asphalt Workers**, 1928. Lithograph, 19 × 29.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-505)

Grant Wood (1892–1942; born Anamosa, IA; died Iowa City, IA), **Seed Time and Harvest**, 1937. Lithograph, 19 × 30.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-506)

Grant Wood (1892–1942; born Anamosa, IA; died Iowa City, IA), **Honorary Degree**, 1938. Lithograph, 29.8 × 17.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-508)

Grant Wood (1892–1942; born Anamosa, IA; died Iowa City, IA), **December Afternoon**, 1941. Lithograph, 24.1 × 30.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-507)

Loans

LOANS FROM THE COLLECTIONS

Niki de Saint Phalle in the 1960s
The Menil Collection, Houston, TX
September 10, 2021–January 23, 2022
Museum of Contemporary Art,
San Diego, CA
April 3–July 17, 2022

Niki de Saint Phalle (1930–2002; born
Neuilly-sur-Seine, France; died San Diego,
CA), **Tu est moi (You are me)**, 1960.
Objects, wood, plaster, and paint, 79.5 ×
60 × 3 cm. Gift of Irma S. Seitz for the
William C. Seitz, Graduate School Class of
1955, Memorial Collection (y1982-77)

Through a Glass Darkly: Alchemy and the
Ripley Scrolls, 1400–1700
Ellen and Leonard Milberg Gallery,
Firestone Library, Princeton, NJ
April 6–July 17, 2022

Domenico Beccafumi (1484–1551; died
Siena, Italy), **The Barber**, from the series
The Alchemical Properties of Metals,
1530s. Woodcut, 17.2 × 11.7 cm. Gift of Leo
Steinberg (1996-308)

Domenico Beccafumi (1484–1551; died
Siena, Italy), **The Blacksmith**, number five
from the series **The Practice of Alchemy**,
1530s. Woodcut, 17.1 × 11.1 cm. Gift of Leo
Steinberg (1996-309)

Native America: In Translation
Milwaukee Art Museum, WI
February 25–June 25, 2023
University of South Florida
Contemporary Art Museum, Tampa
August 25–December 1, 2023
Blanton Museum of Art, The University
of Texas at Austin
August 4, 2024–January 5, 2025
Organized by Aperture

Guadalupe Maravilla (born 1976, San
Salvador, El Salvador; active Brooklyn, NY),
I crossed the border, 2021. Oil on tin,
cotton, glue mixture, and wood, 172.7 ×
53.3 × 15.2 cm. Museum purchase, Fowler
McCormick, Class of 1921, Fund (2022-44)

Vittore Carpaccio: Master Storyteller of
Renaissance Venice
National Gallery of Art, Washington, DC
November 20, 2022–February 12, 2023
Palazzo Ducale, Venice, Italy
March 18–June 18, 2023

Vittore Carpaccio (Italian, 1460/66–
1525/26), **Two Standing Women, One in
Mamluk Dress**, 1501–8. Brush and brown
ink with gray-brown wash, heightened with
white gouache over black chalk, on light
brown paper, 23.2 × 12.1 cm. Gift of Frank
Jewett Mather Jr. (x1944-274)

Roman Landscapes: Visions of Nature
and Myth from Rome and Pompeii
San Antonio Museum of Art, TX
February 24–May 21, 2023

Roman, **Cup with bacchic motifs in high
relief**, early 1st century CE. Gift silver;
h. 11 cm, w. (with one handle) 13.5 cm.
Museum purchase, Fowler McCormick,
Class of 1921, Fund (2000-356)

Dinosaur Dreams: Imagination and
Creation of the Lost World
Hyogo Prefectural Museum of Art, Japan
March 4–May 14, 2023
The Ueno Royal Museum, Tokyo, Japan
May 30–July 23, 2023

Benjamin Waterhouse Hawkins (1807–
1894; born and died London, United
Kingdom), **Early Jurassic Marine Reptiles**,
1876. Oil on canvas, 80.3 × 155.5 × 4.4 cm.
Princeton University, Department of
Geosciences, Guyot Hall (PP329)

Benjamin Waterhouse Hawkins (1807–
1894; born and died London, United
Kingdom), **Cretaceous Life of New Jersey**,
1877. Oil on canvas, 81 x 221.6 cm. Princeton
University, Department of Geosciences,
Guyot Hall (PP336)

Benjamin Waterhouse Hawkins (1807–
1894; born and died London, United
Kingdom), **Jurassic Life of Europe**, 1877. Oil
on canvas, 80.3 x 219.4 cm. Princeton
University, Department of Geosciences,
Guyot Hall (PP340)

Charles R. Knight (American, 1874–1953),
Triassic Period, South Africa. Oil on
canvas, 38.1 x 45.7 cm. Princeton University
(PP374.2)

Charles R. Knight (American, 1874–1953),
Cretaceous Period, Montana, 1928. Oil on
canvas, 38.1 x 96.5 cm. Princeton University
(PP374.8)

Charles R. Knight (American, 1874–1953),
Jurassic Period, England, 1930. Oil on
canvas, 38.1 x 96.5 cm. Princeton University
(PP374.4)

Charles R. Knight (American, 1874–1953),
Permian Period, Texas, 1931. Oil on canvas,
38.1 x 96.5 cm. Princeton University
(PP374.3)

Charles R. Knight (American, 1874–1953),
Jurassic Period, Colorado, 1931. Oil on
canvas, 38.1 x 96.5 cm. Princeton University
(PP374.5)

Charles R. Knight (American, 1874–1953),
Cretaceous Period, Kansas, 1931. Oil on
canvas, 38.1 x 96.5 cm. Princeton University
(PP374.6)

Charles R. Knight (American, 1874–1953),
Cretaceous Period, Alberta, 1931. Oil on
canvas, 38.1 x 96.5 cm. Princeton University
(PP374.7)

Charles R. Knight (American, 1874–1953),
Cretaceous Period, Mongolia. Oil on
canvas, 38.1 x 45.7 cm. Princeton University
(PP374.9)

Charles R. Knight (American, 1874–1953),
Jurassic Period, Germany. Oil on canvas,
38.7 x 46 cm. Princeton University
(PP375.10)

Charles R. Knight (American, 1874–1953).
Jurassic Period, Utah. Oil on canvas,
38.1 x 45.7 cm. Princeton University
(PP375.11)

Manet / Degas
Musée d'Orsay, Paris, France
March 28–July 23, 2023
The Metropolitan Museum of Art,
New York, NY
September 24, 2023–January 7, 2024

Édouard Manet (French, 1832–1883), **Gypsy
with a Cigarette**. Oil on canvas, 92.0 x
73.5 cm. Bequest of Archibald S. Alexander,
Class of 1928 (y1979-55)

Shaanbei
Lisson Gallery, New York, NY
May 4–June 10, 2023

Liu Xiaodong 刘小东 (born 1963, Jinzhou,
China; active Beijing, China), **Brawler**,
2022. Oil on canvas, 188 × 215.9 × 3.8 cm.
Museum purchase, Fowler McCormick,
Class of 1921, Fund and gift of the P. Y. and
Kinmay W. Tang Center for East Asian Art,
in celebration of the Tang Center's 20th
anniversary (2023-30)

LOANS FROM THE HENRY AND ROSE PEARLMAN COLLECTION

Guests of Honor | Modigliani: Three
Works from the Pearlman Foundation
Kimbell Art Museum, Fort Worth, TX
January 21–October 30, 2022

Amedeo Modigliani (1884–1920; born
Livorno, Italy; died Paris, France), **Head**,
ca. 1910–11. Limestone; 41.8 × 12.5 × 17 cm,
10.8 × 12.5 × 17 cm (base). The Henry and
Rose Pearlman Foundation, on loan since
1976 to the Princeton University Art
Museum

Amedeo Modigliani (1884–1920; born
Livorno, Italy; died Paris, France), **Jean
Cocteau**, 1916. Oil on canvas, 100.4 ×
81.3 cm. The Henry and Rose Pearlman
Foundation, on loan since 1976 to the
Princeton University Art Museum

Amedeo Modigliani, (1884–1920; born
Livorno, Italy; died Paris, France), **Léon
Indenbaum**, 1916. Oil on canvas, 54.6 ×
45.7 cm. The Henry and Rose Pearlman
Foundation, on loan since 1976 to the
Princeton University Art Museum

Cezanne
The Art Institute of Chicago, IL
May 15–September 5, 2022

Paul Cézanne (1839–1906; born and died
Aix-en-Provence, France), **Three Pears**,
ca. 1888–90. Watercolor, gouache, and
graphite on cream laid paper, 24.2 × 31 cm.
The Henry and Rose Pearlman Foundation,
on loan since 1976 to the Princeton
University Art Museum

Paul Cézanne (1839–1906; born and died
Aix-en-Provence, France), **Cistern in the
Grounds of Château Noir**, ca. 1900. Oil on
canvas, 74.3 × 61 cm. The Henry and Rose
Pearlman Foundation, on loan since 1976 to
the Princeton University Art Museum

Paul Cézanne (1839–1906; born and died
Aix-en-Provence, France), **Mont Sainte-
Victoire**, ca. 1904–6. Oil on canvas, 83.8 ×
65.1 cm. The Henry and Rose Pearlman
Foundation, on loan since 1976 to the
Princeton University Art Museum

Paul Cézanne (1839–1906; born and died
Aix-en-Provence, France), **Still Life with
Carafe, Bottle, and Fruit**, 1906. Watercolor
and soft graphite on pale buff wove paper,
48 × 62.5 cm. The Henry and Rose
Pearlman Foundation, on loan since 1976 to
the Princeton University Art Museum

LOANS FROM THE SCHORR COLLECTIONS

To Begin Again: Artists and Childhood
Institute of Contemporary Art,
Boston, MA
October 6, 2022–February 26, 2023

Jean-Michel Basquiat (American, 1960–
1988), **Poison Oasis**, 1981. Acrylic, oil
crayon, and paper on canvas, 167.5 × 243.5 ×
3.8 cm. Schorr Collections

Jean-Michel Basquiat (American, 1960–
1988), **Untitled**, 1981. Acrylic on canvas,
204.8 × 204.9 × 3.2 cm. Schorr Collections

Exhibitions

ART@BAINBRIDGE

Witness / Rose B. Simpson
July 23–September 11, 2022
Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas
The sculptural figures in Rose B. Simpson's installation *Witness* invited visitors to reflect on fundamental aspects of being human—as sentient, reactive, and impactful. Simpson's work interrogates the human condition as an accumulation of lived experiences, distilling specific aspects of such moments in her own life into each sculpture. Through her work, Simpson (b. 1983) strives to heal the damages she has accumulated through objectification, stereotyping, and the disempowering detachment of our creative selves through modern technology. Traces of such traumas attach to the sculptures' bodies or heads, where humans absorb and process information, while the works' accoutrements and upright posture, with heads held high, confirm the dignity of individuals who accept these encounters. The sculptures elicit empathetic responses from those who witness them; they look back at us, demanding introspection and acknowledgment of our actions. Simultaneously, Simpson's slap-slab clay construction preserves impressions of her hands and fingerprints; she accepts these imperfections as inevitable. The resulting works are—like all people—the sum of their experiences.

Alexis Rockman: Shipwrecks
September 24–November 27, 2022
Karl Kusserow, John Wilmerding Curator of American Art
Shipwrecks have long symbolized humans' inability to control the natural world, and the extreme encounters with nature that can result. In this new body of work, the New York-based artist Alexis Rockman (b. 1962) reenvisions shipwreck narratives to focus less on human drama than on the broad planetary implications of the forces behind them, including trade, migration, colonization, and globalization. The artist's vivid series of large canvases and intimate watercolors points to how an increasingly interconnected world has generated profound ecological change. Rockman is among the most accomplished contemporary eco-artists, having for several decades examined issues at the nexus of natural history, climate change, and biodiversity. With *Shipwrecks*, he reimagined specific events in maritime history from a perspective that considers all life-forms. Organized by Guild Hall of East Hampton.

Colony / Dor Guez
December 10, 2022–February 12, 2023
Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art
In his photography-centered multimedia practice, the artist Dor Guez considers the roles of art, architecture, music, and monuments in shaping the identity of a place. His work is a form of storytelling that focuses on unwritten histories. *Colony / Dor Guez* featured photographs, installations, and the US premiere of a video that the artist created based on historical photographs in the archives of the American Colony. Established in Jerusalem in 1881, the American Colony was a Christian community formed by a group of American and then-Swedish expats who maintained their philanthropic commune throughout periods of Ottoman, British, Jordanian, and Israeli rule. In the early twentieth century, the American Colony produced and sold hundreds of photographic views as souvenirs of the region. Guez mines these holdings, selecting photographs that contain latent histories of the multiple communities connect their identities and this geography. He mirrors, juxtaposes, enlarges, and filters these pictures to reveal how they accrue meanings over time and offer shifting views of the region's past and present.

Cycle of Creativity: Alison Saar and the Toni Morrison Papers
February 25–July 9, 2023
Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art
Cycle of Creativity: Alison Saar and the Toni Morrison Papers brought sculpture, prints, and paintings by the mixed-media artist Alison Saar (b. 1956) into conversation with the work of Toni Morrison, whose vast trove of papers from her career as a novelist, essayist, playwright, professor, and editor are held in the Princeton University Library. Saar and Morrison share a dedication to giving voice to the Black American experience, drawing inspiration from past generations and creating space for future cultural production through a dynamic that Saar calls a “cycle of creativity.” The exhibition explores themes that are found in the works of both Saar and Morrison—musicality, labor, and ancestors—through various facets of each artist's practice.

ART ON HULFISH

Time's Relentless Melt
August 20–November 6, 2022
Katherine A. Bussard, Peter C. Bunnell Curator of Photography
When the writer and philosopher Susan Sontag refers to a photograph's capacity to freeze a moment in a person's life and simultaneously document time's unrelenting movement, she explores ideas that can also apply to the strange experience of time during the COVID-19 pandemic—when most of us faced disrupted daily routines, an upended view of the future, and a rupture in the sense of time's passage as a reliable means by which to mark a life. *Time's Relentless Melt* presented photographic and time-based works that grapple with time as multifaceted—linear, cyclical, disjointed, or compressed—and explore the tensions between transience and permanence, recording and remembering. Works on view included Katie Paterson's visualizations of cosmological time, Andy Goldsworthy's performances with nature, and Dawoud's Bey's commemorations of lives lost.

Samuel Fosso: Affirmative Acts
November 19, 2022–January 29, 2023
Princeton University Professor Chika Okeke-Agulu with Princeton students Silma Berrada, Class of 2022; Lawrence Chamunorwa, doctoral student; Maia Julis, Class of 2023; and Iheanyi Onwuegbucha, doctoral student
The Nigerian-Cameroonian artist Samuel Fosso (b. 1962) is arguably one of the most compelling photographers working in the genre of self-portraiture today. *Samuel Fosso: Affirmative Acts* was the first museum survey of the artist's work in the United States. The exhibition showcased Fosso's self-portraits, in which the artist assumes various characters and gender roles to highlight connections between identity, consumption, and global commerce. Through cosmetics and dress, Fosso references 1970s High-life music and popular culture; he transforms into major figures from Africa and the diaspora; he reflects on Africa's complicated encounters with European colonialism, Christianity, and a resurgent China; and he engages in vigorous self-analysis. In Fosso's hands, self-portraiture becomes at once a form of masking, revelation, and self-affirmation, a theatrical event and embodiment of the individual and the body politic, and a performance of social commentary.

You Belong Here: Place, People, and Purpose in Latinx Photography

February 11–May 7, 2023

Pilar Tompkins Rivas, Chief Curator and Deputy Director, Curatorial and Collections at the Lucas Museum of Narrative Art

You Belong Here celebrated the dynamic expressions of Latinx photography across the United States, bringing together both established artists and a new generation of image-makers who address themes of family and community, fashion and culture, and the complexity of identity in American life. The exhibition, for which Art on Hulfish was the first venue, extends curator Pilar Tompkins Rivas’s work as guest editor of the Winter 2021 issue of *Aperture* magazine. She explains that the photographers featured share fresh and critical perspectives on Latinx creativity and identity: “collectively, their images cast a greater net for the multiple ways of seeing Latinx people, creating a visual archive whose edges are yet to be defined.” The exhibition features works by Genesis Báez, William Camargo, Sofía Córdova, Perla de Leon, Tarrah Krajnak, Hiram Maristany, Joiri Minaya, Steven Molina Contreras, Star Montana, Eddie Quiñones, Reynaldo Rivera, Guadalupe Rosales, Gabriela Ruiz, Bibs Moreno, and John M. Valadez. Organized by Aperture.

Traces on the Landscape

May 20–August 6, 2023

Beth Gollnick, Curatorial Associate, Photography and Modern and Contemporary Art

Traces on the Landscape was a multisensory exploration of the ways in which contemporary artists depict the natural world. Featuring works by Kelli Connell, Dionne Lee, Leah Dyjak, Emmet Gowin, Deborah Jack, Mark Klett, Byron Wolfe, and Xing Danwen, the exhibition considered the connotations of a “trace” as a motivating principle of photographic practice through which artists engage questions about the body, identity, and memory from both personal and historical perspectives. Some photographers in the exhibition examine the ecological and historical legacies of natural resources, including salt, water, and gold. They raise questions of almost incomprehensible scale: How do human choices affect complex ecosystems or irrevocably change the natural environment? Others create new possibilities for old photographic technologies or afterlives for images included in land surveys, nature manuals, and postcards from an earlier era. Many of the artists retread paths forged by earlier generations of photographers, reenvisioning and reframing the journeys of their predecessors through the lens of a camera. Together, these artists redefine our relationship to the landscapes we inhabit.

TRAVELING EXHIBITIONS

Life Magazine and the Power of Photography

Museum of Fine Arts, Boston

October 9, 2022–January 16, 2023

**Katherine A. Bussard, Peter C. Bunnell Curator of Photography
Kristen Gresh, Estrellita and Yousuf Karsh Senior Curator of Photographs, Museum of Fine Arts, Boston**

Alissa Schapiro, consulting curator
Life Magazine and the Power of Photography opened at the Museum of Fine Arts, Boston, nearly two years after opening in Princeton, following a pause created by the pandemic. From the Great Depression to the Vietnam War, the vast majority of the photographs printed and consumed in the United States appeared on the pages of illustrated magazines. Offering an in-depth look at the photography featured in *Life* magazine throughout its weekly run from 1936 to 1972, this exhibition examined how the magazine’s use of images fundamentally shaped the modern idea of photography in the United States. The works of photographers such as Margaret Bourke-White, Larry Burrows, Henri Cartier-Bresson, Frank Dandridge, Gordon Parks, and W. Eugene Smith were explored in the context of the creative and editorial structures at *Life*. Drawing on unprecedented access to *Life* magazine’s picture and paper archives, as well as photographers’ archives, the exhibition presented an array of materials, including caption files, contact sheets, and shooting scripts, that shed new light on the collaborative process behind many now-iconic images and photo-essays.

Life Magazine and the Power of Photography was organized by the Princeton University Art Museum and the Museum of Fine Arts, Boston. A fully illustrated catalogue, which received the 2021 Alfred H. Barr Jr. Award from the College Art Association, accompanied this exhibition.

Object Lessons in American Art: Selections from the Princeton University Art Museum

Georgia Museum of Art, University of Georgia, Athens

February 4–May 14, 2023

Florence Griswold Museum, Old Lyme, CT

June 3–September 10, 2023

Speed Art Museum, Louisville, KY

September 29, 2023–January 7, 2024

Karl Kusserow, John Wilmerding Curator of American Art

Object Lessons in American Art features four centuries of works from the Princeton University Art Museum that collectively explore American history, culture, and society. Inspired by the concept of the object lesson—the study of a material thing to communicate a larger idea—the exhibition brings together groups of objects to ask fundamental questions about artistic significance, materials, and how meaning changes across time and contexts. With a focus on race, gender, and the environment, these pairings demonstrate the value of juxtaposing diverse objects to generate new understanding. *Object Lessons* presents Euro-American, Native American, and African American art from contemporary perspectives, illustrating how fresh investigations can inform and enrich its meaning, affording new insights into the American past and present.

The exhibition emphasizes how a broad array of artists contended with, sometimes by obscuring, the most pressing issues of their—and our own—time. Included in the exhibition are works by the enslaved potter David Drake, whose craft was a bold statement of resistance, and the artist Frederic Remington, who represented the “Wild West” in ways that stereotyped both white settlers and Native Americans, alongside recent works by contemporary artists such as Rande Cook, Renée Cox, and Titus Kaphar. An accompanying catalogue expands upon the exhibition through focused analyses that situate these important works within current social, cultural, and artistic concerns and debates.

Impressionist and Post-Impressionist Masterpieces from the Pearlman Foundation

Museum of Fine Arts, Houston, TX

May 21–September 17, 2023

Artists in Motion: Impressionist and Modern Masterpieces from the Pearlman Collection

Norton Museum of Art, West Palm Beach, FL

October 14, 2023–February 18, 2024

Allison Unruh, consulting curator

Organized by the Princeton University Art Museum in collaboration with the Henry and Rose Pearlman Foundation, this traveling exhibition explores the intersecting lives and journeys of celebrated late nineteenth- and early twentieth-century European artists. Through a selection of extraordinary works of art from the Pearlman Collection, *Artists in Motion* surveys the relationships that drove the experimentalism and creativity of that transformative artistic moment. The exhibition features approximately forty paintings, sculptures, and works on paper by some of the most renowned modern artists, including Paul Cézanne, Edouard Manet, Edgar Degas, Paul Gauguin, Vincent van Gogh, Camille Pissarro, Alfred Sisley, Henri de Toulouse-Lautrec, Amedeo Modigliani, Chaïm Soutine, and Jacques Lipchitz. The exhibition is accompanied by a richly illustrated digital publication featuring essays, an interview, and poems that explore the themes of travel, migration, and creativity, available for download free of charge.

Museum-Led Courses

Fall 2022 | Behind the Scenes: Inside the Princeton University Art Museum
Caroline Harris, Diane W. and James E. Burke Associate Director for Education
Veronica White, Curator of Teaching and Learning

Participants in this seminar went behind the scenes of the Princeton University Art Museum. Sessions focused on close looking and discussions of museum best practices as well as the role of museums in the twenty-first century, with a special emphasis on collecting.

Fall 2022 | Making Exhibitions: 17th-Century Flemish Paintings at Princeton
Ronni Baer, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer
The goal of this class was to develop focused exhibitions that might be mounted in the new Museum. Taking the seventeenth-century Flemish paintings in the collection as a point of departure, participants examined and researched the works selected for exhibition; discussed types of exhibitions to pursue; met with Museum colleagues to glean information and guidance in planning; and wrote loan letters, wall texts, and label copy.

Fall 2022 | Photography of Violence and the Violence of Photography
Katherine A. Bussard, Peter C. Bunnell Curator of Photography
This class explored the relationship between photography and various forms of violence. Grounded in visual analysis of complex and disturbing images, such as photographs of enslaved people and of victims of the Holocaust, this class developed questions about the power of photography to record and shape events and ideologies, and engaged in rigorous conversations about the meaning, circulation, and authority of photographs.

Mellon Faculty Fund Fall 2022 | Contemporary Latin America in Literature and Visual Arts
Susana Draper, Associate Professor of Comparative Literature
This course studied contemporary Latin America and the Caribbean in literature and visual arts. Placing emphasis on the changing relationships between aesthetics and politics, it analyzed the literary and visual styles that emerge with new forms of imagining the relations between culture and politics. The course engaged with works from the Museum.

Spring 2023 | Olmec Art
Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas
This course surveyed Olmec and related material culture spanning roughly 2000–500 BCE, including architecture and monumental sculpture, ceramic vessels and figurines, and exquisite small-scale sculpture in jade and other precious materials. Of central theoretical importance was the question of how we understand and interpret art from a distant past, especially without the aid of contemporaneous written records. Participants focused on original art objects, including works in the Museum and in regional collections.

Spring 2023 | The Modern Museum: Between Preservation and Action
James Steward, Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director
The museum traces its origins to the cabinet of curiosities and to princely collecting, and took form during the European Enlightenment as a way of ordering knowledge, often advancing nationalistic purposes. Today’s museums draw deeply on these traditions while facing essential challenges: How must they respond to the digital age and to a world of increasingly porous borders? What must they do to assure their continuing relevance and survival? Through a series of case studies, this course grapples with the ways in which museums look to the past and posit new, more “activist” ways of being.

Educational Programs and Special Events

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

SIGNATURE EVENTS

LATE! Community Event | Annual Picnic and Family Movie Night
July 28, 2022
Held on the Blair-Joline Courtyard outside Mathey College with free food, games, and art-making activities for all ages.

LATE! Community Event | Nassau Street Sampler
September 8, 2022
This year’s fourteenth annual Nassau Steet Sampler was held at Dillon Gym. Participating vendors included Ani Ramen House, Arlee’s Raw Blends, The Bent Spoon, Ficus, Fruity Yogurt, Jammin’ Crepes, McCaffrey’s, Mistral, Olives, PJ’s Pancake House, Small World Coffee, Thomas Sweet, and Whole Earth Center. Performances by Old NasSoul, Princeton Tigressions, Shere Khan, and Princeton Roaring 20.

LATE! Friends Annual Mary Pitcairn Keating Lecture | Christopher Knight
September 29, 2022
Christopher Knight, art critic for the *Los Angeles Times* and winner of the 2020 Pulitzer Prize for Criticism, delivered a talk entitled “Art Museums on the Verge.” Museums have always been under stress, Knight argued—but never more than they are today. Knight offered a bird’s-eye view of where museums are now, why, and where they might be headed. Introduced by Museum Director James Steward.

LATE! Artful Yoga | Midterms Edition
October 13, 2022
Participants explored the healing benefits of yoga on an autumn evening. Planned for outdoors in East Pyne Courtyard and held inside due to rain. Offered in partnership with Princeton University Campus Recreation.

LATE! Sarah Lee Elson, Class of 1984, International Artist-in-Residence Talk | Wendy Red Star
February 23, 2023
Multimedia artist Wendy Red Star, a Portland, Oregon–based artist raised on the Apsáalooke reservation, discussed how her practice explores Indigenous roots of feminism and cultural heritage as well as archival and historical narratives. Red Star was the Art Museum’s 2023 Sarah Lee Elson, Class of 1984, International Artist-in-Residence. Moderated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

Community Event | Lotería
April 15, 2023
Participants enjoyed this popular Mexican game of chance at Art on Hulfish. Lotería was called in Spanish and English and winners received prizes. Held in conjunction with the exhibition *You Belong Here: Place, People, and Purpose in Latinx Photography* at Art on Hulfish. Cosponsored by the Princeton University Art Museum, the Latin American Legal Defense and Education Fund, and Princeton Human Services.

LATE! Friends Annual Mary Pitcairn Keating Lecture | Rachael Z. DeLue
May 4, 2023
Rachael Z. DeLue, the Christopher Binyon Sarofim ’86 Professor in American Art at Princeton University, delivered a lecture entitled “Against the Grain, or What We Can Learn from Early American Museums That Got It Wrong.” DeLue discussed early museums in the United States, including Charles Willson Peale’s Philadelphia Museum and Princeton’s own natural history museum.

Reunions 2023 | Beer Tasting and Art Tours for Alumni
May 25, 2023
Princeton University alumni were invited to enjoy conversation with Art Museum staff at the Art Museum Reunions Tent,

participate in a tour of *Cycle of Creativity* at Art@Bainbridge, and sample local beers.

Reunions 2023 | Conversation: James Steward and Ron McCoy
May 26, 2023
In this public talk, Museum Director James Steward and University Architect Ron McCoy discussed the design ideas behind the new building and shared updates on the construction of the new Princeton University Art Museum.

Reunions 2023 | Art Museum Construction Site Tours with Museum Director James Steward
May 26, 2023
Princeton University alumni were invited to join Museum Director James Steward as he led an interpretive tour from the perimeter of the construction site, giving insider glimpses into the form and function of the new Art Museum facility.

Reunions 2023 | Art for Families
May 27, 2023
Families of Princeton University alumni were invited to Art on Hulfish for an engaging art project related to the exhibition *Traces on the Landscape*.

LATE! Artful Yoga | Yoga on the Lawn
June 13, 2023
Participants explored the healing benefits of yoga while enjoying a beautiful summer evening.

Community Event | Juneteenth Celebration: Freedom Forward!
June 17, 2023
The Museum partnered with the Stoutsburg Sourland African American Museum in Skillman, New Jersey, to celebrate Juneteenth with barbecue fare, activities for children, music, and a mosaic-making workshop. Organized by the Stoutsburg Sourland African American Museum and cosponsored by the Princeton University Art Museum.

Campus Collection Outdoor Walking Tours

March through November, annually
Museum tour guides and docents lead one-hour walking tours of Princeton's collection of 20th- and 21st-century art, including both tours of campus architecture and tours of the public art in the residential-colleges neighborhood and the main campus.

LECTURES, PANELS, TALKS, AND OPEN HOUSES

Open House | *Witness / Rose B. Simpson*
July 23, 2022

A celebration of the opening of *Witness / Rose B. Simpson* at Art@Bainbridge with exhibition curator Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator of Art of the Ancient Americas.

[LATE!] Reading Club | *Witness / Rose B. Simpson*
August 11, 2022

Participants visited *Witness / Rose B. Simpson* at Art@Bainbridge and discussed excerpts from Robin Wall Kimmerer's *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants* (2015). Conversations included discussion of themes related to the exhibition such as nature, creation, and cultural traditions.

Artist Conversation | *Rose B. Simpson*
September 9, 2022

In this virtual conversation over Zoom, Simpson discussed specific works included in *Witness / Rose B. Simpson* at Art@Bainbridge, as well as her artistic practice, which spans ceramics, attire, performance, and custom cars. Moderated by Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator of Art of the Ancient Americas.

Open House | *Time's Relentless Melt*
September 10, 2022

A celebration of the opening of *Time's Relentless Melt* at Art on Hulfish with exhibition curator Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

[LATE!] Artist Talk | *Mario Moore*
September 22, 2022

The artist Mario Moore discussed his painting *The Great Reckoning* (2020–21), which was temporarily installed in Robertson Hall, the home of the Princeton School of Public and International Affairs. Moore's monumental painting depicts his ancestor, a Union Army soldier in the Civil War, and invites us to consider our contested pasts and present. Cosponsored by the Lewis Center for the Arts and the School of Public and International Affairs. Introduced by Museum Director James Steward.

Open House | *Alexis Rockman: Shipwrecks*
September 24, 2022

A celebration of the opening of *Alexis Rockman: Shipwrecks* at Art@Bainbridge, with Karl Kusserow, John Wilmerding Curator of American Art, and Museum Director James Steward.

Faculty Panel | *Seeing Shipwrecks*
September 30, 2022

Princeton scholars from the sciences and the humanities explored four paintings on view in *Alexis Rockman: Shipwrecks* through the lens of their distinct scholarly perspectives. Moderated by Karl Kusserow, John Wilmerding Curator of American Art. Panelists: Nicole D. Legnani, assistant professor, Spanish and Portuguese; Laure Resplandy, assistant professor, geosciences; and Jerry C. Zee, assistant professor, anthropology.

[LATE!] Lecture Series | *Photo History's Futures: Erina Duganne*
October 6, 2022

As part of a series of talks commemorating fifty years of photography at Princeton University and highlighting exciting voices in the field, the Museum welcomed Erina Duganne to speak about her publication *Global Photography: A Critical History* (2020). Duganne is a professor in the art history department at Texas State University. Moderated by Sasha Whittaker, doctoral candidate in the Department of Art and Archaeology. Cosponsored by the Department of Art and Archaeology.

Artist Conversation | *Marianne Nicolson*
October 7, 2022

Marianne Nicolson is an artist and activist of the Musgamakw Dzawada'enuxw First Nations. She discussed her artistic

practice, which incorporates light sculptures, installations, writing, graphic arts, and advocacy for Indigenous land rights. Moderated by Rachael Z. DeLue, Christopher Binyon Sarofim '86 Professor in American Art. Cosponsored by Institutional Equity and Diversity and the Office of Religious Life.

Concert | *The Princeton Singers Present: Time Travel*

October 16, 2022
Designed to complement the Museum's exhibition of photographic and time-based works, *Time's Relentless Melt*, the Princeton Singers presented a choral performance of "timeless" works. Conducted by Artistic Director Steven Sametz, the group performed works composed by Pérotin, Paul Hindemith, David Lang, Caroline Shaw, and Sametz.

Lecture Series | *Photo History's Futures: Monica Bravo*
October 26, 2022

As part of a series of talks commemorating fifty years of photography at Princeton University and highlighting exciting voices in the field, the Museum welcomed Monica Bravo to speak about her publication *Greater American Camera: Making Modernism in Mexico* (2021). Bravo is an assistant professor in the Department of Art and Archaeology at Princeton University. Moderated by Nicole-Ann Lobo, graduate student in the Department of Art and Archaeology. Cosponsored by the Department of Art and Archaeology.

[LATE!] Lecture | *A City of Lakes: Udaipur's Painted Past and Present Heritage*
October 27, 2022

This two-part presentation on the lake city of Udaipur in northwestern India featured Padmaja Kumari Parmar, daughter of the House of Mewar, and Dipti Khera, associate professor, Department of Art History, New York University. Udaipur, the sixteenth-century capital of the Mewar court, flourished due to its management of natural resources and experiments in art. The panelists' lecture examined how representations of place from Udaipur trace major shifts in India's so-called "long" eighteenth century. Cosponsored by the M. S. Chadha Center for Global India.

[LATE!] Artist Conversation | *Alison Rossiter*
October 27, 2022

The artist Alison Rossiter, whose work was featured in *Time's Relentless Melt* at Art on Hulfish, spoke about her artistic process. Rossiter develops expired photographic paper to create photographs that reveal the previously invisible markings of time: wrinkles and folds, remnants of atmospheric pollution, stains, light leaks, and even fingerprints. Moderated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

Artist Conversation | *Dawoud Bey*
November 1, 2022

The artist Dawoud Bey, whose work was featured in *Time's Relentless Melt* at Art on Hulfish, spoke about his work and *The Birmingham Project* (2012), his response to the 1963 white supremacist bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama. Bey's portraits how humans age and allude to the violent disruption of the aging process. Moderated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

Tang Center Lecture Series | *Christine Guth*
November 2, 7, and 9, 2022

Christine Guth, head of Asian Specialism at the Victoria and Albert Museum History of Design Programme (emerita), delivered three lectures on *meibutsu*, a key word in the Japanese lexicon. *Meibutsu*, literally, "famous things" or "things with a proper name," had been examined narrowly as they relate to ways of perceiving, ordering, and interpreting specific objects in tea culture, but the broader cultural work that they carry out had not heretofore been addressed critically and systematically in an interdisciplinary framework. Organized by the P. Y. and Kinmay W. Tang Center for East Asian Art and the Department of Art and Archaeology.

[LATE!] Symposium | *How Museums Are Diversifying Their Collections to Include Black and Brown Artists*
November 3, 2022

This panel of curators and museum directors explored how museums are diversifying their collections. Introduction by Museum Director James Steward. Panelists: Maura Reilly, director, Zimmerli Art Museum, Rutgers University; Brittany

Webb, Evelyn and Will Kaplan Curator of Twentieth Century Art and the John Rhoden Collection, Pennsylvania Academy of the Fine Arts; Catherine Evans, deputy director, collections and curatorial strategies, the Newark Museum of Art; and Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings. Moderated by Rachael Z. DeLue, Christopher Binyon Sarofim '86 Professor in American Art, with concluding remarks by Adam Welch, executive director, Arts Council of Princeton.

Tanner Lectures on Human Values | *Fintan O'Toole*
November 9 and 10, 2022

Fintan O'Toole, author and journalist for the *Irish Times*, delivered a two-part lecture entitled "Known and Strange Things: The Political Necessity of Art." O'Toole considered the relationship between democracy and art and called for the reassertion of art as a necessity for democratic citizenship. The Tanner Lectures on Human Values are presented annually at a select list of universities around the world.

[LATE!] Panel Discussion | *Forgery and Mimicry in Art and Science*
November 17, 2022

Examining the visual characteristics of toxic *Heliconius* butterflies and various early modern European paintings, this panel considered mimicry and forgery in science and in the visual arts. Panelists: Bart Devolder, chief conservator, Princeton University Art Museum; Christopher Lawrence, PhD candidate in the Department of Ecology and Evolutionary Biology, Princeton University; and Ahmed Elgammal, professor of computer science, Rutgers University. Moderated by Craig Marshall, assistant director of STEM Education at the Council on Science and Technology.

Open House | *Samuel Fosso: Affirmative Acts*
November 19, 2022

A celebration of the opening of *Samuel Fosso: Affirmative Acts* at Art on Hulfish with Museum Director James Steward and the exhibition's curators: Chika Okeke-Agulu, Robert Schirmer Professor of Art and Archaeology and African American Studies; Silma Berrada, Class of 2022; Lawrence Chamunorwa, doctoral student;

Maia Julis, Class of 2023; and Iheanyi Onwuegbucha, doctoral student.

Panel Discussion | *Retrieving the Overlooked History of Black Artists in Princeton and Trenton in the Later 20th Century*
November 30, 2022

A panel of experts discussed oral history and how it relates to art and the history of race in Princeton and Trenton. Panelists: Shirley Satterfield, founder, Witherspoon-Jackson Cultural and Historical Society; Lawrence Hilton, collector of African American art, Trenton; Stephanie Schwartz, curator of collections and research, Historical Society of Princeton; Margaret O'Reilly, director, New Jersey State Museum; and Aubrey Kauffman, Trenton-based artist. Moderated by the exhibition curators Rhinold L. Ponder and Judith K. Brodsky. Organized by the Arts Council of Princeton.

[LATE!] Artist Performance | *Dor Guez*
December 8, 2022

Jaffa-based multidisciplinary artist Dor Guez considers the ways politics, religion, and nature intersect in the formation of place. During his lecture-performance at Art on Hulfish, Guez shared historical photographs of the Christian Palestinian community from his family archive and from the past century of photography in Palestine and Israel.

Open House | *Colony / Dor Guez*
December 10, 2022

A celebration of the opening of *Colony / Dor Guez* at Art@Bainbridge, with Museum Director James Steward, the artist Dor Guez, and Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art.

[LATE!] Artist Conversation | *Samuel Fosso*
December 15, 2022

The Nigerian Cameroonian artist Samuel Fosso is arguably one of the most compelling photographers working in the genre of self-portraiture today. *Samuel Fosso: Affirmative Acts* at Art on Hulfish was the first museum survey of his work in the United States. Fosso discussed his photography practice, life experience, and the different series presented in the exhibition. Moderated by Chika Okeke-Agulu, Robert Schirmer Professor of Art and Archaeology and African American Studies.

[LATE] Wintersession Open House | Samuel Fosso: Affirmative Acts
January 19, 2023

A celebration of the opening of *Samuel Fosso: Affirmative Acts* at Art on Hulfish, held during Princeton University's Wintersession program.

[LATE] Wintersession Lecture | James Steward
January 26, 2023

Museum Director James Steward delivered a public lecture entitled "A New Museum for a New Age," which was both a presentation and an interactive discussion about the ideas and possibilities underpinning the new Museum. Held during Princeton University's Wintersession program.

Panel Discussion | Samuel Fosso and African Postcolonial History
January 27, 2023

Moving beyond the scope of art history, an interdisciplinary panel considered Samuel Fosso's art through the lenses of their varied scholarly backgrounds in the fields of history, politics, and religion. Panelists: Afe Adogame, Maxwell M. Upson Professor of Religion and Society, Princeton Theological Seminary; Lina Benabdallah, assistant professor, politics and international affairs, Wake Forest University; Jacob Dlamini, associate professor, history, Princeton University; Yoon Jung Park, executive director, Chinese in Africa/Africans in China Research Network. Moderated by Iheanyi Onwuegbucha, doctoral student in the Department of Art and Archaeology.

Lecture | The Falling Sky and The Yanomami Struggle
January 31, 2023

The world-renowned shaman and Indigenous leader Davi Kopenawa delivered a lecture in Princeton's Chancellor Green Rotunda on the occasion of the North American debut of *The Yanomami Struggle*, an exhibition at The Shed in New York, New York. *The Yanomami Struggle* was dedicated to the collaboration and friendship between the photographer Cláudia Andujar and the Yanomami people of the Amazonian rainforest. Organized by Brazil LAB, the Department of Anthropology, and the Museum.

[LATE] Panel Discussion | Art from the Archives
February 2, 2023

Molly Dotson and Deborah Schlein, Princeton University librarians, and Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, presented exceptional objects from their collections to reveal the riches of these resources for artists and scholars of all levels. Presented in conjunction with *Colony / Dor Guez*, an exhibition at Art on Hulfish inspired by research in library archives.

[LATE] Lecture | Art Exhibition as Work-in-Progress: The Yanomami Struggle
February 9, 2023

The Brazilian curator Thyago Nogueira discussed the making of an exhibition he curated, *The Yanomami Struggle*, which explores the life and work of photographer Cláudia Andujar and her advocacy of the Yanomami people, a group of Indigenous people that live in the Amazonian rainforest, near the border between Venezuela and Brazil. Moderated by João Biehl, professor of anthropology and director of Brazil LAB. Organized by Brazil LAB, the Department of Anthropology, and the Princeton University Art Museum.

Symposium | Tlingit Art, Spirit, and Ancestry: Healing Histories of Dispossession
February 10, 2023

Where does Tlingit art belong at Princeton University, and how might knowledge be restored to those from whom the items were taken? This symposium explored the future of Tlingit art at Princeton University. Speakers: Ernestine Saankaláxt Hayes (Kaagwaantaan Clan, Tlingit Nation), professor emerita, University of Alaska Southeast; Judith Dax̱ootsú Ramos (Kwáashk'ikwáan Clan, Yaakwdáat Kwáan, Tlingit Nation), program coordinator, University of Alaska Southeast; Guná Megan Jensen (Dakhká Tlingit and Tagish Khwáan ancestry from the Dahk'laweidi Clan), Tlingit artist; Wayne Price, Tlingit master carver from Haines, Alaska; and Carin Silkaitis, dean of School of Arts and Sciences, University of Alaska Southeast. Cosponsored by Language, Land, and Art, a Global Initiative from the Humanities Council; the Native American and Indigenous Studies Initiative at Princeton; the Fund for Canadian Studies; the Effron Center for the Study of America; and the Princeton University Art Museum.

Open House | You Belong Here: Place, People, and Purpose in Latinx Photography
February 11, 2023

A celebration of the opening of *You Belong Here: Place, People, and Purpose in Latinx Photography* at Art on Hulfish, with Alexandra Letvin, Duane Wilder, Class of 1951, Associate Curator of European Art, and Janna Israel, Andrew W. Mellon Curator of Academic Engagement. *You Belong Here* was curated by Pilar Tompkins Rivas, chief curator and deputy director, curatorial and collections, Lucas Museum of Narrative Art, and organized by Aperture.

[LATE] Curator Talk | Pilar Tompkins Rivas
February 16, 2023

Pilar Tompkins Rivas, chief curator and deputy director, curatorial and collections, Lucas Museum of Narrative Art, curated *You Belong Here: Place, People, and Purpose in Latinx Photography*, which was organized by Aperture and exhibited at Art on Hulfish. In this Zoom curator talk, Tompkins Rivas focused on questions of visibility and belonging in the context of Latinx photography in the United States. Moderated by Monica Huerta, assistant professor, the Department of English and American Studies, Princeton University.

Open House | Cycle of Creativity: Alison Saar and the Toni Morrison Papers
February 25, 2023

A celebration of the opening of *Cycle of Creativity: Alison Saar and the Toni Morrison Papers* at Art@Bainbridge with Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art.

Artist Conversation | Evie Shockley and Alison Saar
March 25, 2023

In this plenary event, the poet Evie Shockley and the artist Alison Saar held a public conversation at the conclusion of a three-day, University-wide symposium on Toni Morrison's legacy, "Sites of Memory: A Symposium on Toni Morrison and the Archive." This series of conversations was convened to explore the creative legacy of Toni Morrison and to think through the generative potential of her archive, which is held at Princeton University.

Artist Conversation | Joiiri Minaya
March 29, 2023

The artist Joiiri Minaya discussed her work, which was featured in *You Belong Here: Place, People, and Purpose in Latinx Photography* at Art on Hulfish. Born in New York, New York, and raised in the Dominican Republic, Minaya destabilizes historic and contemporary representations of an imagined tropical identity through her multidisciplinary practice. Moderated by Christina León, assistant professor of English.

[LATE] Panel Discussion | Perspectives on Object Lessons
March 30, 2023

Contributors to the companion publication for the traveling exhibition *Object Lessons in American Art*, published in 2023, discussed the exhibition and their scholarly contributions to its catalogue. Panelists: exhibition curator Karl Kusserow, John Wilmerding Curator of American Art; Kirsten Pai Buick, professor, art history, University of New Mexico; and Ellery Foutch, associate professor, American studies, Middlebury College.

[LATE] Artist Conversation | Ali Banisadr
April 13, 2023

The Iranian American artist Ali Banisadr draws inspiration from seventeenth-century Persian manuscript illustrations, mosaics, and European history paintings in his luscious and mesmerizingly complex canvases. On the occasion of the installation of his artwork *Return to Mother* at Mathey College, Banisadr joined Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, in conversation. *Return to Mother* remained on view in Mathey College through the Fall 2023 semester.

Lecture | Matthias Weniger
April 18, 2023

Matthias Weniger, curator of painting and sculpture pre-1500 and head of provenance research at the Bavarian National Museum, gave a talk entitled "Munich Museums and the 1939 Silver Plunder," describing his current work to seek the heirs of silver that was forcibly taken from Jewish households by Nazis in 1939. Cosponsored by the Department of Art and Archaeology.

[LATE] Community Event | Downtown Princeton Gallery Crawl
April 20, 2023

A night of art in downtown Princeton featured open houses at Art@Bainbridge, Art on Hulfish, the Arts Council of Princeton, the Princeton Public Library, and live music, food and drink, art making, and gallery activities. This event was free and open to the public.

[LATE] Artist Conversation | Alison Saar
April 27, 2023

Alison Saar, artist, Autumn Womack, associate professor in the Departments of English and African American Studies, and Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, participated in a Zoom conversation about the Art@Bainbridge exhibition, *Cycle of Creativity: Alison Saar and the Toni Morrison Papers*.

Open House | Traces on the Landscape
May 20, 2023

A celebration of the opening of *Traces on the Landscape* at Art on Hulfish with the exhibition curator Beth Gollnick, curatorial associate, photography and modern and contemporary art.

[LATE] Panel Discussion | Perspectives on Artists in Motion
June 15, 2023

The Museum published *Artists in Motion: Modern Masterpieces from the Pearlman Collection*, a free-to-download digital expansion of a traveling exhibition. Panelists discussed the publication (written in English and Spanish), which highlights the dynamic and increasingly international artistic crossroads of Paris during the late nineteenth and early twentieth centuries. Panelists: Caroline Harris, Diane W. and James E. Burke Associate Director for Education; Daniel Edelman, contributing essayist and president of the Henry and Rose Pearlman Foundation; and Allison Unruh, consulting curator and contributing essayist.

[LATE] Artist Conversation | Kelli Connell and Byron Wolfe
June 22, 2023

The photographers Kelli Connell and Byron Wolfe, both of whom had works on view in *Traces on the Landscape* at Art on Hulfish, met at the exhibition venue for a discussion of the practice of "rephotography." Both artists reflected on their experiences visiting and photographing the sites of iconic images

of the American West. Moderated by Beth Gollnick, curatorial associate, photography and modern and contemporary art.

ART MAKING

[LATE] Drawing from the Collections

The Art Museum partners with the Arts Council of Princeton to provide free online drawing classes taught by the artist-instructor Barbara DiLorenzo, inspired by works of art in the Museum's collections.

Inspired by Sculpture | Drawing from the Collections
Focusing on Linework, October 27, 2022
Drawing a Figure, November 2, 2022
Rendering Drapery, November 10, 2022
Tackling a Complex Subject, November 17, 2022

Watercolor Pencils | Drawing Animals in the Museum's Collections
Drawing a Lion, February 2, 2023
Rendering Sea Creatures, February 9, 2023
Depicting a Jaguar, February 16, 2023
Sketching Cranes, February 23, 2023

Watercolors | Drawing Landscapes from the Collections
Rich Colors in Landscape, June 1, 2023
Rendering Foliage, June 8, 2023
Dry Brush Technique, June 15, 2023
Depicting Depth, June 22, 2023

FILM SCREENINGS

[LATE] Summer Film Series | Musicals

This year's outdoor film series featured three favorite musical films from across the decades.
Singin' in the Rain (1952), **July 7, 2022**
Chicago (2002), **July 14, 2022**
La La Land (2016), **August 9, 2022**

[LATE] Day With(out) Art | Test (2013)
December 1, 2022

On the thirty-second Day With(out) Art, when cultural organizations raise awareness of the AIDS crisis and remember those who have died, the Museum and Princeton Garden Theatre hosted a screening of *Test* (2013), which follows a young gay dancer as he navigates free-spirited 1985 San Francisco. Introduced by the film's director Chris Mason Johnson and Museum Director James Steward.

[LATE!] Daughters of the Dust (1991)

March 2, 2023

The Museum partnered with the Princeton Garden Theatre to present this free screening of director Julie Dash's 1991 film about a group of women in the Gullah community of South Carolina. Before the film, audiences were encouraged to visit Art@Bainbridge to view the exhibition *Cycle of Creativity: Alison Saar and the Toni Morrison Papers*.

DEVELOPMENT EVENTS

Members Exhibition Previews

Membership Fulfillment Events

Members were invited to attend free, members-only previews of upcoming exhibitions at Art on Hulfish and Art@Bainbridge. Participants enjoyed receptions with food and drink, met artists, and learned from the exhibition curators about the art on view.

Time's Relentless Melt, **September 21, 2022**, Art on Hulfish

You Belong Here: Place, People, and Purpose in Latinx Photography,

February 10, 2023, Art on Hulfish

Cycle of Creativity: Alison Saar and the Toni Morrison Papers, **February 24, 2023**, Art@Bainbridge

Traces on the Landscape, **May 19, 2023**, Art on Hulfish

Considering Provenance: Case Studies from the Ancient Americas

Membership Fulfillment Event

August 17, 2022

In this free online seminar, Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas, reviewed a selection of provenance histories for works from the Museum's ancient Americas collections.

Building Site Walking Tour

Membership Fulfillment Event

September 14, 2022

Director James Steward led members and building donors on a tour of the Museum construction site with narration and visual representation of eventual completed aspects of the building.

Keating Lecture Dinner

Membership Fulfillment Event

September 29, 2022

Dinner by special invitation followed the Friends Annual Mary Pitcairn Keating Lecture, which featured guest speaker Christopher Knight, the Pulitzer Prize-winning journalist who delivered a lecture entitled "Art Museums on the Verge."

Museum for All Ball

Fundraising Event

October 29, 2022

Celebrating the Museum for ALL, more than 400 attendees enjoyed this inaugural event with cocktails, experiences, performances, a strolling supper, and dancing in the transformed Frick Chemistry Atrium.

Object Lessons in American Art:

Online Seminar

Membership Fulfillment Event

November 9, 2022

Museum members joined Karl Kusserow, John Wilmerding Curator of American Art, in a free online seminar conducted over Zoom to learn about *Object Lessons in American Art*, a traveling exhibition that explores fundamental questions about American history, culture, and society.

Inaugural Sunday Supper

Targeted Event

November 13, 2022

This supper inaugurated a new program of informal and intimate Sunday Suppers hosted by Museum Director James Steward, a series of special invitation-only dinner parties designed for conversation and scholarly exchange. Hosted by Iris and Martin Neuhaus, with special guest John Elderfield, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer Emeritus.

Directors Holiday Party

Targeted Event

December 7, 2022

An invitation-only holiday gathering and social engagement at Maclean House, home to the Alumni Association of Princeton University.

Gala 2023: The Museum Takes Shape

Fundraising Event

March 4, 2023

The Museum's signature fundraising event, Gala 2023: The Museum Takes Shape, included cocktails and remarks at Chancellor Green and dinner and dancing at Prospect House. Proceeds from the Gala support the wide range of education, engagement, and scholarly programs offered by the Museum year-round.

Meet the New Curators

Membership Fulfillment Event

March 21, 2023

Curators Circle-level members and above were invited to attend a presentation and reception with Alexandra O. Letvin, Duane Wilder Class of 1951, Associate Curator of European Art, and Carolyn M. Laferrière, assistant curator of Ancient Mediterranean art, with Juliana Ochs Dweck, chief curator, as moderator.

Partner Event: Museum of Modern Art

Membership Fulfillment Event

May 2, 2023

Partner-level members were invited to a reception in Manhattan, New York, and a private tour of the Museum of Modern Art with Martino Stierli, the Philip Johnson Chief Curator, and Evangelos Kotsioris *23, assistant curator. Participants also toured the exhibition *Architecture Now: New York, New Publics* at MoMA.

Meet the New Curators

Membership Fulfillment Event

June 14, 2023

Curators Circle-level members and above were invited to attend a presentation and reception with Jun Nakamura, assistant curator of prints and drawings, and Perrin Lathrop, assistant curator of African art, with introductions by Juliana Ochs Dweck, chief curator.

STUDENT AND UNIVERSITY PROGRAMMING

[LATE!] Cocktails and Curators

September 15, 2022

At this annual mixer, graduate students from all disciplines were invited to join Museum curators Katherine Bussard, Peter C. Bunnell Curator of Photography, and Beth Gollnick, curatorial associate, at Art on Hulfish.

Workshop | Art Up Close

September 30, 2022

This fully booked workshop for Princeton undergraduates was led by Veronica White, Curator of Teaching and Learning, and held at the Museum's off-site storage facility. Participants explored prints, drawings, and photographs from the collections in person. Organized by the Student Advisory Board.

Art and Science Campus Collections

Walking Tour

October 1, 2022

On this unique tour of campus art, an Art Museum student tour guide discussed the art historical significance of an artwork while graduate molecular biology students explained the science behind its creation, care, and restoration. Organized by the Molecular Biology Outreach Program and the Princeton University Art Museum student tour guide program.

[LATE!] SAB Artist Conversation |

Roberto Behar and Rosario Marquardt

November 4, 2022

The Home We Share, a trio of whimsical social sculptures, was designed by R&R Studios and installed in the summer of 2020 near the University's newest residential colleges, Yeh College and New College West. The artists Roberto Behar and Rosario Marquardt, founders of R&R Studios, visited campus to deliver a lecture on their new works of public art. Organized by the Student Advisory Board. Moderated by Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art.

[LATE!] Art Museum Student Gala 2022 |

Art in Style

December 1, 2022

The Student Advisory Board's annual Student Gala explored the themes of fashion and style, inspired by the Museum's collections. Highlights included tote bag-decorating, delicious food and drinks, student performances, and student fashion creations designed by TigerTrends. Featuring a Jammin' Crepes food truck and performances by the Princeton University Tigressions, Sympoh, the Princeton Tigerlilies, and Ramona Jade.

Wintersession Workshop | Make a

Mosaic: Learn the History and Technique

January 17, 2023

Participants received mosaic kits to complete and take home while they listened to a presentation on the history of mosaics in antiquity by Art and Archaeology graduate student Katy Knortz. Bart J. C. Devolder, chief conservator, spoke about the challenges the Museum has faced in managing the many large mosaics held by Princeton from the excavations of Antioch-on-the-Orontes of 1932–39.

Wintersession Day Trip | Smithsonian

National Museum of Asian Art

January 24, 2023

Zoe S. Kwok, Nancy and Peter Lee Associate Curator of Asian Art, led students on a daylong trip to the Smithsonian National Museum of Asian Art in Washington, DC. Students learned about the South Asian collections in the Princeton University Art Museum and participated in a curator-led tour of the special exhibition *A Splendid Land: Paintings from Royal Udaipur*.

Wintersession Day Trip | Museum of

Modern Art

January 25, 2023

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, led students on a daylong tour of the highlights of the Museum of Modern Art's collection and a tour of *Just Above Midtown*, an installation about JAM, the experimental, artist-centered art gallery that foregrounded African American artists and artists of color between 1974–86.

Wintersession Workshop | Art That

Moves: The Care and Conservation of

Kinetic Art

January 26, 2023

Beth Gollnick, curatorial associate, photography and modern and contemporary art, and Elena Torok, associate objects conservator, led students and staff in a behind-the-scenes look at pieces in Princeton's collections and a discussion of the practical and philosophical questions that arise as the Museum strives to preserve kinetic art for future generations.

Performances | L'Avant-Scène: Les

caprices de Marianne and La seconde

surprise de l'amour

March 2 and 5, 2023

Two plays, *Les caprices de Marianne* by Alfred de Musset and *La seconde surprise de l'amour* by Pierre de Marivaux, were performed in French by the students of L'Avant-Scène, Princeton's French Theater Workshop, at Art on Hulfish.

[LATE!] Inspiration Workshop |

Photographing Identity

March 30, 2023

Participants designed their own self-portraits and were photographed by the artist Christopher Lopez in conjunction with *You Belong Here: Place, People, and Purpose in Latinx Photography* at Art on Hulfish. Organized by the Student Advisory Board.

Workshop | Art Up Close: Topics in

Restitution and Repatriation

April 21, 2023

Princeton undergraduates joined Perrin Lathrop, assistant curator of African art, to discuss the ethics of looking, to consider issues around restitution and repatriation, and to imagine new models of ownership. Organized by the Student Advisory Board.

Advisory Council, Staff, Volunteers

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Vineet Chander, coordinator for Hindu Life and Hindu chaplain, Princeton University Office of the Dean of Religious Life

Rev. Dr. David A. Davis, senior pastor, Nassau Presbyterian Church, Princeton

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Leticia Fraga, councilwoman, Municipality of Princeton

Sean Jackson, CEO, Isles Inc., Trenton

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Izzy Kasdin, Class of 2014; arts and culture philanthropy

Liz Lempert, former mayor, Princeton

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Ann O'Hara
Nan Orekar
Harriet Pakula-Teweles
Teresa Pine
Mindy Raso-Kirstein
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Ximena Skovron
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Patty Soffronoff
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Leslie Sullivan
Sally Sword
Barbara Walker
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Diane Seiler
Star Smith
Nikki Stack
Alexandra Venizelos
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Sherry Xu
Tessa Yelenik
Sherry Zhang

INTERNS

ACADEMIC YEAR

Yixu Chen
Ashton Fancy
Jamie O'Connell
Rachel Richman
Fatih Tarhan

SUMMER 2022

Olivia Armandroff
Katherine Hameetman
Jordan Hines
Cameron Lee
Tessa Levenstein
Quincy Monday
Jamie O'Connell
Iheanyichukwu Onwuegbucha
Victoria Oshel
Aubrey Roberts
Eloise Schrier
Christopher Smothers
Xinwei Yao

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Sam Bisno
Daniel Burges
Hayden Burt
Noah Eshaghpour-Silberman
Avery Gendler
Allan Gikonyo
Brian Gitahi
Aditya Gollapudi
John Raulston Graham
Lucia Heminway
Brooke Jurgenson
Natali Kim
Alexander Kirk
Zoe Korelitz
Jenni Lawson
Youngseo Lee
Kathy Li
Ruoheng (Cindy) Li
Ambri Ma
Madison Mellinger
Emma Mohrmann
Daniel Park
Grace Rocker
Joshua Rogers
Jaimee Simwinga
Reva Singh
William Sanjay Suryanarayan
Libo Tan
Sofia Teixeira
Emma Tsoglin
Bryan Wang
Kate Weseley-Jones
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Regina Roberts
Reva Singh
Juliet Sturge
Bryan Wang
Grace Wang
Max Widmann
Lois Wu
Annie Xiong
Annie Xu
Laura Zhang
Noori Zubieta



FIG. 52

638

New Acquisitions

63,036

Visitors to Touring Exhibitions

115,339

Objects in the Museum's Collections

805

Works in Campus Collections

679,041

Annual Museum Website Visitors

53,464

Social Media Followers

89

Student Interns, Guides, and Student
Advisory Board Members

298

Public Programs

8,690

Museum Members

4,665

Works in Collections Examined for
Teaching and Research, In-Person
and Virtual

253

Course Visits to Art@Bainbridge,
Art on Hulfish, Firestone Library,
and Off-Site Classrooms

39

University Departments That Taught
from the Museum's Collections

70

University Professors Who
Worked with the Museum

0

Cost of Admission



IMAGE CREDITS

1. Artist unrecorded (Ngala), Democratic Republic of the Congo, Skirt, 20th century. Raffia palm fiber and natural dyes, 41.9 × 71.1 cm. Princeton University Art Museum. Gift from the Holly and David Ross Collection (2022-200). Photo: Emile Askey

2. Louis Comfort Tiffany (1848–1933; born and died New York, NY), Tiffany Studios (1892–1930; active New York, NY), Flower form vase, early 20th century. Favrite glass, 33.7 × 17.8 cm. Princeton University Art Museum. Gift of Diane Drobnis Rosenberg (2022-296). Photo: Joseph Hu

3. Nopiloa, Late Classic Period (600–900 CE), Veracruz, Mexico, Female figure with a basket. Ceramic with white slip, 20.3 × 20.3 × 10.8 cm. Princeton University Art Museum. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2022-107). Photo: Jeffrey Evans

4. Barbara Rossi (1940–2023; born Chicago, IL; active Chicago), *Sister Barbara*. Graphite and acrylic on canvas, 101.6 × 81.3 cm. Princeton University Art Museum. Gift of Kohler Foundation, Inc. (2022-218). © Estate of Barbara Rossi. Photo: Joseph Hu

5. Olmec style, Early Formative Period (1200–900 BCE), Puebla, Mexico, Vessel in the form of a fish. Reduction-fired ceramic with traces of red pigment, 20.5 × 17 × 14.5 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-105). Photo: Jeffrey Evans

6. Rodney Smith (1947–2016; born Long Island, NY; died Palisades, NY; active New York, NY), *Two men on see-saw no. 2, Bear Mountain, New York* (detail), 1999, printed 2002. Gelatin silver print. Princeton University Art Museum. Gift of Leslie Smolan (2022-248). © Estate of Rodney Smith. Photo: Joseph Hu

7. Participants play *lotería* at Art on Hulfish on April 15, 2023, at an event cosponsored by the Princeton University Art Museum, the Latin American Legal Defense and Education Fund, and Princeton Human Services. Photo: Kristina Giasi

8. Curator Karl Kusserow speaks to a class led by Museum Director James Steward, “The Modern Museum: Between Preservation & Action.” Photo: Kristina Giasi

9. A view of campus from the new Museum construction site in September 2023

10. A view of the new Museum construction site in September 2023

11. Joan Mitchell (1925–1992; born Chicago, IL; died Paris, France), *Aires Pour Marion*, 1975–76. Diptych: oil on canvas, 239.4 × 359.4 cm. Princeton University Art Museum. Promised gift of Preston H. Haskell, Class of 1960. © Estate of Joan Mitchell

OPPOSITE: FIG. 53

12. Visitors, including Wayne Price (center), Tlingit master carver and Northwest Coast artist, and Judith Daxootsú Ramos (right), assistant professor, University of Alaska Southeast, view Tlingit objects at the Museum’s off-site storage facility in February 2023. Photo: Kristina Giasi

13. Perrin Lathrop, assistant curator of African art, leads undergraduate students in a conversation about the ethics of looking and issues concerning restitution and repatriation in an event organized by the Art Museum Student Advisory Board. Photo: Kirstin Ohrt

14. Chika Okeke-Agulu, Princeton’s Robert Schirmer Professor of Art and Archaeology and African American Studies, speaks at the opening celebration for *Samuel Fosso: Affirmative Acts* at Art on Hulfish. Photo: Kristina Giasi

15. A visitor to *Cycle of Creativity: Alison Saar and the Toni Morrison Papers* at Art@Bainbridge. Photo: Denise Applewhite

16. Curator Mitra Abbaspour leads a tour of *Cycle of Creativity* at Art@Bainbridge. Photo: Denise Applewhite

17. Installation view of *Samuel Fosso: Affirmative Acts* at Art on Hulfish. Photo: Jeffrey Evans

18. Installation view of *Object Lessons in American Art: Selections from the Princeton University Art Museum* at the Florence Griswold Museum in Old Lyme, Connecticut

19. Installation view of *Object Lessons in American Art: Selections from the Princeton University Art Museum* at the Georgia Museum of Art, University of Georgia, Athens. Photo: Jason Thrasher

20. Alia Bensliman (born 1983; born Tunis, Tunisia; active Trenton, NJ), *Me, Myself and I: Unfinished Conversation*, 2023. Watercolor, ink, markers, charcoal, and colored pencil on archival paper, 83.8 × 62.2 cm. Collection of the artist. © Alia Bensliman

21. Fin details of the new Museum building exterior. Photo: Kristina Giasi

22. View of interior construction of the new Museum building in September 2023

23. Team members at Goppion S.p.A. of Milan, Italy, examine casework for the new Museum building. Photo: Michael Jacobs

24. Goppion S.p.A. at work on the casework for the new Museum building. Photo: Laura Hahn

25. Rendering of gallery of European art in new Museum building, created by Studio Joseph. © Studio Joseph

26. Rendering of gallery of Asian art in the new Museum building, created by Studio Joseph. © Studio Joseph

27. Ozioma Onuzulike (born 1972, Achi, Nigeria; active Nsukka, Nigeria), *Agbada* (“1,500 Brand”) (detail), 2022. Natural palm kernel shells, high-fired earthenware and stoneware clays, iron oxide, ash glazes, recycled glass, and copper wire. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-29). © Ozioma Onuzulike. Photo: Andrea Rossetti

28. Mark Rothko (1903–1970; born Dvinsk, Russia (present-day Daugavpils, Latvia); died New York, NY), Untitled, 1968. Oil on paper mounted on canvas, 100.6 × 63.5 × 4.1 cm. Princeton University Art Museum. Promised gift of Preston H. Haskell, Class of 1960. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Douglas J. Eng

29. View of the Spanish stairway and ensemble installed in the Museum in 1955. Spanish, Stairway, Balustrades, and Columns, 1549. Stone; 141.5 × 504.5 × 33 cm (stairway), 414 × 584 × 29.5 cm (balustrades and columns). Princeton University Art Museum. Gift of Baroness Cassel van Doorn (y1955-3282)

30. Conservation treatment of the Museum’s Spanish stairway and ensemble at EverGreene Architectural Arts in Maryland. Image courtesy EverGreene

31. Claude Monet (1840–1926; born Paris, France; died Giverny, France), *Water Lilies and Japanese Bridge*, 1899. Oil on canvas, 90.5 x 89.7 cm. Princeton University Art Museum, from the collection of William Church Osborn, Class of 1883, trustee of Princeton University (1914–51), president of the Metropolitan Museum of Art (1941–47); given by his family (y1972-15). Photo: Bruce M. White

32. Roman, Trajanic, Italy, Portrait head of a woman, 98–117 BCE. Bronze with silver inlay, 32.8 × 17.4 × 20.4 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (y1980-10). Photo: Bruce M. White

33. Martin Johnson Heade (1819–1904; born Lumberville, PA; died St. Augustine, FL), *Newburyport Marsh (Marsh Haystacks)*, ca. 1871–75. Oil on canvas, 30.5 × 61 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund and Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2023-24). Photo: Jeffrey Evans

34. Charlotte Bonaparte (1802–1839; born Paris, France; died Sarzana, Italy; active Brussels, New Jersey, and Rome), *Self-Portrait*, ca. 1824–26. Oil on canvas, 88.5 × 73 cm. Princeton University Art Museum. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2023-64)

35. Kamal, son of Khem, Mughal, Reign of Akbar (1556–1605), India, *Arjuna Sets Kama’s Arrow Alight*, folio from the *Razmnama (Book of War)*, 1598–99. Opaque watercolor and color; 21.8 × 12.2 cm (painting), 30.5 × 17.5 cm (sheet). Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-26). Photo: Joseph Hu

36. Kamal, son of Khem, Mughal, Reign of Akbar (1556–1605), India, *Arjuna Beheading Karna with an Anjalike Weapon*, folio from the *Razmnama (Book of War)*, 1598–99. Ink and color on paper; 20.7 × 12.4 cm (miniature), 30.6 × 17.1 cm (sheet). Princeton University Art Museum. Gift of J. Lionberger Davis, Class of 1900 (y1969-38). Photo: Jeffrey Evans

37. Liu Xiaodong 刘小东 (born 1963, Jinzhou, China; active Beijing, China), *Brawler*, 2022. Oil on canvas, 188.3 × 215.9 × 4.8 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art, in celebration of the Tang Center's 20th Anniversary (2023-30). © Liu Xiaodong. Photo: Joseph Hu

38. Ozioma Onuzulike, *Agbada (“1,500 Brand”)*, 2022. Natural palm kernel shells, high-fired earthenware and stoneware clays, iron oxide, ash glazes, recycled glass, and copper wire; 320 × 333 × 12 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-29). © Ozioma Onuzulike. Photo: Andrea Rossetti

39. The front cover of *Object Lessons in American Art* (2023). Artwork: Renée Cox (born Colgate, Jamaica; active New York, NY), *The Signing* (detail), 2018. Princeton University Art Museum. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-38). © Renée Cox

40. The front cover of Volume 79–80 of *The Record of the Princeton University Art Museum*. Artwork: Late Ming (1368–1644) to Qing dynasty (1644–1912), China, Portrait of a Ming Official (detail), 17th–19th century. Princeton University Art Museum. Gift of DuBoisSchanck Morris, Class of 1893 (y1947-154)

41, 42, 43. Digital spreads from *Artists in Motion: Modern Masterpieces from the Pearlman Collection* (2023)

44, 45. HBCU PLACE participants visit artist Bentrice Jusu at her studio at Artworks, Trenton, NJ. Photos: Joseph Hu

46. A student in the Princeton University class “Transformations in Engineering and the Arts” looks closely at Claude Monet’s *Water Lilies and Japanese Bridge* (1899) in the Museum’s off-site classroom. Photo: Kristina Giasi

47. The inaugural Museum for All Ball on October 29, 2022. Photo: Kristina Giasi

48. Museum Director James Steward speaks at Gala 2023: The Museum Takes Shape, held on March 4, 2023. Photo: Kristina Giasi

49. Samuel Fosso (born 1962, Kumba, Cameroon; active Bangui, Central African Republic; Aba, Nigeria; and Paris, France), *Tati—Le Chef qui a vendu l’Afrique aux colons (The Chief Who Sold Africa to the Colonists)*, 1997. Chromogenic print, 50.8 × 50.8 cm. The Walther Collection, New York / Neu-Ulm. © Samuel Fosso. Courtesy the artist, Jean Marc Patras, Paris, and The Walther Collection

50. Museum Director James Steward at Gala 2023: The Museum Takes Shape. Photo: Kristina Giasi

51. Young Sook Park 朴英淑 / 박영숙 (born 1947, Gyeongju, South Korea), *Red apple*, ca. 2015. Porcelain with variegated copper-red glaze; h. 8 cm, diam. 9 cm. Princeton University Art Museum. Gift of Robert D. Mowry in honor of Arthur W. Asbury (2022-131). © Young Sook Park. Photo: Joseph Hu

52. caption tk for fig. on p. 126

53. Tlatilco, Early Formative Period (1200–800 BCE), Central Mexico, Vessel in the form of a temple. Ceramic with fire-clouds and traces of pigment, 21.6 × 11.4 × 10.2 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-106). Photo: Jeffrey Evans

54. Dorothy Torivio (Haak’u (Acoma) Pueblo, 1946–2011; born and died Haak’u (Acoma) Pueblo, NM), Seed jar, late 20th or early 21st century. Ceramic with white slip and black slip-paint; h. 21.5 cm, diam. 16.1 cm. Princeton University Art Museum. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-178). Photo: Jeffrey Evans

Front Cover:
Margaret Bourke-White (1904–1971; born Bronx, NY; died Stamford, CT), *Diversion Tunnel Construction, Ft. Peck Dam, Montana*, 1936, printed 1987. Gelatin silver print, 42.8 × 32.6 cm. Princeton University Art Museum. Museum purchase, Virginia and Bagley Wright, Class of 1946, Program Fund for Modern and Contemporary Art, and Fowler McCormick, Class of 1921, Fund (2023-49). © Estate of Margaret Bourke-White. Photo: Joseph Hu

Back Cover:
Turiya Magadlela (born 1978, Johannesburg, South Africa; active Johannesburg), *iMaid Ka Lova ne Maid Njal 2 (Lova’s maid meets the Dog’s maid)* (detail), 2016. Nylon and cotton pantyhose with thread and sealant on canvas. Princeton University Art Museum. Gift of Robert F. Johnston, Class of 1958, and Lynn D. Johnston (2022-235). © Turiya Magadlela and KATES-FERRI PROJECTS. Photo: Joseph Hu



FIG. 54



PRINCETON UNIVERSITY
ART MUSEUM