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.
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...
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, 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 199 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.

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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.
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...
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’ 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
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
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.

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
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.

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.
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.
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...
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
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.
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.
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...
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 Napoleónico 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.
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 Agneya 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.
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.
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 Institute. 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.
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
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, Chaim 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

Vincent van Gogh’s Crossroads in Arles

Through van Gogh’s signature canvases and words, explore the Provençal landscapes that were the artist’s domain. His experiences of the town of Arles from 1888 to 1889, Van Gogh created during his much-chronicled stay in the Provençal town of Arles from 1888 to 1889, Stagecoach (1888; fig. 35), is perhaps the best-known painting in that dominates the composition, inscribing a particular locale at the center of this painting. This vibrant work, Vincent van Gogh’s (1853–1890; born Zundert, Netherlands; died Auvers-sur-Oise, France, 1890) oil on canvas, 71.4 × 92.5 cm. The Henry and Rose Pearlman Foundation, 1997, Fig. 35. Photographic reproductions courtesy of the Museum of Fine Arts, Houston. View of Céret, chaïm Soutine (1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France, 1943) oil on canvas, 74 × 85.7 cm. The Henry and Rose Pearlman Foundation, 1997. Fig. 36. Photograph reproduced courtesy of the Museum of Fine Arts, Houston.

Introduction

DANIEL EDELMAN

The story of a work of art is full of untold tales—of the artist’s inspiration, the materials and methods that shaped the artwork, and the cultural and social context in which it was created. Van Gogh’s Crossroads in Arles invites us to think about the real places as much as the imagined ones, the present and the past, and the journeys we might take over time. Van Gogh was drawn to the industrialized landscape of France in the late nineteenth century, in part because of the poverty and dissent that existed in that society. In seeing the country through his eyes, the artist elevates the humble into something loaded with symbolism and affect. Van Gogh’s canvases, the intense and animated quality of his painting reflect the 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, a nod to the novel Tartarin de Tarascon. As is characteristic of Van Gogh’s satirical novel, the intense and animated quality of his painting reflects the artist’s experience of the vivid colors and atmosphere in southern France, combined with his enthusiastic reading of Alphonse Daudet’s 1872 novel. Van Gogh's enthusiasm for the artist’s experience of the vivid colors and atmosphere in southern France, combined with his enthusiastic reading of Alphonse Daudet’s 1872 novel Tartarin de Tarascon, is perhaps the best-known painting in that dominates the composition, inscribing a particular locale at the center of this painting. This vibrant work, Vincent van Gogh’s (1853–1890; born Zundert, Netherlands; died Auvers-sur-Oise, France, 1890) oil on canvas, 71.4 × 92.5 cm. The Henry and Rose Pearlman Foundation, 1997, Fig. 35. Photographic reproductions courtesy of the Museum of Fine Arts, Houston. View of Céret, chaïm Soutine (1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France, 1943) oil on canvas, 74 × 85.7 cm. The Henry and Rose Pearlman Foundation, 1997. Fig. 36. Photograph reproduced courtesy of the Museum of Fine Arts, Houston.

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 side-streets white. Van Gogh’s canvases, the intense and animated quality of his painting reflect the 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, a nod to the novel Tartarin de Tarascon. As is characteristic of Van Gogh’s satirical novel, Turner in the 1872 novel Tartarin de Tarascon, is perhaps the best-known painting in that dominates the composition, inscribing a particular locale at the center of this painting. This vibrant work, Vincent van Gogh’s (1853–1890; born Zundert, Netherlands; died Auvers-sur-Oise, France, 1890) oil on canvas, 71.4 × 92.5 cm. The Henry and Rose Pearlman Foundation, 1997, Fig. 35. Photographic reproductions courtesy of the Museum of Fine Arts, Houston. View of Céret, chaïm Soutine (1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France, 1943) oil on canvas, 74 × 85.7 cm. The Henry and Rose Pearlman Foundation, 1997. Fig. 36. Photograph reproduced courtesy of the Museum of Fine Arts, Houston.

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 on loan to the Princeton University Art Museum. "Service de Tarascon" is emblazoned on the carriage, a nod to the novel Tartarin de Tarascon. As is characteristic of Van Gogh’s satirical novel, Turner in the 1872 novel Tartarin de Tarascon, is perhaps the best-known painting in that dominates the composition, inscribing a particular locale at the center of this painting. This vibrant work, Vincent van Gogh’s (1853–1890; born Zundert, Netherlands; died Auvers-sur-Oise, France, 1890) oil on canvas, 71.4 × 92.5 cm. The Henry and Rose Pearlman Foundation, 1997, Fig. 35. Photographic reproductions courtesy of the Museum of Fine Arts, Houston. View of Céret, chaïm Soutine (1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France, 1943) oil on canvas, 74 × 85.7 cm. The Henry and Rose Pearlman Foundation, 1997. Fig. 36. Photograph reproduced courtesy of the Museum of Fine Arts, Houston.

In 1945, the Pearlman Collection was purchased by the Princeton University Art Museum in collaboration with the Henry and Rose Pearlman Foundation, 1997. Fig. 35. Photographic reproductions courtesy of the Museum of Fine Arts, Houston. View of Céret, chaïm Soutine (1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France, 1943) oil on canvas, 74 × 85.7 cm. The Henry and Rose Pearlman Foundation, 1997. Fig. 36. Photograph reproduced courtesy of the Museum of Fine Arts, Houston.

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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.
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. Instead, it 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
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.
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...
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.
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

- University Support $5,342,000
- Endowment Income $12,045,000
- Other Income $106,000
- Earned Income $1,110,000
- Individual Contributions, including Events and Membership $1,731,000
- Foundation/Corporate/Government Grants $334,000
- Support from University Departments $201,000

### Expenses FY23 Actuals

- Collections and Exhibitions $11,533,000
- Education and Publications $2,218,000
- Development $1,170,000
- Finance and Operations $3,413,000
- Communication and Information $2,323,000

### Subtotal Operating Income $20,869,000

### Subtotal Operating Expenses $20,657,000

- New Museum Building Related Special Projects $1,292,000
- Non-Building Related Special Projects $369,000

### New Museum Building Related Special Projects

- Support from University Departments
- Foundation/Corporate/Government Grants
- Individual Contributions, including Events and Membership
- Earned Income
- Other Income

### Support from University Departments

### Foundation/Corporate/Government Grants

### Individual Contributions, including Events and Membership

### Earned Income

### Other Income

### Total Income $22,530,000

### Total Expenses $22,318,000
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5 THE YEAR IN REVIEW
**Acquisitions**

**AFRICAN ART**

Algeria, Hirzim (Tobefina气质), ca. 1900. Silver, h. 20.5 cm (each), diam. 2.2 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-11 a–b)  
  1963.

Algeria, Menorah (Hanukkah lamp), ca. 1900. Silver, h. 20.3 cm (each), diam. 2.3 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-11 a–b)

Artists unrecorded (Bamileke), Cameroon Grassfields, Cameroon, Fofinou (portrait of the chief or fofin), ca. early 20th century. Wood, 4.3 x 3.1 x 18.2 cm. Gift of Noriko Ohta in memory of Aime Emanuel Brandt and Alma Victoria Kermit A. Brandt, Class of 1956, in memory of Kermit A. Brandt, Class of 1956, and Sue K. Feld (2022-271)

Artists unrecorded (Bamileke), Cameroon Grassfields, Cameroon, Prestige (anelele), ca. early 20th century. Ivory and raffia, 35.6 x 20.2 cm. Gift of Noriko Ohta in memory of Aime Emanuel Brandt and Alma Victoria Kermit A. Brandt, Class of 1956, in memory of Kermit A. Brandt, Class of 1956, and Sue K. Feld (2022-270)

Artists unrecorded (Bukuy), Democratic Republic of the Congo, Head, ca. early 20th century. Wood and raffia, 35.6 x 20.2 cm. Gift of Noriko Ohta in memory of Aime Emanuel Brandt and Alma Victoria Kermit A. Brandt, Class of 1956, in memory of Kermit A. Brandt, Class of 1956, and Sue K. Feld (2022-269)

Artists unrecorded (Dogon), Mali, Figure, ca. early 20th century. Wood and organic materials, 10.8 x 8.2 x 7 cm. Gift of Noriko Ohta in memory of Aime Emanuel Brandt and Alma Victoria Kermit A. Brandt, Class of 1956, in memory of Kermit A. Brandt, Class of 1956, and Sue K. Feld (2022-268)


**AMERICAN ART**

Fletcher & Gardiner (1809–1823; active Boston, MA, and Philadelphia, PA), Goblet, ca. 1820. Silver, h. 20 cm. Gift of Stuart P. Field, Class of 1955, and Sue K. Feld (2022-170)

Thomas Fletcher (1787–1866; born Alstead, NH, died Delanco, NJ, active Boston, MA, and Philadelphia, PA), Pitcher, ca. 1830. Silver, h. 13.8 cm, diam. 4.6 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-171)

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. Field, Class of 1955, and Sue K. Feld (2022-172)

Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-173)

Professor Emeritus, Molecular Biology (2023-77)

Wood and organic materials, 50.2 x 7 x 6.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-174)

J. E. Lefem (Talismanic Head), ca. early 20th century. Ceramic with buff slip and red slip-paint, 11.4 x 8.9 cm. Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2022-275)

Marsden Hartley (1877–1943; born and died Somorika, Nigeria), Artist unrecorded (Northern Edo), Côte d’Ivoire, Figure, ca. 1900. Silver; h. 46.5 cm (each), 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 (2022-276)

M المسلم (San Ildefonso Pueblo, 1887–1980; born and died San Ildefonso Pueblo, NM), Blackware ceramic, h. 3.6 cm, diam. 10.4 cm. Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2022-277)

Attributed to Nampeyo of Hano (Hopi-Tewa, 1889–1942; born and died Hano, First Mesa, Hopi), Talavera ceramic, 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-278)

Attributed to Nampeyo of Hano (Hopi-Tewa, 1889–1942; born and died Hano, First Mesa, Hopi), Talavera ceramic, 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-279)

Tiffany Studios (1892–1930; active New York, NY), Millefiori vase, early 20th century. Favrile glass, h. 17.8 cm, diam. 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-280)

Tiffany Studios (1892–1930; active New York, NY), Paperweight vase, early 20th century. Favrile glass, h. 17.8 cm, diam. 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-281)

Tiffany Studios (1892–1930; active New York, NY), Paperweight vase, early 20th century. Favrile glass, h. 17.8 cm, diam. 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-282)

Tiffany Studios (1892–1930; active New York, NY), Paperweight vase, early 20th century. Favrile glass, h. 17.8 cm, diam. 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-283)

Tiffany Studios (1892–1930; active New York, NY), Paperweight vase, early 20th century. Favrile glass, h. 17.8 cm, diam. 11.4 cm. Gift of Diane Drobnis Rosenberg (2022-284)

William Trost Richards (1833–1905; born Philadelphia, PA; died Newport, RI), Sailboat off the New Jersey Coast, 1879. Oil on canvas, 56.8 x 63.5 cm. Gift of Stuart P. Field, Class of 1955, and Sue K. Feld (2022-290)

Wood and leather, h. 8.9 cm. Gift of Fowler McCormick, Class of 1921, Fund (2023-78)

Wood, 90.2 x 19 x 17.8 cm. Gift of Noriko Ohta in memory of Aime Emanuel Brandt and Alma Victoria Kermit A. Brandt, Class of 1956, in memory of Kermit A. Brandt, Class of 1956, and Sue K. Feld (2022-79)

Grassfields, Cameroon, Grassfields, Cameroon, Fofinou (portrait of the chief or fofin), ca. early 20th century. Wood, 4.3 x 3.1 x 18.2 cm. Gift of Noriko Ohta in memory of Aime Emanuel Brandt and Alma Victoria Kermit A. Brandt, Class of 1956, in memory of Kermit A. Brandt, Class of 1956, and Sue K. Feld (2022-78)


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. 31.7 cm. Museum purchase, The Peter Jay Sharp, Class of 1921, Curatorship of the Art of the Ancient Americas (2022-107)

Olmec style, Early Formative, Las Bocas, Puebla, Mexico, Reclining figure (2400–2000 BCE). Ceramic with white slip and traces of red pigment, 5.6 × 9.1 × 4.1 cm. Museum purchase, The Peter Jay Sharp, Class of 1921, Curatorship of the Art of the Ancient Americas (2022-107)

Olmec, Middle Formative, Arroyo Papalotz, Veracruz, Mexico, Standing figure, 1000–1000 BCE. Ceramic with white slip and traces of red pigment, 7.9 × 5.8 × 3.5 cm. Museum purchase, Fowler McCormick, Class of 1912, Fund (2022-104)

Recuay, Early Intermediate (Recuay phase, 800–700 CE), ceramic, h. 7.6 cm, d. 6.5 cm. Museum purchase (rubbing). Sheet: ink rubbing on paper, 9.3 × 12.7 cm (image), 26.7 × 19.7 cm (sheet). Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-249)

Chinese, Eastern Han dynasty (25–220 CE), ceramic, 21st-century (stone), late 19th–early 20th century (rubbing). Sheet: ink rubbing on paper, 8.3 × 11.7 cm (image), 26.7 × 39.7 cm (sheet). Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-249)

Olmec, Middle Formative, Mezoamerica, Standing figure, 1000–1000 BCE. Dark green jadeite, 14.4 × 5.1 × 13.9 cm. (h. on stand). Museum purchase, Fowler McCormick, Class of 1912, Fund (2022-104)

Pánico, Classic, Hueautla, Veracruz, Mexico, Seated man with horsestone and monopola, 1000–1000 CE. Ceramic, 7.5 × 6.5 × 6.2 cm. Museum purchase, The Peter Jay Sharp, Class of 1921, Curatorship of the Art of the Ancient Americas (2022-108)

Tlatilco culture, Early Formative, Tlatilco, Mexico City, Standing figure with elaborated costume, 1000–1000 BCE. Ceramic with traces of yellow and white paint, 14.4 × 4.4 × 2.2 cm. Museum purchase, Gilbert G. Griffin Fund of the Art of Ancient Americas (2022-105)

Asian Art

China


Chinese, Eastern Han dynasty (25–220 CE), Chariot Procession Scenes, mid and century (stone), late 19th–early 20th century (rubbing). Sheet: ink rubbing on paper, 31.7 × 6.5 cm (image), 39.7 × 6.2 cm (sheet). Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-249)

Chinese, Eastern Han dynasty (25–220 CE), Buddhist slate fragment, 540 CE (stone), late 19th–early 20th century (rubbing). Sheet: ink rubbing on paper, 34.5 × 5.7 cm (image), 42.4 × 6.4 cm (sheet). Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-240)

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 Tumbull Adams Fund Art (2022-191)

Ica, Late Horizon, South coast, Peru, Ceremonial implement, 1400–1532. Algarrobo wood (Prosopis chilensis) with traces of red paint, 1.35 cm. Gift of Annette Merle Smith (2022-194)

Recuay, Early Intermediate (Recuay phase, Recuay II subphase), Ancash, Central highlands, Peru, Vessel in the form of a feline, 200–600 CE. Ceramic with kainit slip and red slip-paint with resist-applied black colorant, 26 × 25.4 × 10.2 cm. Museum purchase, Fowler McCormick, Class of 1912, Fund (2023-20)


Chinese, Qing dynasty (1644–1912), The Jade Emperor in His Celestial Palace with Attendents (Yu huang dao tui 大玉皇道侍), 17th–18th century (rubbing). Sheet: ink rubbing on paper, 17 × 17 cm (mount). Gift of Robert D. Mowry in honor of Cary Y. Liu (2023-20)

Cai 件 (1686–1719), Chinese, Qing dynasty (1644–1912), Pavilion by the Water (Yuan Shui ge zhu shu tu 元水居樓圖), 17th–18th century (rubbing). Sheet: ink rubbing on paper, 212 × 96 cm (mount). Gift of Robert D. Mowry in honor of Cary Y. Liu (2023-20)

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, 6.5 × 16.5 cm. Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-247)

Chinese, Eastern Han dynasty (25–220 CE), Shrine from the Cai Family Garden (Cai yan yu li Cai tian jing 采石園許采天鏡), 5th century (stone), late 19th–early 20th century (rubbing). Sheet: ink rubbing on paper, 37.1 × 6.5 cm (image), 39.7 × 6.2 cm (sheet). Gift of Harold S. Henry on behalf of Margaret Trowbridge Setton (2022-240)
India


Indian, Beaw, ca. 1850-55. Ralli work: metal with silver, copper, and brass, 90 x 44 x 54 cm. Museum purchase, Fowler McCormick, Class of 1913, Fund (2023-95).

Kumarsinh Yi 鳳舞者 (1717–1722), Japanese, Edo period (1615–1868). Hanging scroll: ink and color, 73 x 70 cm. Gift of Takeshi Iwamoto in honor of the Tang Center’s 20th anniversary (2022-116).

Japan


Korean


Uzbekistan


EUROPEAN PAINTING AND SCULPTURE

MODERN AND CONTEMPORARY ART


Artist unidentified. Woman Tending Kudlik, ca. 1931. Straw and willow woven; 15.2 × 12 × 15.1 cm (A), 6.5 × 11.5 × 8.2 cm (B). Gift of Fred Sparling, Class of 1998, and Joyce Sparling (2023-340 a–b).

Eve Aschinheim (born 1928, New York, NY; active New York), Falling Up, 2018. Oil paint and graphite on canvas, on panel, 51.4 × 41.8 × 8 cm. Gift of Dr. Roger Mossessian (2023-107).


Leonel López Jr. (born 1986, Mata Ortiz, Hopitu Shi-nu-mu [Hopi], AZ), Rainell (Rainy) Naha (Feather Woman) (Hopi- Tewa, Hopitu Shi-nu-mu [Hopi], AZ; active Polacca), 2007. Glazed porcelain tile with copper tape strips, 45.7 × 91.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2022-180).

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 (2022-165).
Rainell (Rainy) Naaha (Feather Woman Rainy) (Hopi-Tewa, born 1956, Polacca, Hopitu Shi-nu-mu [Hopi], AZ), 2020. "Path of Life". Oil on linen; 25.4 × 61 cm (image), 47.7 × 62.2 × 2.8 cm (frame). Gift of Mahulu Stave (CC2022-6).

George Stave (1923–2021; born Los Angeles, CA; died Cranbury, NJ; active Cranbury). View of Lambertville, NJ. Christmas Day, 1978. Oil on linen; 45.7 × 61 cm (image). 47.7 × 62.2 × 2.8 cm (frame). Gift of Mahulu Stave (CC2022-6).

George Stave (1923–2021; born Los Angeles, CA; died Cranbury, NJ; active Cranbury). Palazzo Malpieriene, Venice. 1984. Oil on linen; 33. × 46.1 cm (image). 49.5 × 51.8 × 3.5 cm (frame). Gift of Mahulu Stave (CC2022-6).


Campus Collections

George Stave (1923–2021; born Los Angeles, CA; died Cranbury, NJ; active Cranbury). Houses, Street State, Trenton, New Jersey. 1978. Oil on linen; 24.6 × 61 cm (image), 26.8 × 62.2 × 2.8 cm (frame). Gift of Mahulu Stave (CC2022-5).


Kati Horna (1910–2000; born Budapest, Hungary; died Mexico City, Mexico). Las perlas, Guerra Civil española, Barcelona, España, 1933, printed 1960. Gelatin silver print, 13.7 × 18.4 cm. Gift of Peter B. Bunnell (2023-96)


Bruce Davidson (born 1933, Oak Park, IL; active New York, NY). East 100th Street, 1966, printed ca. 2005. Gelatin silver print; 46 × 58.2 cm (image), 50.5 × 66 cm (sheet). Anonymous gift (2022-318)


Bruce Davidson (born 1933, Oak Park, IL; active New York, NY). Untitled, 1966, printed ca. 2005. Gelatin silver print; 24 × 42.8 cm (image), 40.5 × 50.5 cm (sheet). Anonymous gift (2022-201)

Henry Wessel, Class of 1990. Platinum palladium print; 28.6 × 49 cm (image), 32.9 × 51.7 cm (sheet). Gift of the artist in memory of Peter C. Bunnell, Class of 1921, Fund (2023-58)


Robert W. Klein, He’ll Help Defend Angela Davis: Fania Jordon (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. June 1, 1971. Gelatin silver print; 9.7 × 14.2 cm (image), 20.2 × 25.7 cm (sheet). Published by Associated Press. Gift of M. Robin Kraany, Class of 1975 (2022-205)


Mike Mandel (born 1950, Los Angeles, CA). 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 (image), 8.8 × 6.2 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-97)

Mike Mandel (born 1950, Los Angeles, CA). Mike Mandel (born 1950, Los Angeles, CA; active Santa Cruz, CA, and Boston, MA). Peter Bunnell, Baseball Photographer Trading Card. 1975. Gelatin silver print; 8.8 × 6.2 cm (image), 8.8 × 6.2 cm (sheet). 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; 8.8 × 6.2 cm (image), 8.8 × 6.2 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-99)

Mike Mandel (born 1950, Los Angeles, CA; active Santa Cruz, CA, and Boston, MA). Peter Bunnell, Baseball Photographer Trading Card. 1975. Gelatin silver print; 8.7 × 6.2 cm (image), 8.8 × 6.2 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-100)
Drawings
James Benderman (born 1943, Brook, NY; active Pembroke, NC), Untitled, 1982. Charcoal and chalk, 38 x 25.7 cm. Gift of TGS Management Company, LLC (2022-363)
Alexis-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. 1800–12. Seventy-seven ink and wash drawings, various dimensions. Museum purchase, Laura P. Hall Memorial Fund (2023-1-27)

Howard Chandler Christy (1876–1952; born Meigs Creek, OH; died New York, NY), In the Parlor, ca. 1910. Oil on canvas, 96.5 x 66 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-378)

Hans Grohs (1893–1981; born Dithmarschen, Germany; died Heide, Germany), Selbst mit Mutter und Tod (Self with Mother and Death), 1958. Pen and black ink, 26 x 18.7 cm. Gift of Rose Mary McKinney in memory of Harry Noyes Collinson, Class of 1922, and Franko Grohs Collinson, daughter of the artist (2023-67)

Hans Grohs (1893–1981; 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 x 27 cm. Gift of Rose Mary McKinney in memory of Harry Noyes Collinson, Class of 1922, and Franko Grohs Collinson, daughter of the artist (2023-66)

Hans Grohs (1893–1981; born Dithmarschen, Germany; died Heide, Germany), Grohs Collinson, daughter of the artist (2023-69)

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. 1800–12. Seventy-seven ink and wash drawings, various dimensions. Museum purchase, Laura P. Hall Memorial Fund (2023-103-1-27)

Hans Grohs (1893–1981; 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 x 27 cm. Gift of Rose Mary McKinney in memory of Harry Noyes Collinson, Class of 1922, and Franko Grohs Collinson, daughter of the artist (2023-66)


Hugo Gellert (1892–1985; born Budapest, Hungary; died Freehold Township, NJ; active New York, NY), Roosevelt and His Team. Etching, 27.9 × 35.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-480)


Józef Gross-Bettelheim (1900–1972; born Nitra, Slovakia; died Budapest, Hungary; active New York, NY and Budapest), Beneath the Bridge. Etching, 35.6 × 23.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-486)


Childa Hassain (1893–1955; born Dorchester, MA; died East Hampton, NY; active New York, NY, and East Hampton), Church Doorway, Snow. Etching, 12.7 × 15.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-495)


Jessica (Una) Donark (1906-1985, and died Queensland, Australia), Two Birds Guard Sleeping Kirivik, 1918. Linocut and stencils, 34.4 × 26.5 cm. Gift of Fred Sparling, Class of 1954


Barbara Rossi (born 1940, Chicago, IL), Male of Sorrows #5, 1970. Etching: etchings, 35 × 27.3 (plate), 42.5 × 40.5 (sheet, each). Gift of Kohler Foundation, Inc. (2022-482)

Barbara Rossi (born 1940, Chicago, IL), Male of Sorrows #6, 1970. Etching: etchings, 35 × 27.3 (plate), 42.5 × 40.5 (sheet, each). Gift of Kohler Foundation, Inc. (2022-483)


Sean Scully (born 1945, Dublin, Ireland; active New York, NY, and Bari, Germany), The 50, 2021. Fifty archival pigment prints, 197.7 × 51.1 cm (anticipated installation overall), 25.6 × 23.9 cm (sheet, each). Gift of the artist (2022-141-1-50)


Harry Stamberg (1904-2001; born New York, NY; died Escondido, CA; active New York, NY, and Escondido), Blast Furnaces #3, 1932. Etching and aquatint, 27.3 × 20.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-493)


Ningulakoo Tavee (born 1965, Kirkenaat [Cape Dorset], Canada), Storyteller, 2018. Lithograph, 52 × 71.1 cm (image), 56.7 × 76.2 cm (sheet). Gift of Fred Sparling, Class of 1954 (2022-348)

Donald Vogel (1971-2004; born Milwaukee, WI; died Dallas, TX; active San Antonio, TX, and Dallas), The Coal Yard, 1996. Lithograph, 24.5 × 31 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-495)


Donald Vogel (1971-2004; born Milwaukee, WI; died Dallas, TX; active San Antonio, TX, and Dallas), Greely Square-Demolition of the 6th Avenue El, ca. 1966. Lithograph, 24.8 × 35.6 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-497)

Donald Vogel (1971-2004; 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 (1971-2004; born Milwaukee, WI; died Dallas, TX; active San Antonio, TX, and Dallas), For Prayer and Meditation, ca. 1940. Drypoint, 24.8 × 29.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-499)

Grant Wood (1892-1941; born Anamosa, IA), Iowa City, 1926. Lithograph, 24.8 × 8.2 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-500)

Grant Wood (1892-1941; born Anamosa, IA), Grant Wood, 1930. Lithograph, 24.8 × 30.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-501)

Grant Wood (1892-1941; born Anamosa, IA), Iowa City, 1937. Etching, 24.8 × 30.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2022-502)


Through a Glass Darkly: Alchemy and the Ripley Scrolls, 1400–1700

Ellen and Leonard Millberg Gallery, Firestone Library, Princeton, NJ
April 6–July 17, 2022

Domenico Beccafumi (1484–1551; died 1530s). Woodcut, 17.2 × 11.7 cm. Gift of Leo 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 bacchiatic motifs in high relief, early 1st century CE. Gilt silver, h. 11 cm. w. (with handle) 15.5 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). Cretaceous Life of New Jersey, 1877. Oil on canvas, 81 x 216.8 cm. Princeton University, Department of Geosciences, Guyott Hall (PP374.9)

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


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

Paul Cézanne (1839–1906). Still Life with Carafe, Bottle, and Fruit, 1906. Watercolor and soft graphite on pale buff wove paper, 48 × 52.5 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


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 watercolor 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 Hall Trask of East Hampton.

Colony / Dor Guez
December 10, 2022–February 11, 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 24–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. Bossard, Peter C. Bunnell Curator of Photography
When the writer and philosopher Susan Sontag refers to a photographer’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—which 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 transcendence and permanence, recording and remembering. Works on view included Harry Parker’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 Silna Berrada, Class of 2022; Lawrence Chamunorwa, doctoral student; Maia Julis, Class of 2023; and Thekseh Omwuegbu, 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 5, 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 examines how 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 landscape.”

Traces on the Landscape
May 20–August 6, 2023
Beth Guinnich, 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 Kees Keppel, Dionne Lee, Leah Oyak, 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 activities affect complex ecosystems or irrevocably change the natural environment? Others create new possibilities for old photographic technologies or artifacts for images included in land surveys, nature manuals, and postcards from an earlier era. Many of the artists retraced 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 and the Power of Photography
May 9, 2022–January 16, 2023
Katherine A. Bussard, Peter C. Bunnell Curator of Photography
Curated by Kristen Gresh, Estrella de la Torre, and Yoosuf Karah Senior Curator of Photographs, Museum of Fine Arts, Boston
Alissa Saphire, 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 Life magazine throughout its weekly run from 1936 to 1972, this exhibition examined how the magazine’s editors and contributors 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.

Object Lessons in American Art
February 4–May 14, 2023
Karl Kusserow, John Wilmerding Curator of American Art
Organized by the Princeton University Art Museum and the Museum of Fine Arts, Boston. A fully illustrated catalogue, which received the 2022 Alphonse 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
Catherine A. Bussard, Peter C. Bunnell Curator of Photography
Organized by Kunsthalle Mannheim and the Princeton University Art Museum. The exhibition titled Out of Order 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.

Rethinking the American Landscape
February 17–May 28, 2023
Kristen Gresh, Estrella de la Torre, and Yoosuf Karah Senior Curator of Photographs, Museum of Fine Arts, Boston
Alissa Saphire, consulting curator
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 enigmatic poet 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 Post-Impressionist Masterpieces from the Pearlman Collection
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 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, Edvard Manet, Edgar Degas, Paul Gauguin, Vincent van Gogh, Camille Pissarro, Alfred Sisley, Henri de Toulouse-Lautrec, Amedeo Modigliani, Chaim 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.

Life Magazine and the Power of Photography
October 9, 2022–January 16, 2023
Katherine A. Bussard, Peter C. Bunnell Curator of Photography
Organized by Kunsthalle Mannheim and the Princeton University Art Museum. The exhibition titled Out of Order 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.

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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 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, Edvard Manet, Edgar Degas, Paul Gauguin, Vincent van Gogh, Camille Pissarro, Alfred Sisley, Henri de Toulouse-Lautrec, Amedeo Modigliani, Chaim 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: 19th-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 Photography of Violence
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.

Spring 2023 | The Modern Museum: Between Preservation and Action
James Stewart, 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.

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.

Educational Programs and Special Events

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

SIGNATURE EVENTS

DATE Community Event | Annual Picnic and Family Movie Night
July 18, 2022
 Held on the Blair-Joline Courtyard outside Mathey College with free food, games, and art-making activities for all ages.

DATE Community Event | Nassau Street Sampler
September 8, 2022
This year’s fourteenth annual Nassau Street Sampler was held at Dillon Gym. Participating vendors included Art on Hulfish, Art Museum, the Latin American Legal Defense and Education Fund, and Princeton Human Services.

DATE Friends Annual Mary Pittcain 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.” The 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.

DATE Artful Yoga | Yoga on the Lawn
June 19, 2023
Participants explored the healing benefits of yoga while enjoying a beautiful summer evening.

DATE Community Event | Juneteenth Celebration: Freedom Forward!
June 17, 2023

DATE 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 Apsaalooke 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.

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

DATE Friends Annual Mary Pittcain Keating Lecture | Rachael Z. Delue
May 4, 2023
Rachael Z. Delue, the Christopher Birinyi 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.

DATE 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.

DATE 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.

DATE 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.

DATE Reunions 2023 | Art for Families
May 22, 2023
Families of Princeton University alumni were invited to Art on Hulfish for an exciting art project related to the exhibition Traces on the Landscape.

DATE Artful Yoga | Yoga on the Lawn
June 12, 2023
Participants explored the healing benefits of yoga while enjoying a beautiful summer evening.

DATE Community Event | Juneteenth Celebration: Freedom Forward!
June 10, 2023
Students, faculty, and visitors engaged in a virtual conversation over Zoom, discussing specific works included in the exhibition "Time’s Relentless Melt" by artist Alexis Rockman. Rockman's work, which was featured in Time’s Relentless Melt at Art on Hulfish, explored the relationship between time and visual elements, such as water and light, to represent the passage of time and the impact of human activity on the environment.

The conversation also included reflections on the importance of interdisciplinary collaboration, as the artist and guest speakers discussed the ways in which art, science, and history intersect to offer new insights into complex issues. Artistic techniques, such as the use of natural pigments and the exploration of form and line, were highlighted as essential tools for understanding the natural world and its transformation over time.

The dialogue emphasized the role of art in shaping public awareness and fostering critical thinking about environmental challenges. Art as a tool for communication and education was highlighted as a means of engaging broader audiences and encouraging dialogue on pressing issues.

The event concluded with a call to action, urging attendees to reflect on their own relationship with the natural world and to consider ways in which they can contribute to the preservation of the environment and the promotion of sustainability.

The conversation concluded with a Q&A session, where participants were encouraged to share their reflections and questions about the exhibition and its implications for our understanding of the natural world and our role within it.
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: Alf 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, assistant professor, history, Princeton University; Yoon Jung Park, executive director, Chinese in Africa/Africans in China Research Network; and Maria de los Angeles Ovalle, doctoral student in the Department of Art and Archaeology.

Panel Discussion | Art from the Archives
February 3, 2023
Molly Dottson and Deborah Schlein, Princeton University Libraries, 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 Colonial / Dory Guez, an exhibition at Art on Hulfish inspired by research in library archives.

Open House | You Belong Here: Place, People, and Purpose in Latinx Photography
February 16, 2023
A celebration of the opening of You Belong Here: Place, People, and Purpose in Latinx Photography on Art on Hulfish, with Alexandra Letvin, Duane Wilder, Class of 1991, 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.

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 on Hulfish with Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art.

Art Student Conversation | Jori Minaya
March 22, 2023
In this final event, the poet Evi Shekole 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.

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 2013, discussed the exhibition and their scholarly contributions to its catalogue. Panelists: exhibition curator Karl Kusserow, John Wilmerding Curator of American Art; Kirsten Pau Bick, professor, art history, University of New Mexico; and Ellery Feeth, associate professor, American studies, Middlebury College.

Panel Discussion | Ali Banisadr
April 13, 2023
The Iranian American artist Ali Banisadr, whose work was taken from Jewish households by Nazis in 1939. Cosponsored by the Fund for Canadian Studies; the Effron Motor Car Company; and the Henry and Rose Pearlman Foundation. Featured at the exhibition's opening at Art on Hulfish.

Artist Conversation | Toni Morrison:
You Belong Here: Place, People, and Purpose in Latinx Photography
April 21, 2023
A night of art in downtown Princeton featured open houses at 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.

Panel Discussion | Alison Saar
April 29, 2023
Alison Saar, artist, Autumn Wowmak, 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 on Hulfish 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 curators Beth Golnick, curatorial associate, photography and modern and contemporary art.

Panel Discussion | Perspectives on Artists in Motion
June 16, 2023
The Museum published Artists in Motion: Modern Masterpieces from the Pearlman Collection, a free, digitized, virtual expansion of a traveling exhibition. Panelists discussed the publication (written in English and Spanish), which highlights the dynamic and increasingly international artistic explosions of Paris during the late nineteenth and early twentieth centuries. Panelists: Caroline Harris, Diane W. and James E. Burke Associate Director for Education; Daniel Edeleanu, contributing essayist; and president of the Henry and Rose Pearlman Foundation; and Alison Umeh, consulting curator and contributing essayist.

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**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 at Bainbridge. Participants enjoyed receptions with food and drink, met artists, and learned from the exhibition curators about the art on view.

Tim’s Relevent Selt, September 21, 2022

Art on Hulfish

You Belong Here: Place, People, and Purpose in Latinx Photography, February 10, 2023

Art at Bainbridge

Traces on the Landscape, May 19, 2023

Art on Hulfish

Considering Provenance: Case Studies from the Ancient Americas

Membership Fulfillment Event

August 10, 2022

In this free online seminar, Bryan R. Jut, Peter Jay Sharp, Class of 1954, Curator and Lecturer of Art of the Ancient American, 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 event completed aspects of the building.

Keating Lecture Dinner

Membership Fulfillment Event

September 19, 2022

Dinner by special invitation followed the Friends Annual Mary Pitcaim 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 Wilmending 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 Neuhau, with special guest John Elderfield, Allen R. Adel, Class of 1965. Distinguished Curator and Lecturer Emeritus.

Directors Holiday Party

Targeted Event

December 3, 2022

An invitation-only holiday gathering and social engagement at Macken 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 1991, Associate Curator of European Art, and Carolyn M. Latifnere, assistant curator of Ancient Mediterranean art, with Juliana Ochs Dweck, chief curator, as moderator.

Partner Event: Museum of Modern Art

Membership Fulfillment Event

May 3, 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 Evgelos Kotzirini, assistant curator. Participants also toured the exhibition Architecture New: New York, New Public 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**

**GALA 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. Burnell Curator of Photography, and Beth Golnick, 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.

**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 Lathrop, assistant curator of African art, with introductions by Juliana Ochs Dweck, chief curator.

**WINTERSESSION WORKSHOP | Art That Moves**

February 24, 2023

The Museum partnered with the Princeton University Art Museum 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 at Bainbridge to view the exhibition Cycle of Creativity: Alissan Saar and the Toni Morrison Papers.

**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 Restoration 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.

**Winter Session Workshop | Art That Moves: The Care and Conservation of Kinetic Art**

January 26, 2023

Beth Golnick, 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.

**Performance: L’Avant-Scène: Les caprices de Marianne et 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.

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Advisory Council, Staff, Volunteers

**ADVISORY COUNCIL**

John D. Diiskman, Chair, Class of 1964; founding partner, JAM Ventures, San Francisco, CA

Allen R. Adler, Class of 1960 and Princeton parent; president, Allen Adler Enterprises, New York, NY

John L. Cecil, Class of 1976 and Princeton parent; chairman and CEO, Eagle Knolls Capital, New York, NY

Sarah Lee Elson, Class of 1984 and Princeton parent, independent art advisor, London, UK

Richard Woodbridge, Class of 1971 and Princeton parent; community leader, former mayor, Princeton Township

William S. Fisher, Class of 1974 and Princeton parent; managing partner, Manzanita Capital, San Francisco, CA

Christopher C. Forbes, Class of 1972 and Princeton parent; vice chairman, Forbes Media, Jersey City, NJ

Stacey Rhee Goerger, Class of 1990; independent curator and writer, New York, NY

Heather Sturt Haaga, Princeton spouse and parent; artist, Los Angeles, CA

David J. Haemisegger, Class of 1974 and Princeton parent; president, NorthPark Management Company, Dallas, TX

J. Bryan King, Class of 1985; managing partner, KGL Capital Group, and principal, Luther King Capital Management, Fort Worth, TX

Alan Y. K. Lo, Class of 2003; senior advisor, JIA Group, Hong Kong

Catherine Parks Lovener, Princeton spouse and parent; museum docent, Princeton University Art Museum, Princeton, NJ

Rachelle Belfer-Maskin, Class of 1986; artist, environmentalist, and chairwoman, The Ripple Foundation, Greenwich, CT

Philip F. Maritz, Class of 1983 and Princeton parent; CEO, Maritz, Wolff & Co., St. Louis, MO

Nancy A. Nasher, Class of 1976 and Princeton parent and president, NorthPark Development Company, Dallas, TX

Christopher E. Olofson, Class of 1980; legal technology industry executive, Chicago, IL

Juan A. Sabater, Class of 1987; partner and president, Valor Equity Partners, New York, NY

Anne C. Sherrerd, Princeton spouse and parent; CEO, Maritz, Wolff & Co., New York, NY; vice dean emeritus, Viterbi School of Engineering, University of Southern California

**HONORARY MEMBERS**

Stuart P. Feld, Class of 1977; president and director, Hirsch & Adler Galleries, New York, NY

Doris F. Fisher, Princeton parent, co-founder and member of board of directors, Gap Inc., San Francisco, CA


Marco Grassi, Class of 1956; president, Marco Grassi Studio Inc., New York, NY

Preston H. Haskell, Class of 1960; founder, The Haskell Company, Jacksonville, FL

Herbert Schorr, Graduate School Class of 1961 and Princeton parent, New York, NY; vice dean emeritus, Viterbi School of Engineering, University of Southern California

**COMMUNITY LEADERSHIP COUNCIL**

Kristin Appelget, director, Princeton University Community and Regional Affairs

Kate Bech, director of mission advancement, PFC Development Corporation, an affiliate of Princeton Community Housing

Vincent 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

Jessica Durrie, co-owner, Small World Coffee, Princeton

Leticia Fraa, councilwoman, Municipality of Princeton

Sean Jackson, CEO, Isles Inc., Trenton

Sadaf Jaffer, New Jersey Assemblywoman and former mayor, Montgomery Township

Donneta Johnson, executive director, Stoutsburg Sourland African American Museum

Izzy Kasdin, Class of 2014; arts and culture philanthropist

Liz Lempert, former mayor, Princeton

Rabbi Gil Steinlauf, Class of 1995; executive director and Jewish chaplain, Center for Jewish Life–Princeton Hillel

Dorothea von Moltke, co-owner, Labyrinth Books, Princeton

Adam Welch, executive director, Arts Council of Princeton and Lecturer in Visual Arts, Princeton University

Richard Woodbridge, Class of 1956; community leader, former mayor, Princeton Township

**MUSEUM STAFF**

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

Nour Aboahvalu, Visitor Engagement Representative (through 5/23)

Angela Allen, Undergraduate Student, Gallery Assistant

Chris Andriana, Security Officer

Ronni Baer, Allen R. Adler, Class of 1967; Distinguished Curator and Lecturer

Todd Baldwin, Manager of Exhibition Preparation & Art Handling

Michael Banks, Museum Store Associate, Visitor Engagement Representative (through 8/22)

Louise Barrett, Visitor Logistics Coordinator

Brice Batchelor-Hall, Manager of Community Engagement

Sally Bickerton, Associate Director for Museum Development (through 5/23)

Alejandra Blohm-Salles, Marketing & Communications Associate (through 7/23)

Cara Bramson, Student Engagement and Programming Coordinator

Kara Brunner, Managing Editor

Sarah Brown, Museum Information Coordinator

David Brozyna, Facilities Assistant

Patricia Bulick, Security Officer

Katherine A. Bussard, Peter C. Bunnell Curator of Photography

Marjorie Calapala, Gallery Assistant

Kalieen Campbell, Gallery Assistant

Christopher Carlini, Security Supervisor

Krista Chandra, Records Management Assistant (temporary)

Deborah Chapman, Museum Store Associate (through 3/23)

Syed Chishti Sr., Security Officer

Jesel Collins, Collections Assistant

Justia Dockfield, Development Assistant (temporary)

Arac Dovale, Facilities Manager

Bar J. C. Devulder, Chief Conservator

Cassandra DiCarlo, Exhibitions Coordinator

Nikai Doorn, Visitor Engagement Representative

Sean Durkin, Technical Support Specialist

Juliana Ochs Dweck, Chief Curator

Albery Ellis, Visitor Engagement Representative

Jeffrey Evans, Manager of Visual Resources, Photographic

Kelly Fitzharty, Collections Cataloguer

Jacqueline Fletcher, Associate Registrar for Collections

Danielle Flores, Donor Relations Officer (through 10/23)

Peter Fox, Curatorial Assistant

Yoko Franklin, Gallery Assistant (through 8/22)

Brah Franky, Security Operations Manager

Jennifer Carey, Gallery Coordinator, Art@Bainbridge and Campus Collections

Kristina Claessens, Marketing and Public Relations Coordinator

Molly Gibbons, Collections Associate

Laura M. Glines, Health and Paul O. Hoage Jr., Class of 1970; co-owner of Press and Drawings

Marion Gill, Associate Director of Special Projects, Office of Provost

Madison Goftorh, Collections Systems Specialist

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

Christopher Gozdek, Senior Lighting Technician

Jorge Guillet, Museum Application Developer

Laura Hahn, Manager of Special Projects and Strategic Initiatives

Jaime Harmon-Taboni, Gallery Assistant

Caroline Harris, Diane W. and James E. Irvine Curatorial Assistant

Michael Jacobs, Chief Registrar and Manager of Collections Services

Donneta Johnson, Manager of Collections Services (through 5/23)

Rachel Kujawa, Manager of Artwork and Contemporary Art

Sean Durkin, Assistant Director for Academic Engagement

Michael Jacobson, Senior Gallery Designer and Manager of Exhibitions Services

Elena Jonker-Kamara, Gallery Assistant

Griffin Jones, Graduate Student, Gallery Student, Gallery Assistant

**MUSEUM STAFF**

Jennifer K. Kallman, Assistant Registrar, Museum Store Associate (through 10/23)

Leslie Hollander, Event Coordinator

Joseph Hu, Visual Imaging Specialist

Alexis Hughes, Chief Registrar and Manager of Collections Services

Adeosua Ighinovia, Gallery Assistant

Janna Israel, Andrew W. Mellon Curator of Academic Engagement

Michael Jacobson, Senior Gallery Designer and Manager of Exhibitions Services

Elena Jonker-Kamara, Gallery Assistant

Griffin Jones, Graduate Student, Gallery Assistant
Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas
Thomas Keeth, Acting Head Security Supervisor (through 8/22)
Alice Kim, Manager of Campus Art
Stephen Kim, Associate Director for Communication and Information
Anthony L. Kimbrough, Officer in Charge
Lee Klocksin, Annual Support Associate
Hatice Koroglu Cam, Museum Store Associate
Karl Kusserow, John Wilmerding Curator of American Art
Zoe S. Keck, Nancy and Peter Lee Associate Curator of Asian Art
Courtney Lacy, Manager of Foundation and Government Relations
Carolyn M. Lafevre, Assistant Curator of Ancient Mediterranean Art
Gabrielle Langholtz, Manager of Marketing and Public Relations (through 11/22)
Perlin Lathrop, Assistant Curator of African Art
Alan Lavery, Preparator
Cammie Lee, Gallery-Attended (through 7/22)
Alexandra Letvin, Preparator (through 6/22)
Brian Langille
Sandy Kurinsky
Ireen Kudra-Miller
Tara Kudra
Elaine Jacoby
Linda Hayes
Bucky Hayes
Naveen Hassan
Lynne Harwood
Naveen Hassan
Bucky Hayes
Linda Hayes
Bob Herman
Elaine Jacoby
Jeanne Johnson
Tara Kudra
Ireen Kudra-Miller
Sandy Karinsky
Maxine Lampert
Brian Langille

Christine Minerva, Writing and Communications Assistant
Samantha Muir, Visitor Engagement Representative (through 5/23)
Lisa Musciameli, Financial Coordinator
Jun Nakamura, Assistant Curator of Prints and Drawings
Isha H. Narayan, Museum Store Associate (through 2/23)
Kimberly Neumann, Annual Support Associate (temporary)
Chris Newhall, Associate Director for Collections and Exhibitions
Cammy Nguyen, Undergraduate Student, Gallery Attendant
Todd Noe, Preparator (through 4/23)
Karen Oehlmann, Associate Director for Finance and Operations
Jill Oster, Systems Analyst
Michael Patullo, Security Officer in Charge
Sophia Paz, Gallery Attendant
Virginia Phillips, Associate Registrar, Senior Collections Manager
Jeremy Porter, Gallery Attendant
Annabelle Priestley, Curatorial Assistant
Ellen Quinn, Assistant Manager of Financial and Personnel Operations (through 3/23)
Irina Ramirez, Graphic Designer
Jill Ratzan, Gallery Attendant
Janet Raucher, Editor
Jessica Roemer, Merchandise Specialist (through 8/22)
Stephanie Ronquillo, Museum Store Associate
Alisa Rose, Visitor Engagement Representative
Carol Rossi, Associate Registrar, Loans and Exhibitions
Alissa Schapiro, Research Assistant (through 2/23)
Samuel Shapiro, Research Assistant
Reva Singh, Undergraduate Student, Gallery Attendant (through 4/22)
Anthony Smith, Security Officer (through 6/22)
Kyle Smith, Security Officer
Cindy Siriak, Visitor Engagement Representative
Julia Sallahman, Undergraduate Student, Gallery Attendant
James Stewart, Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director
Cerrina Storino, Museum Assistant
Attali Stout, Facilities Assistant
Nicole Stribley, Project Registrar
Jermaine Terry, Security Officer
Elena Torik, Associate Objects Conservator
Antonius T. Torrence, Manager of Financial and Staff Operations
Ashley Vickers, Museum Major Gifts Officer
Alison Villa, Gallery-Attended (through 5/23)
Sonya Walker-Lopez, Visitor Engagement Representative
Wei (Demi) Wang, Museum Store Associate
Justin Webb, Preparator
Meghan Westgate, Gallery Attendant
Veronica White, Curator of Teaching and Learning
Mary Witterschein, Museum Store Associate
Allison Wolf, Manager of Retail and Wholesale Operations
David Menghao Yang, Gallery Attendant

DOCENTS
Irene Amari
Jane Ashcom
Gail Baker
Paulo Barbosa
Maryann Belanger
Linda Berger
Laura Berlak
Mary Blau
Kristen Callahan
Earlene Bauml Ganci
Debra Carrier
Susan Chemek
Julia Coale
Rob Coghan
John Cotton
Allegia D’Amato
Marge D’Amico
Christine Danzer
Anna Dombrowski
Martine Elsean
Joyce Felsenfeld
Judith Funches
Mary Gerard
Christine Godfrey
Nanace Goldstein
Diane Gogosz
Joel Greenberg
Nancy Greenman
Marionne Grey
Jackie Grisham
Cheryl Gunsly
Lynne Harwood
Naveen Hassan
Bucky Hayes
Linda Hayes
Bob Herman
Elaine Jacoby
Jeanne Johnson
Tara Kudra
Ireen Kudra-Miller
Sandy Karinsky
Maxine Lampert
Brian Langille
Judy Langille
Jean Levitt
Maxine Lewis
Wendy Lim
Catherine Loewner
Michael Lundy
Michael Mayo
Jeanne Mazzetti
Denise McDaniel
Grace Mele
Kathy Oechler
Ann O’Hara
Nan Onkko
Harriet Pakula-Teweles
Teresa Pine
Mindy Race-Kirstein
Ellen Rogers
Alisa Rose
Ann Schmidt
Connie Shaffer
Adria Sherman
Ximena Skovron
Emsa Soffronoff
Patty Soffronoff
Shary Stamm
Leslie Sullivan
Sally Sword
Barbara Walker
Jennifer Yuan

MUSEUM AMBASSADORS
Ana Abracciaimmo
Dolly Alvarez
Susie Bristol
Jean Butcher
Katherine Clifton
Barbara Costabile
Ed Dever
Vincenza DiBaldio
Connie Escher
Jane Fetter
Ellen Hannah
Frances Huette
Karen Johnson

ACADEMIC YEAR
Yisi Chen
Ahsin Fazil
Jamie O’Connell
Rachel Richman
Fatih Tatian

SUMMER 2022
Olivia Armandriello
Katherine Hameitman
Jordan Hines
Cameron Lee
Tessa Leventhen
Quinon Monday
Jamie O’Connell
Iheanyichukwu Onwugbuzha
Victoria Oseh
Abdy Roberts
Eliseo Scherri
Christopher Smothers
Xiwen Yao

INTERNS

INTERNS

INTERNS
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<td>253</td>
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<td>University Professors Who Worked with the Museum</td>
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<td>Cost of Admission</td>
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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


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


OPPOSITE: FIG. 53

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12. Visitors, including Wayne Price (center), Tlingit master carver and Northwest Coast artist, and Judith Dayootsi 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


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

16. Curator Mira Abbaspour leads a tour of Cycle of Creativity at Art@Bainbridge. Photo: Denise Appelwhite

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


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, 85.8 x 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


25. Rendering of gallery of European art in new Museum building, created by Studio Joseph. © Studio Joseph


28. Mark Rothko (1903–1970; born Dvinis, Russia (present-day Daugavpils, Latvia); died New York, NY), Untitled, 1968. Oil on paper mounted on canvas, 100.6 x 63.5 x 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


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 Giverney, 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 (1972-79). Photo: Bruce M. White


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


50. Museum Director James Steward at Gala 2023: The Museum Takes Shape. Photo: Kristina Giasi


52. caption tk for fig. on p. 126


Front Cover:

Back Cover: