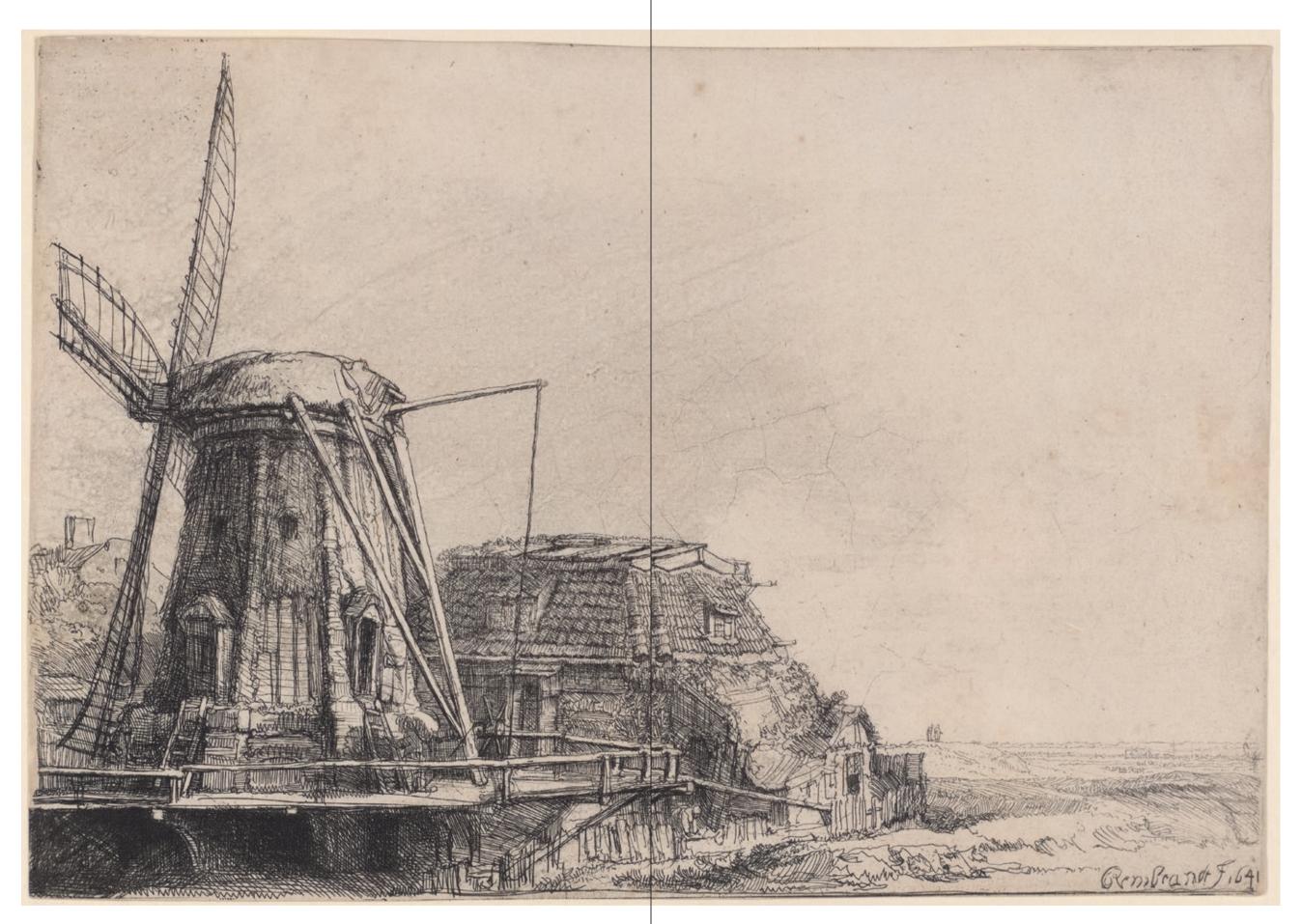
Princeton University Art Museum ANNUAL REPORT 2023–2024

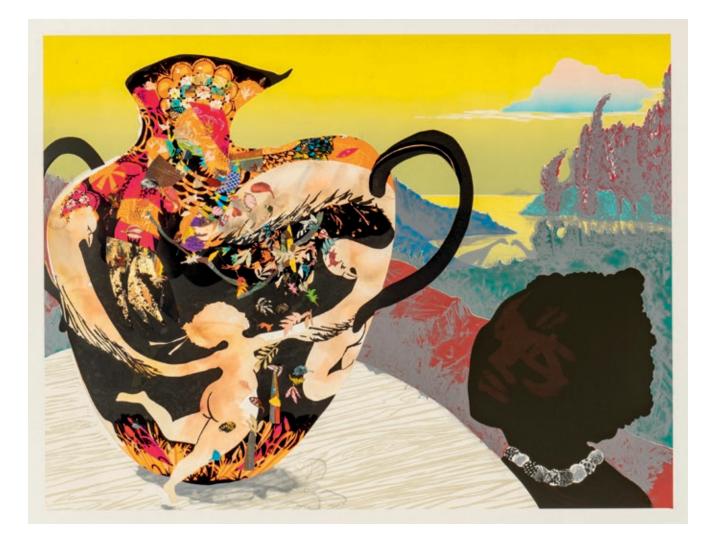
Princeton University Art Museum ANNUAL REPORT 2023–2024



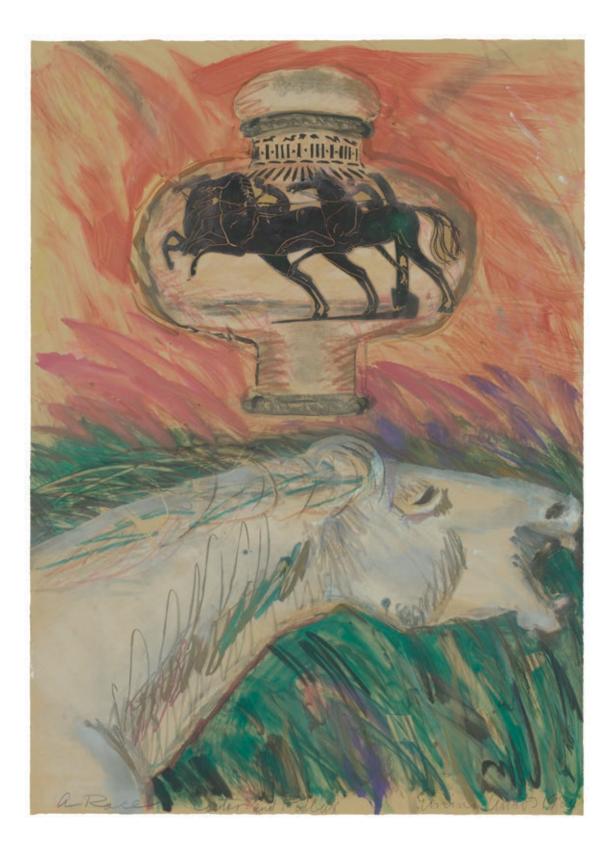




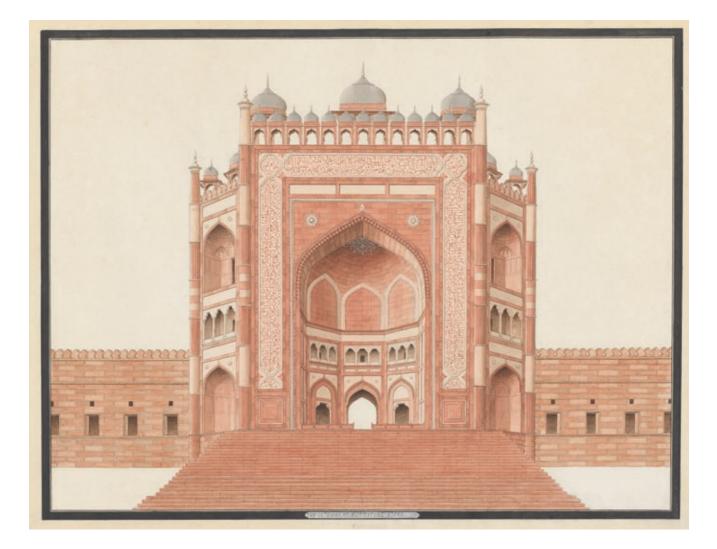




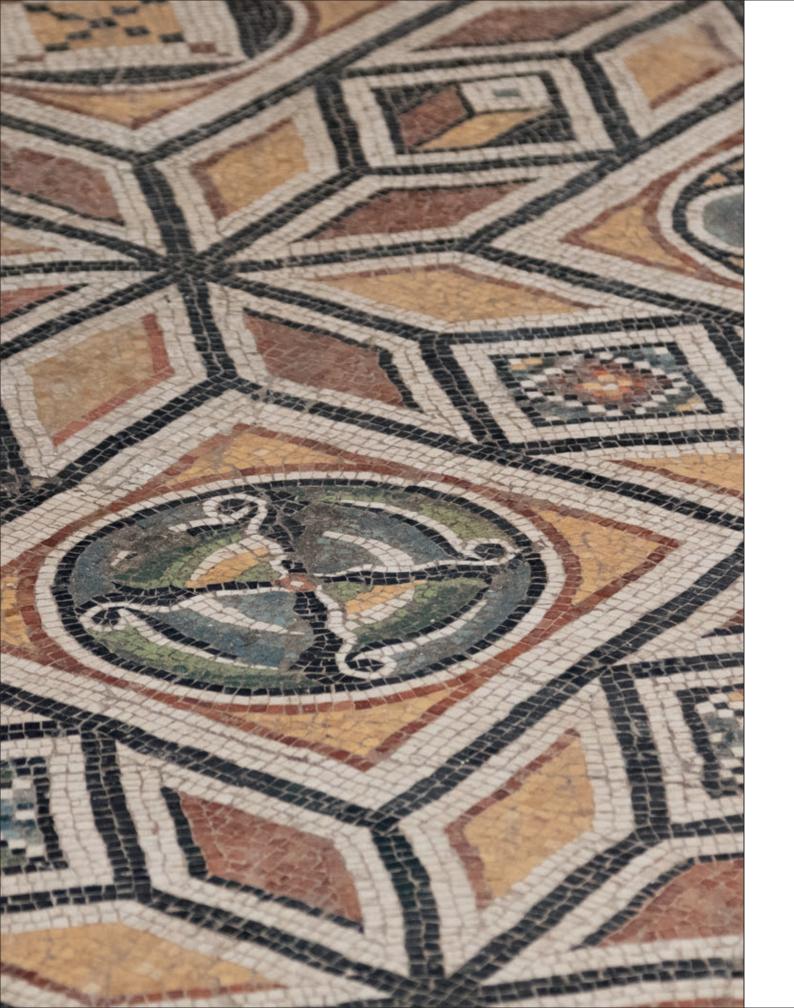








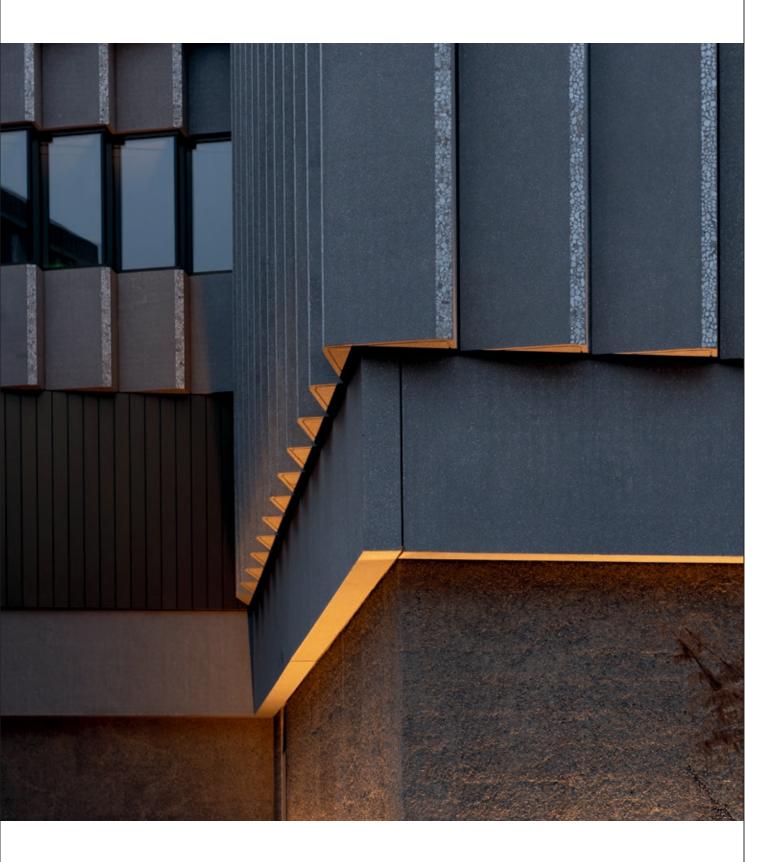




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OPPOSITE: FIG. 11



DIRECTOR'S NOTE

Each September, I set out to draft this annual letter just as the new academic year is starting, a tangible buzz of excitement and possibility pervading Princeton's campus. This anticipation of new beginnings—part of a university's cyclical nature that ushers in a new cohort of students each fall—resonates especially strongly with me this year as we eagerly anticipate the opening of our spectacular new building in late 2025. The construction site changes dramatically daily, with as many as 250 workers focused on an assortment of projects, from installing specialized lighting in the galleries to framing out study room doors, laying pavers on a terrace, and assembling the complicated casework that will anchor the galleries. Over the past year, it has become easier to envision welcoming our communities to this truly magnificent facility as its double-height galleries, tranquil viewing rooms, purpose-built classrooms, and inviting gathering spaces come ever closer to their final forms—and are now (by the time you read this) ready for the installation of art.

As I reflect on our accomplishments during the 2023–24 fiscal year, the moments that stand out most relate to our progress toward the exciting debut of this stunning new Museum, as well as the work we have done to sustain the Museum and its impact during the long years of construction and disruption. Our staff has continued to connect with our audiences through a full slate of exhibitions at Art on Hulfish and Art@Bainbridge, a robust schedule of student activities, support for faculty teaching and research, and a rich array of public events. We have also been finalizing plans for the collections installations and exhibitions that will inaugurate the new building; expertly conserving and preparing objects to go on view; hiring additional staff to support the enlarged Museum's operations; and meeting regularly with campus and community partners to establish operating procedures. Additionally, we have begun planning the array of inaugural festivities that will engage our communities and celebrate the Museum as a hub for the humanities and an entry point to the wider University.

While the hard work of planning to operate the expanded Museum has been mostly behind-the-scenes, it has likely been clear to passersby that we have entered the final phase of construction. The cranes that once towered over campus have disappeared for the most part, replaced by smaller landscaping trucks and cherry pickers. Crews spent the early summer putting the finishing touches on the exterior by installing many of the glass and bronze elements that unify the facade's design, including the bronze that surrounds the large lens features and lines the rooftop, adding warmth, color, and a contrasting texture while also mirroring the verticality of the curtain walls and the elevated profiles

of neighboring campus buildings. Beginning in the spring, masons installed decorative pavements that gently weave through the site toward its multiple entrances and frame glorious plazas. Designed for accessibility, these pathways highlight the ways in which the facility elegantly responds to the campus's changing topography and help to connect the varied materials around the site. The landscape has also been prepped for the installation of outdoor sculptures both new acquisitions and old favorites, such as (Any) Body Oddly Propped (2015) by Doug and Mike Starn, which served as a beacon to the old Museum and will do so again on the west side of the complex.

Although the work inside the building has been hidden from the public since the final curtain walls were installed in spring 2023, behind closed doors the progress has been remarkable. Passing through the interior, one feels a palpable sense of what it will be like to traverse the soaring spaces and expansive footprint when the final finishes are complete and the art is in place. For instance, the deep cavities in the terrazzo and wood floors that were made to house ancient Roman mosaics sat empty until recently, awaiting the team of expert art handlers who began installing them in fall 2024. It's not difficult to imagine how visitors will stop to admire these mosaics on their way to nearby architectural features such as the Grand Stair—its treads of Vermont granite currently covered to protect them as contractors carry up the custom materials needed to finish the sleek but welcoming new restaurant, with its cozy fireplace and sweeping views of campus. Throughout the facility, recessed display cases stretch impressively from floor to ceiling, already wired for lighting and interior climate systems and awaiting the installation of hundreds of art objects grouped by material, region of origin, or purpose. Chatting with the installers





FIG. 14

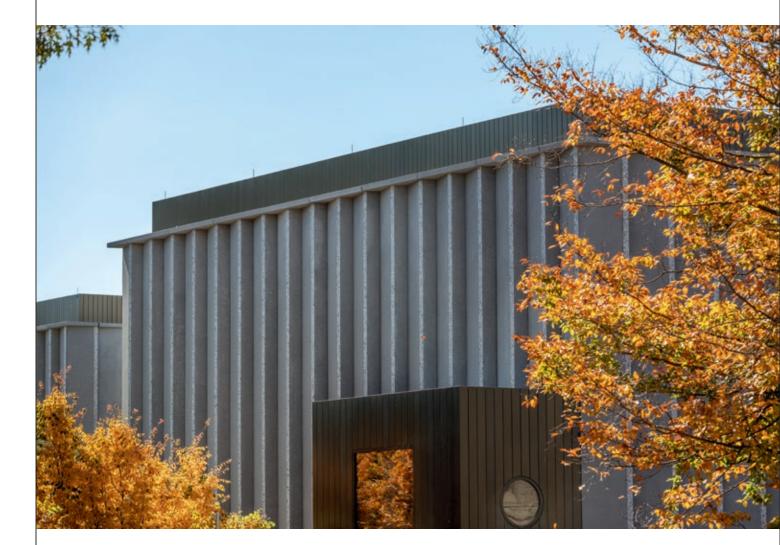


FIG. 15

of these remarkable cases—which were constructed in Italy, Romania, and Ireland and transported to Princeton-has been a real pleasure over recent months. Against a background of buzzing drills and saws, sculpture terraces, galleries, and artwalks have been prepared to receive long-beloved works of art as well as astonishing new acquisitions.

Each time I have donned my fluorescent yellow vest and hard hat to walk through the building, I have imagined the joyful moment when we will open our doors to introduce our communities to this exceptional new venue. It is a moment that I hope all of you—many of whom have brought us to this historic point through your generous support and advocacy—will share with us. I have been desperately missing the Museum's collections during these long years of construction, and I know most of you have too; indeed, when I'm out and about in town, or in other cities and airports around the country, friends and strangers alike regularly stop me to say how excited they are to come face-to-face with the art once again. Although the pandemic thwarted our plans to give the old Museum the send-off it deserved, the inaugural festivities we have been conceptualizing will include all the communities we seek to engage and will



FIG. 16

build anticipation as the facility nears completion. While I do not want to spoil the many surprises to come, I can share that the new Museum's debut will more than make up for the quiet manner in which the building was forced to close in March 2020.

Like the inclusive opening festivities we are planning, the building itself with accessible spaces that will allow us to welcome more students, accommodate more faculty teaching, and involve more local, national, and international visitors in our programming—has been designed to help audiences make meaningful connections with our globe-spanning collections and to expand the institution's reach exponentially. The Museum's new footprint—which includes a separate education area with lockers and benches, creativity studios equipped for messy art making, specialized object study rooms for close looking, variously scaled and equipped classrooms and lecture halls, and social gathering spaces will allow us to serve all our communities simultaneously, from Princeton students and faculty to K–12 school groups and local and international visitors. When you return to *your* Museum, in addition to immersing yourself in the galleries, I invite you to watch a student performance in the multipurpose Grand Hall, stop for coffee or lunch in the restaurant, attend a talk in one of several lecture halls, or make art in a light-filled creativity lab.

Of course, visiting Art@Bainbridge and participating in our programs are just two ways to get involved at this historic moment. While construction is moving toward completion, and fundraising for pure bricks and mortar met its goal in 2021, there are still many opportunities to support the Museum including with leadership gifts in support of completing the gallery build-out or operating a much larger facility, or through an annual gift of any size that will be recognized in the new Museum in an elegant, durable display. We very much

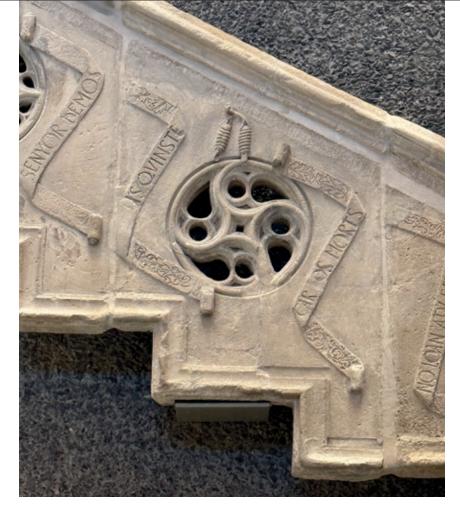


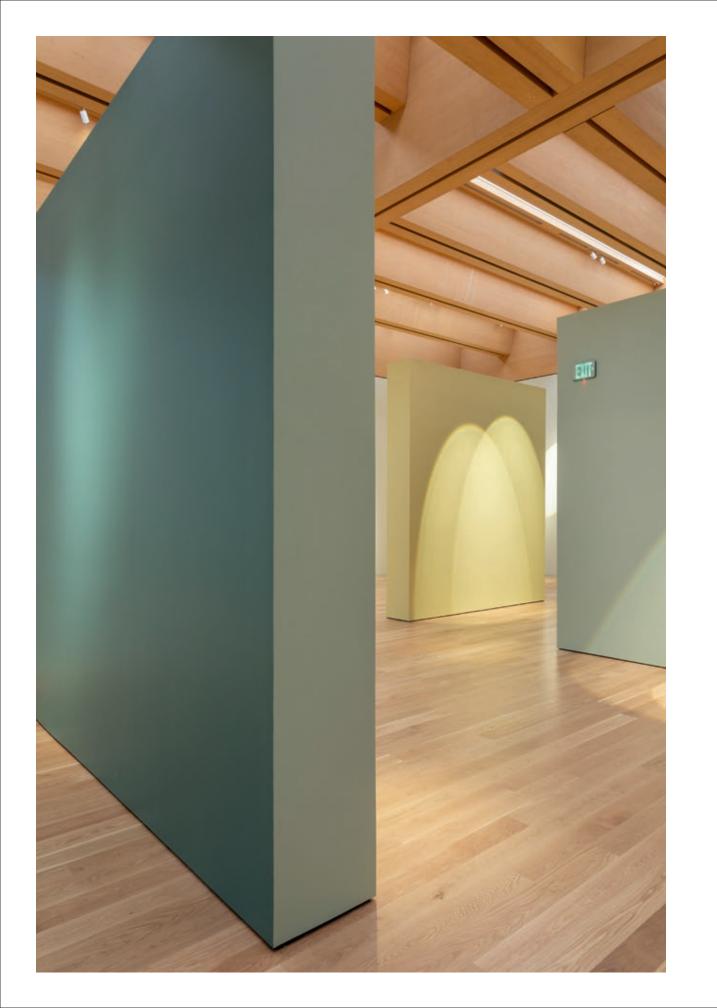
FIG. 17

hope and expect that the excitement of the Museum nearing completion and the occasion to contribute to its opening will move many to give at this unique point in our history; if you are among those who would like to support this once-in-a-century endeavor, please visit our website to discover how you can play a part.

Looking ahead, the culmination of all our efforts is the moment when I can fully share the results of this incredible journey with you. In this final stage of construction, I can easily envision greeting you next autumn on McCosh Walk, descending the stairs underneath our signature bronze-clad bridge window and into the entry court, gazing upward at the monumental Nick Cave commission adorning two of the double-height walls, entering the Museum's doors and moving up the Grand Stair with its view of the newly conserved medieval Mallorcan stairway, and ascending into the galleries for a long-awaited reunion with our collections.

Until then, I express my deepest personal appreciation for your ongoing support and share in the anticipation of our return.

James Christen Steward, Honorary Class of 1967 and 1970 Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director



MAKING A MUSEUM

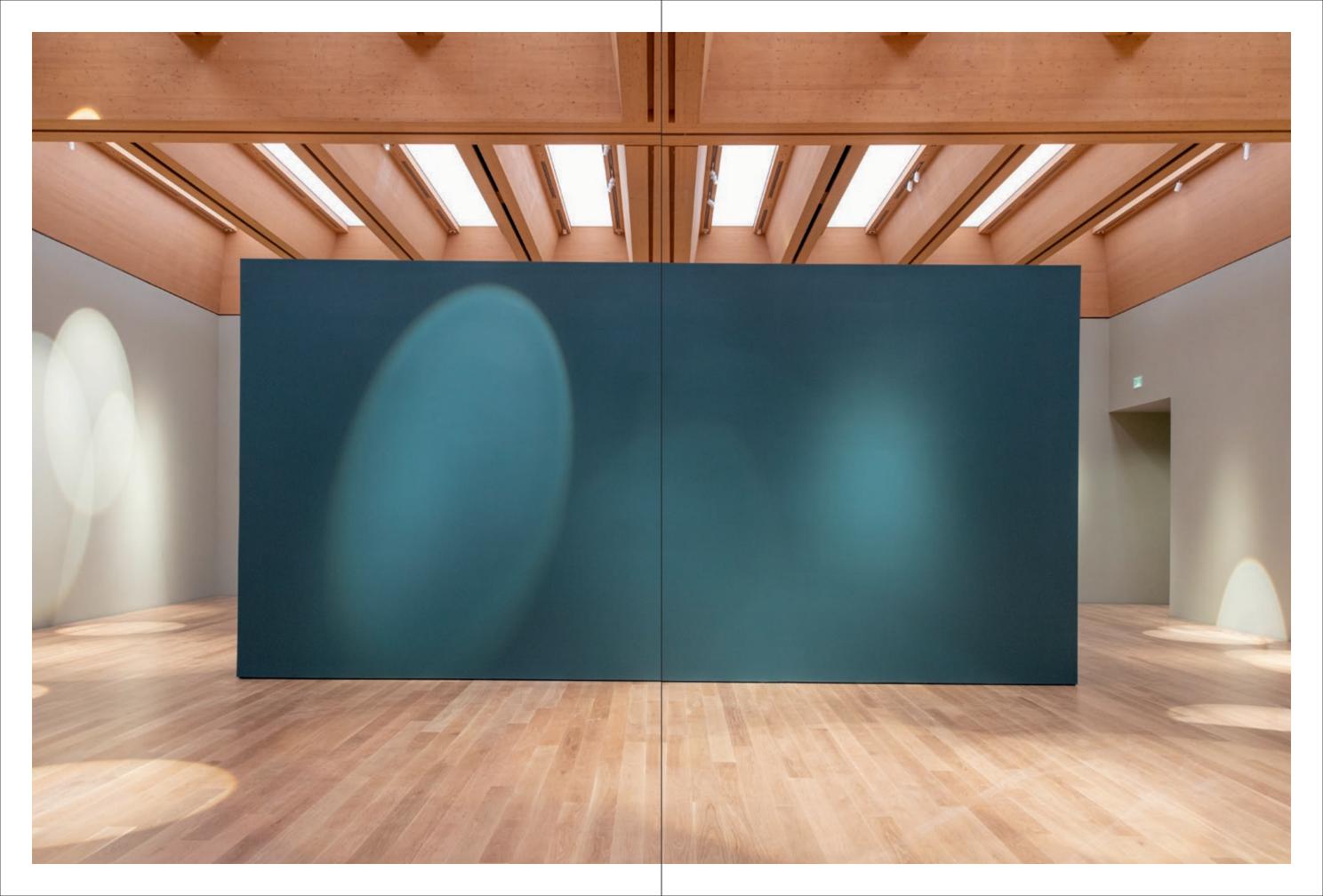
While the early years of construction were about the shaping of a new building, this past year was very much about truly making a **Museum**. In earlier phases of the project, when the dismantling of the old building was followed by the large-scale framing and cladding of the new one, progress was visible to any visitor to campus. This past year the focus was on fashioning the interior spaces and features, now legible not only as areas that will welcome art and visitors but also as a cohesive setting that will inspire and foster inquiry and human connection, true to our core mission.

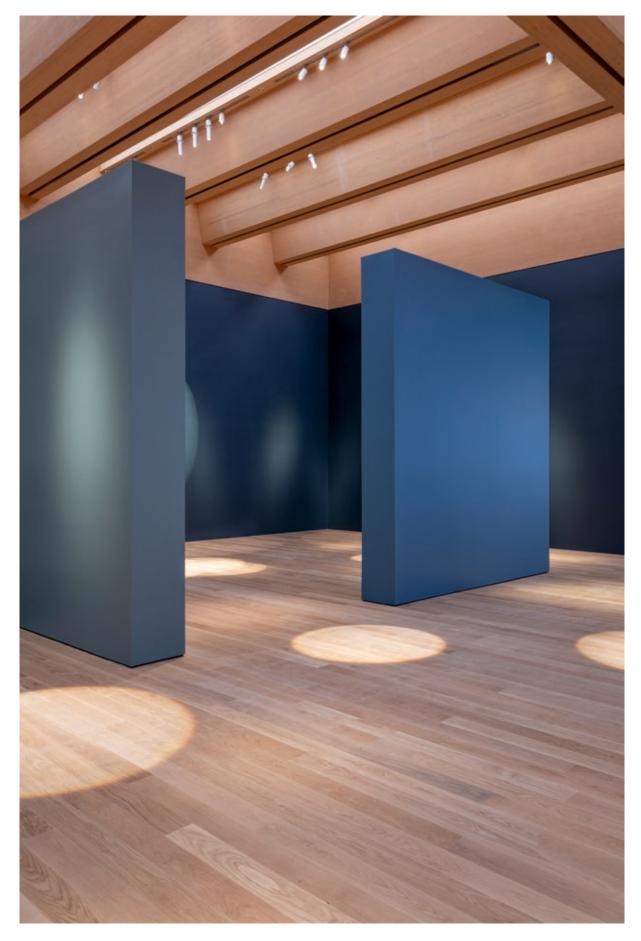
The building's now-familiar exterior walls enclose elegant pavilions and galleries, which large teams have worked daily to shape and finish, alongside the Museum's study rooms, public spaces, and staff areas. We are pleased to be able to share a few highlights:

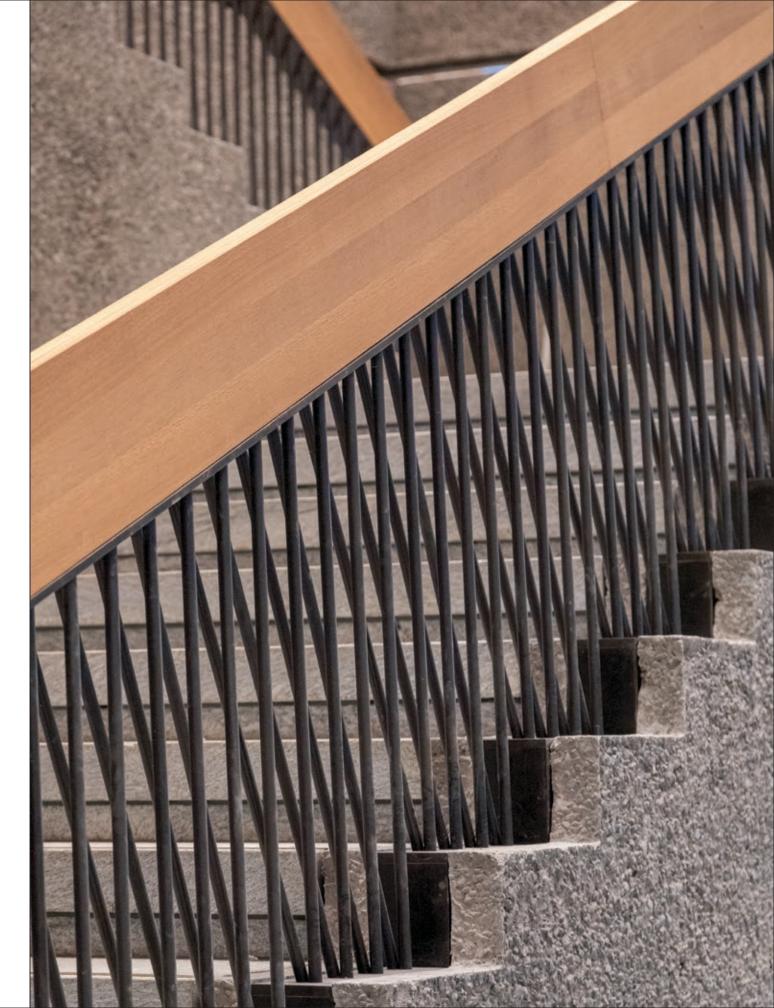
- The galleries are in the late stages of completion, with nonstructural walls—to hold art—now in place, final wall colors applied, and curators able to walk the floors and visualize the opening-day hang.
- The two artwalks that will bisect the ground floor—allowing visitors to enter and traverse the building from four directions following the pedestrian pathways on campus—are fully formed, with massive cavities in the walls and terrazzo floors ready to receive large-scale dense display cases and beloved oversize objects, such as the 2,000-year-old Roman mosaic representing an ancient drinking contest.
- The restaurant, a first for the Museum, is recognizable as a place of physical and social nourishment with its inviting main dining space and an extended outdoor terrace overlooking the western campus.
- Throughout the building, the elaborate system of Solatube skylights allows natural light inside many of the larger pavilions, delivering on the design promise of bringing warmth and dimensionality to the Museum's varied wood, bronze, sandblasted concrete, glass, and stone elements.

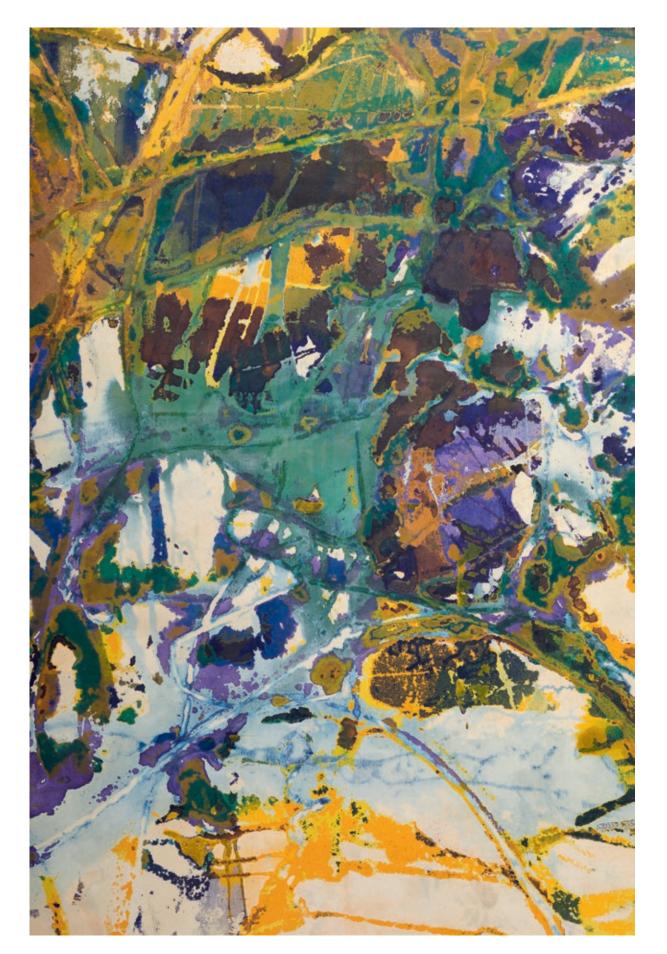
Given the complexity of the project, this labor has demanded extraordinary craftsmanship and high-level problem-solving to create the spaces that will ultimately unite form and function, meeting the high standards of all Museum stakeholders. In the final stretch to project completion, our attention will turn to preparing the building for the return of art objects and people, from our staff in their new offices to the visitors we are eager to invite inside.

OPPOSITE: FIG. 18 FOLLOWING PAGES: FIG. 19









CAMPAIGN FOR ART

On the occasion of the opening of the new Museum, the so-called Campaign for Art aims to bring exceptional works of art to Princeton. The Campaign, initiated in 2021, has a core mission of building on the Museum's extraordinary collections—possibly the most globe spanning under a single roof on any college or university campus. This effort has emphasized acquisitions that will fill key gaps in the collections, securing and preserving works of the highest quality that have the capacity to transform our gallery displays, research, and teaching. With this focus, the Campaign has targeted—and continues to target—outright gifts and irrevocable pledges of art that will come to us at a later time, including as bequests.

To date this focused and strategic effort has brought nearly one thousand new works into the Museum's collections, highlights of which will be featured in a dramatic, 5,000-square-foot exhibition, provisionally titled *Princeton Collects*, that will run for about four months from the opening of the new building. Thanks

to the commitment of devoted friends, many of them University alumni, and the hard work of all our curators—particularly Peter C. Bunnell Curator of Photography Katherine A. Bussard, who has acted as project manager for the Campaign—the initiative has found wide-ranging success. Among the many highlights are a groundbreaking gift of Abstract Expressionist paintings featuring works by Willem de Kooning, Mark Rothko, Helen Frankenthaler, Joan Mitchell, and Gerhard Richter; a group of important eighteenth- and nineteenth-century European paintings; important collections of prints and drawings; and historical American works by artists such as Arthur Dove.



FIG. 23



FIG. 24





FIG. 25

FIG. 26

Photography—long understood as a cornerstone of Princeton's collections thanks to Peter C. Bunnell's early efforts in the field in the late 1960s—has particularly benefitted from transformative commitments to the Campaign for Art. Two such gifts are tethered to the instruction of the medium's history at Princeton and its lasting impact. Alexander (Sandy) Stuart, Class of 1972, was in the first seminar on the history of photography taught by Bunnell at Princeton. He and his wife, Robin, have since amassed an important collection of photographs, from which they donated nearly forty works, including a landmark photograph by Brassaï, an avant-garde self-portrait by Steef Zoetmulder, and stunning vintage still lifes by Manuel Álvarez Bravo, Consuelo Kanaga, André Kertész, Paul Outerbridge, and Albert Renger-Patzsch. These are the first works by many of these artists to enter the Museum's holdings.



FIG. 27

In 1973, at Bunnell's invitation, the artist Emmet Gowin began teaching photography in Princeton's Visual Arts program, a tenure that would last thirtysix years and dramatically shape how the Museum's photographic holdings amplified visual learning on campus. This past year Emmet and his wife, Edith who has been his muse, partner, and spouse for sixty years—generously committed the artist's photographic archive to the Museum, including more than nine hundred finished prints. A fundamental pillar of the Campaign for Art and a goal for both Bussard and Museum Director James Steward for the past ten years, the archive will also ensure that this legendary photographer's work from the personal picture to the ecological document, from the miniscule details of a moth to the aerial markings of the landscape—will continue to be studied and appreciated for decades to come.



FIG. 28

ENGAGEMENT

Your Museum engages with communities by ...



FIG. 29

NASSAU Street Sampler Ministreet Ministreet



FIGS. 30, 31, 32

summer picnic.

Educating the Next Generation

Even during construction of the new building, Museum staff were able to serve 2,984 Princeton University students from 37 departments in the 2023–24 academic

year, thanks to our off-site and Firestone

Library classrooms, the campus art collections, and our downtown galleries, Art@Bainbridge and Art on Hulfish.

Bringing Audiences Together For more than a decade, the Museum has welcomed thousands of people from the campus community and beyond to its yearly signature events, such as Nassau Street Sampler—which kick-starts Museum programming for the fall semester—the Museum for All Ball, and the annual

of Princeton Students



Providing Impactful Programs

Last year, the Museum welcomed 13,213 attendees to 143 public programs, including artist talks, lectures, panel discussions, performances, poetry readings, and film screenings.

Engaging Students

The Museum's Student Advisory Board works with Museum staff to create programs that appeal to students as well as to wider community audiences, including the annual visiting artist program.

Fostering Community Partnerships

The Museum strives to work with its many community partners to identify and serve audience needs, including forging ongoing ties with the Trenton-area arts community. A spring 2024 Art@Bainbridge exhibition, *Reciting Women*, featured the work of the Trenton-based artists Alia Bensliman and Khalilah Sabree.

Providing Transformative Educational Experiences

Building on the collaborative Research, Equity, Archives, Curation, and History (REACH) program jointly created and sponsored by the Museum and Princeton University Library, now in its third year, the Museum launched an intensive summer study course in 2023 for high school students from Trenton and Ewing, designed to introduce them to careers in museums, the visual arts, and the humanities.







OPPOSITE: FIGS. 33, 34, 35 RIGHT: FIGS. 36, 37, 38



ACQUISITIONS IN FOCUS

Mughal Empire (1526–1858) India Ewer with spiral fluting, early 16th century Bronze with traces of gilding, 35 × 18.1 × 13.2 cm Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-135)

Vessels made from metal are some of the most brilliant and sumptuous objects produced during India's Mughal Empire (1526–1858), providing a hint of the luxuries enjoyed by the wealthy. This taste for finely made metalware was not particular to India and was seen throughout the Islamic world, from the Mughal to the Ottoman Empires as well as at the Hindu courts of the subcontinent. Functioning as water-bearing vessels, ewers such as this splendid example were requisite objects of daily life in the hot climates of these regions. This ewer with a minimally adorned surface, which would have been fully gilded, and an elegantly wrought form represents the height of fashion during the sixteenth century—in marked contrast to complex surface decoration from either enamel paste or the inlay of different colored metals, two metalware techniques made popular during other parts of the Mughal period. Spiraling bands surround the ewer's body, and both handle and spout terminate with openmouthed makaras, mythological sea creatures that served as guardian figures.



William Holman Hunt 1827–1910; born and died London, United Kingdom *Annie Miller*, 1853 Black chalk heightened with white chalk, 37 × 26.5 cm Museum purchase, Felton Gibbons Fund and Surdna Fund (2024-1)

This luminous portrait drawing of the working-class model Annie Miller (1835– 1925) was made in 1853 by Hunt, who, together with Dante Gabriel Rossetti and Sir John Everett Millais, founded the Pre-Raphaelite Brotherhood in 1848. Of the three, Hunt remained the most committed to the group's paradoxical ideal of combining modern realism with a nostalgic passion for medieval art—as rendered in his meticulous and moralizing pictures. These include *The Awakening Conscience*, also from 1853, featuring Miller in the role of the "fallen woman" who bolts from the embrace of her wealthy lover in a moment of spiritual remorse.

Annie Miller is rendered in swift yet subtle strokes of black and white chalk, perhaps marking this close-up portrait as a personal keepsake, as Hunt was shortly to embark on a research trip to Palestine, leaving behind Miller, his girlfriend at the time. Hunt hoped—but failed—to marry Miller, whom he aimed to groom as a dutiful wife, upon his return two years later. During his absence, Miller became more independent as a much sought-after model. A major addition to the Museum's collections of British art, this drawing captures a quintessential feature of Pre-Raphaelitism: iconic representations of female beauty, considered to be synonymous with an alluring and introspective sensuality.



FIG. 41

George Inness 1825–1894; born Newburgh, NY; died Bridge of Allan, United Kingdom *Moonrise*, 1888 Oil on canvas, 76.8 × 115.6 cm Gift of Frank and Katherine Martucci (2024-16)

Considered the greatest American landscape painter at the close of the nineteenth century, Inness perfected the American version of what might be called the aesthetic *paysage intime*. "Aesthetic" in that his late works, while grounded in a kind of hazy realism, were more imagined than observed, in keeping with the dictates of the prevailing Aesthetic Movement, which prioritized "art" for its own sake and visual effect over mimesis. Inness's preferred subject was the intimate, inward-looking landscape—simple, familiar, even humble places transformed by the artist's vision and skill into something exceptional and remarkable, in the manner of the earlier Barbizon school and other mid-nineteenth-century European painters.

Moonrise is a seminal expression of Inness's mature style, which was informed by the Swedish scientist-theologian Emanuel Swedenborg (1688–1772), who believed all things are spiritually charged and that the material world is continuous with another heavenly, mystical realm. The artist sought to combine the two in a visual approximation of the "correspondence" Swedenborg posited between them. *Moonrise* epitomizes the hazy, twilight ambience—painstakingly achieved through successive glazing and reworking of the paint surface—Inness employed to achieve this end, in which matter and atmosphere seem melded together in a scene at once palpable and intangible.



Demas N. Nwoko Born 1935, Idumuje Ugboko, Nigeria; active Ibadan and Idumuje Ugboko, Nigeria *Senegalese Woman*, 1966 Terracotta, 46 × 21 × 14 cm Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-89)

Senegalese Woman was created at the height of Nwoko's experimental terracotta workshops in Ibadan, Nigeria. The artist's experiments were shaped by his rigorous study of the materials, forms, modes of representation, and processes behind ancient Nok terracotta figures, one of sub-Saharan Africa's oldest known sculptural traditions. Nwoko replicated the variegated surface treatments of the ancient sculptures by using local clays and designing a sunken outdoor kiln that allowed direct contact between the sculptures and the burning teak wood used as fuel. Though the artist incorporated an archaizing representational style into his terracotta figures to evoke the ancient Nok tradition, his subjects are meant to be contemporary Africans. Senegalese Woman wears an elaborate domed coiffure, wristbands and rings adorn her hands, and the folds of her flowing gown are rendered through rounded threads of clay rather than represented realistically, all contributing to an archaic effect. This and Nwoko's other terracotta figures mark the culmination of the artist's formal examination of the aesthetic logic of traditional and Indigenous art forms and propose the merging of past and present on which to build a new Nigerian national culture.

Roberto Lugo Born 1981, Philadelphia, PA; active Philadelphia *The Man Who Carried the Ice Box on His Back up the Mountain: Alberto Ayala*, from the series *Orange and Black*, 2023 Glazed stoneware, 127 × 64.8 × 61 cm Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-23)

On one side of this ceramic vessel, Lugo depicts a moment from the life of his grandfather, Alberto Ayala, who carried produce from the family's farm in Puerto Rico up a mountain. The other side shows a later moment in Ayala's life, when he worked as a trash collector in Philadelphia and suffered a devastating workplace injury. Around the vessel's neck and volutes are smaller alternating panels that depict the landscapes of Philadelphia and Puerto Rico. Lugo's graffiti signature, "Robske," is placed directly underneath the image of his grandfather, visually tying the artist to his family and their collective histories. The remainder of the vase is filled with ornamental decoration that relates to Lugo's early life in the Kensington neighborhood of Philadelphia, including images of fire hydrants and hair picks, and draws inspiration from ancient Greek ceramics with their decorative patterns of palmettes, meanders, and geometric shapes. This vessel, part of Lugo's series Orange and Black, ties together multiple styles, forms, and narratives that are foundational to the history of ceramic production, through which Lugo powerfully recounts the stories and mythologies of life in modern America.



DONOR PROFILES

Barbara and Gerald Essig

The Museum's generous family of supporters helps to ensure an exciting future for the students and visitors who enjoy and learn from the art in the Museum's globe-spanning collections as well as from its many public programs and other mission-driven activities. The new Museum will provide dramatically enlarged spaces for the exhibition, conservation, study, and interpretation of the collections. For longtime Princeton residents Barbara and Gerald (Jerry) Essig, the new state-of-the-art conservation studios sparked a deepening engagement. Their curiosity about and admiration for the conservation and preservation of art—and the field's reliance on increasingly sophisticated diagnostic tools inspired them to make their largest outright gift to the Museum to date, in support of the purchase of a high-resolution infrared reflectography (IRR) camera.

The IRR camera is vital to the in-depth study of paintings and works on paper. With this advanced technology, the Museum's conservation team, led by Chief Conservator Bart Devolder, and curators can see beneath layers of surface paint and make discoveries related to authenticity, attribution, and artistic process. The camera also reveals critical information about past conservation treatments and identifies pigments used in a work's fabrication—vital insights necessary to ensure that the artist's original intentions are respected throughout the conservation process.

Barbara and Jerry wanted their contribution to lead to tangible outcomes during their lifetimes. The IRR camera, which arrived at the Museum a few months ago, has already yielded several discoveries, including the identification of a coif, or medieval headdress, in a never-before-seen underdrawing in Jan van Scorel's *Portrait of a Man* (1520s). Thanks to the camera, we know that the artist originally included a coif but chose to omit it in the final stages of painting—now, curatorial research can be conducted to uncover why.

The camera's incredible speed in capturing and stitching together hundreds of small images will make it possible for classes to see this type of research in real time. Many of the paintings and works on paper in the Museum's collections warrant a closer look, according to Devolder, and he and the other conservators look forward to closely examining artworks both prior to the move into the new conservation studios and once they are operational in 2025.



FIG. 44

Since moving to Princeton twenty-three years ago to be near their four grandchildren, Barbara and Jerry have supported the Museum annually through the Partners membership program, unrestricted giving, and targeted giving—such as their support for the IRR camera. Their unrestricted giving is equally critical to the Museum's success, as it provides the director and financial management team options with which to respond to ever-changing needs while allowing the Museum to sustain its commitment to being an admissions-free institution, as it has been since its foundation.

The Essigs enjoy many of the cultural assets that the Princeton community has to offer, with the Museum among their top philanthropic priorities. Although the couple is unaffiliated with Princeton University, Barbara and Jerry's son Stuart and his wife, Erin, met while students at Princeton, and all four of the Essigs' grandchildren are proud Princeton graduates. Barbara and Jerry have shared their love of the arts with their grandchildren and enjoyed bringing them to the Museum over the years, joining countless others for whom the Saturday morning Art for Families programs served as a powerful introduction to the visual arts. The couple are lifelong learners and have taken part in educational programs and exhibition openings as well as trips with the Museum Travel Program—from San Francisco to Detroit and Brooklyn. They are always eager to learn more about the collections and the work that happens behind the scenes to bring art to both local residents and visitors from around the world. Barbara notes, "The Museum has wonderful programs that enrich our knowledge of art and culture in ways we never imagined. Supporting the Museum ensures that art will be accessible for future generations and that others can benefit from it as we have."

Sueyun and Gene Locks

Sueyun and Gene Locks, Class of 1959, have generously supported the Museum for more than twenty years. Through their premier-level Partners membership, as supporters of the Museum's annual Gala, as donors of important works of art, and more, their giving has touched the lives of students and visitors to Princeton from across the globe. Sueyun and Gene are committed to the Museum's exhibitions program, particularly in the area of global modern and contemporary practice. The couple has provided critical support to the exhibitions and related programming at the Museum's two downtown art spaces, Art@Bainbridge and Art on Hulfish, which have featured the work of contemporary artists who explore significant themes of the twenty-first century.

Sueyun and Gene made a leadership commitment to the Museum in 2006, contributing the bridging funds to establish the Museum's first curatorship of contemporary art until that position could be endowed. They were also among the first to pledge their support for the creation of the new building. Most recently, the couple has made two vital commitments to the Museum's Campaign for Art, the effort to secure new gifts and promised gifts of works of art on the occasion of the new building's opening. An exceptional painted bronze sculpture by George Segal—to be placed on one of the Museum's outdoor terraces—and a painting by the abstract artist Dona Nelson demonstrate the Lockses' commitment to building on the Museum's existing strengths and to bringing important new artists into the collections. Both works will be on view when the new Museum opens in 2025.

Additionally, the Lockses have enthusiastically shared with others, especially those in the greater Philadelphia area, the reasons why they support the new Museum. In fall 2023, the couple hosted an event on the rooftop of the Locks Gallery, where Museum Director James Steward and members of the Museum's curatorial staff mingled with guests while updating Philadelphia-based art lovers about the Museum's new building and its future impact. The Locks Gallery was founded by Gene's mother, Marian, in 1968 and has been led by Sueyun since 1989.

The Locks Gallery originally featured regional emerging artists in a modest space; today, Marian's legacy is an organization that is widely renowned as the top contemporary art gallery in Philadelphia, housed in a grand, three-story palazzo-style building. Among the many artists represented by the gallery and now represented in the Museum's collections are previously under-recognized or undervalued women artists, including Edna Andrade, Jennifer Bartlett, Lynda Benglis, Pat Steir, and Dona Nelson. Another artist represented by the gallery is the Philadelphia-based painter and ceramist Jane Irish, who has been commissioned to create a painting for the ceiling of one of the new Museum's three viewing rooms.

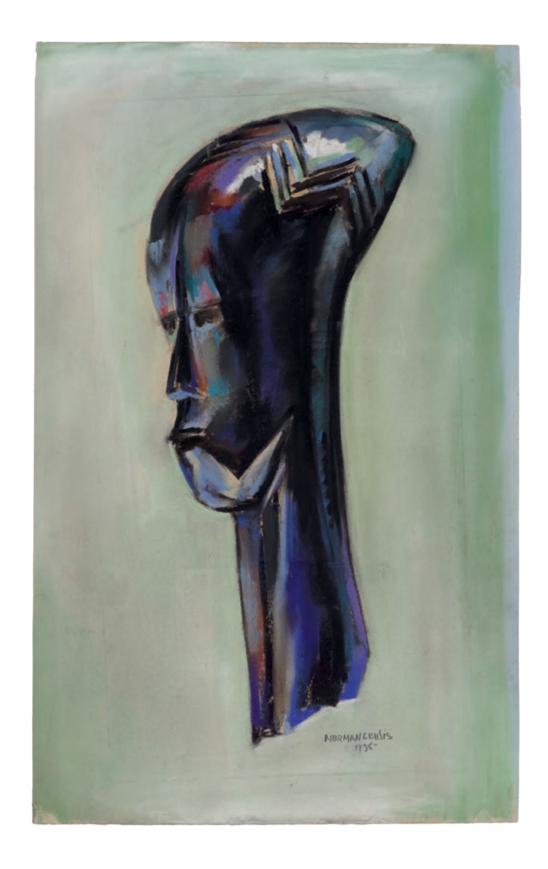


FIG. 45

In addition to their support for the Museum, Gene is an enthusiastic supporter of Princeton's Great Class of 1959, Sueyun is a trustee of the Philadelphia Museum of Art, and together they have been patrons of a host of other cultural institutions. The Lockses are also proud Princeton parents, as their daughter Lindsey graduated with the Class of 2007, with a BA in History and a certificate in African Studies. Lindsey is now an assistant professor in the Department of Health Sciences at Boston University.

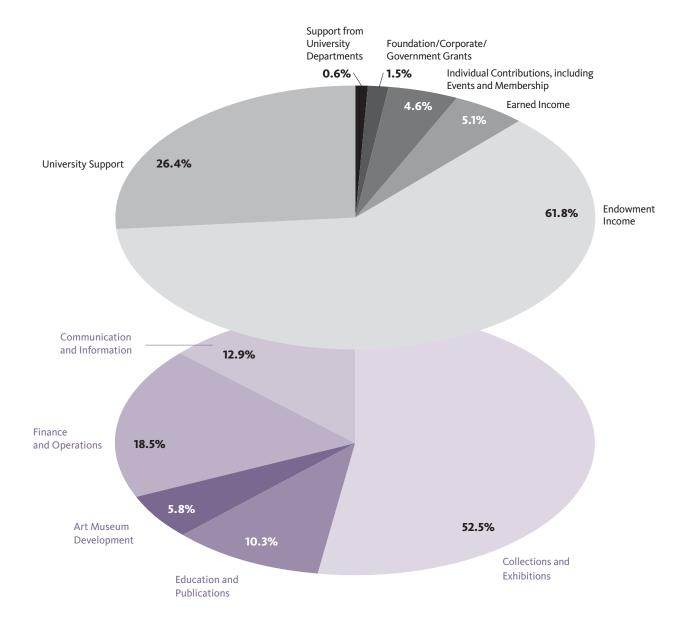
When asked why they support the work of the Museum with such passion, Sueyun noted, "Gene and I have always been avid believers in the importance of educating and inspiring future generations through the visual arts, so supporting the Museum is a natural fit for us. In my work at the gallery, I seek to foster unique dialogues with art from a range of cultures and media that are grounded in excellent scholarship, research, and curatorial practice, and Gene has benefited from Princeton's strong commitment to the liberal arts and humanities. These values are also at the heart of the Museum's mission, and Gene and I are proud to support its success in whatever way we can."





FINANCIAL MANAGEMENT

Income	FY24 Actuals	Expenses	FY24 Actuals
University Support	\$5,704,000	Collections and Exhibitions	\$11,090,000
Endowment Income	\$13,336,000	Education and Publications	\$2,183,000
Earned Income	\$1,113,000	Art Museum Development	\$1,224,000
Individual Contributions,	\$1,004,000	Finance and Operations	\$3,909,000
including Events and Membership Foundation/Corporate/ Government Grants	\$319,000	Communication and Information	\$2,712,000
Support from University Departments	\$120,000		
Subtotal Operating Income	\$21,596,000	Subtotal Operating Expenses	\$21,118,000
Drawdown from New Building Support and Other Restricted Income	\$7,221,000	New Museum Building Related Special Projects	\$6,835,000
		Non-Building Related Special Projects	\$386,000
Total Income	\$28,817,000	Total Expenses	\$28,339,000



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THE YEAR IN REVIEW

OPPOSITE: FIG. 49

Acquisitions

AFRICAN ART

Artist unrecorded (Bamana), Mali, Bogolanfini (mud cloth) woman's wrapper, before 1935. Handspun cotton and natural dyes, 129 × 62 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-42)

Artist unidentified, Ethiopia, **Processional cross**, ca. late 15th century. Bronze, 28.9 × 16.2 cm. Gift of Stephen Crawford, Class of 1970, and Elizabeth Crawford (2023-191)

Artist unidentified, Ethiopia, **Processional cross with incised decoration**, ca. 1480– 1500. Brass, 32.6 × 25.6 cm. Gift of Stephen Crawford, Class of 1970, and Elizabeth Crawford (2023-190)

Artist unrecorded (Fulani or Fulbe), Mali, Kaasa blanket, early 20th century. Wool, handspun cotton, and natural dyes, 234.9 × 129.5 cm. Museum purchase, Mary Trumbull Adams Art Fund (2024-7)

Artist unrecorded (Fulani or Fulbe), Mali, **Arkilla kerka hanging**, mid-20th century. Wool, handspun cotton, and natural dyes, 355.6 × 110.5 cm. Museum purchase, Mary Trumbull Adams Art Fund (2024-6)

Artist unrecorded (Fulani or Fulbe), Mali, Arkilla kerka wedding hanging, mid-20th century. Wool, handspun cotton, and natural dyes, 475 × 156.2 cm. Museum purchase, Mary Trumbull Adams Art Fund (2024-5)

Artist unrecorded (Guro), Côte d'Ivoire, **Prestige display cloth**, ca. 1930. Handspun and industrial cotton, and indigo and industrial dyes, 175.3 × 114.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-44)

Artist unrecorded (Senufo or Bamana), Côte d'Ivoire, **Bogolanfini (mud cloth)** woman's wrapper, before 1935. Handspun cotton and natural dyes, 148 × 92 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-43) Artist unrecorded (Yorùbá), Republic of Benin, **Shawl**, ca. 1900. Raffia, handspun cotton, and indigo dye, 144.8 × 31.7 cm. Museum purchase, Mary Trumbull Adams Art Fund (2024-8)

Artist unrecorded (Yorùbá), Republic of Benin, **Shawl**, 1963. Raffia, industrial cotton, and indigo dye, 114.3 × 55.9 cm. Museum purchase, Mary Trumbull Adams Art Fund (2024-9)

Tayo Adenaike (born 1954, Idanre, Nigeria; active Enugu, Nigeria), **After the Initiation**, 1991. Watercolor, 81.9 × 67.3 cm. Gift of Janet Stanley (2023-324)

Tayo Adenaike (born 1954, Idanre, Nigeria; active Enugu, Nigeria), **Rejuvenation**, 1995. Watercolor, 88.3 × 72.4 cm. Gift of Janet Stanley (2023-325)

El Anatsui (born 1944, Anyako, Ghana; active, Nsukka, Nigeria, and Tema, Ghana), **Untitled**, 1990. Thirteen wood panels, 50.8 × 129.5 × 1.9 cm (each). Gift of Janet Stanley (2023-331.1-.13)

Jimoh Buraimoh (born 1943, Òṣogbo, Nigeria), **Untitled**, 2004. Beads on board, 64.8 × 66 cm. Gift of Janet Stanley (2023-329)

Adebisi Fabunmi (born 1945, Takoradi, Ghana; active Òṣogbo, Nigeria), **The Holy City**, mid-1960s. Linocut; 35.1 × 51.2 cm (block), 46.2 × 63 cm (sheet). Gift of Janet Stanley (2023-327)

Wosene Kosrof (born 1950, Addis Ababa, Ethiopia; active Berkeley, CA), **Ancient Gossip**, 1987. Acrylic on canvas, 137.5 × 29 cm. Gift of Janet Stanley (2023-330)

Ezrom Legae (1938–1999; born Vrededorp, South Africa; died Soweto, South Africa), **Africa Beasts**, 1993–94. Ink on paper, 31.1 × 38.1 × 1.9 cm (frame). Gift of Janet Stanley (2023-328) Bertina Lopes (1924–2012; born Maputo, Mozambique; died Rome, Italy), **Io so mistero che madre soffrì (I Know the Mystery that Mother Suffered)**, 1960. Oil on canvas, 118.1 × 97.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-74)

Abdoulaye Ndoye (born 1951, Senegal), **Parchemin Series III**, 2003. Henna, 44.4 × 34.9 cm (frame, each). Gift of Janet Stanley (2023-332.1-.4)

Abdoulaye Ndoye (born 1951, Senegal), **Contemplation #2–3**, 2008. Henna and ink on cloth; 59.7 × 29.8 × 2.5 cm (.1), 59.7 × 30.5 × 2.5 cm (.2). Gift of Janet Stanley (2023-331.1–.2)

Bruce Onobrakpeya (born 1932, Agbarha-Otor, Nigeria; active Lagos, Nigeria), Revisit of the Sunshine Period, 1960-1970, 2010-12. Twenty silkscreen prints; 65 × 48 cm (image, each), 75.8 × 55.8 cm (sheet, each). Gift of Janet Stanley Elephant Masquerades, 2011 (2023-334.1) Wrestlers (Eketeke and Erevbuye), 2011 (2023-334.2) Okuku Hair Dress, 2011 (2023-334.3) Mother and Child, 2011 (2023-334.4) Zaria Indigo, 2012 (2023-334.5) Have You Heard II, 2010 (2023-334.6) Dancing Masquerades (Brown Base), 2012 (2023-334.7) The Cyclist and the Ram (State II), 2011 (2023-334.8) Sugar Cane Truck Pushers, 2011 (2023-334.9) Zaria Dye Pit II (Yellow Base), 2011 (2023-334.10) Scare Crow II, 2011 (2023-334.11) Hunter's Secret, 2012 (2023-334.12) Leopard in Cornfield IV. 2012 (2023-334.13) **Two Faces**, 2012 (2023-334.14) Ubido, 2011 (2023-334.15) Cows in Sunshine, 2011 (2023-334.16) Palm Wine Women III, 2012 (2023-334.17) Man and Two Wives II, 2012 (2023-334.18) Alagbede, 2012 (2023-334.19) Bird in the Bush (Ophran Etu), 2011 (2023-334.20)

Obiora Udechukwu (born 1946, Onitsha, Nigeria; active Carson, CA), **Writing in the Sky**, 1989. Silkscreen, 50.8 × 35.6 cm. Gift of Janet Stanley (2023-323)

Susanne Wenger (1915–2009; born Fraz, Austria; died Òşogbo, Nigeria; active Òşogbo), **The Contesting Cabals, Iwin series no. 2**, 1960. Screenprint, 50.6 × 57.9 cm. Gift of Janet Stanley (2023-326)

AMERICAN ART

Albert Bierstadt (1830–1902; born Solingen, Germany; died Irving, NY), **Great Western Divide, Sierra Nevada**, 1872. Oil on paper on canvas, 48.3 × 68.6 cm. Gift of Penny and Ted Thomas, Class of 1951 (2023-268)

Boston & Sandwich Glass Co. (active 1825– 1888, Sandwich, MA), **"Lacy" chain-border tray**, ca. 1835–40. Pressed glass, 3.8 × 29.8 × 21.6 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2023-337)

Boston & Sandwich Glass Co. (active 1825– 1888, Sandwich, MA), **"Lacy" chamber candlestick**, ca. 1835–40. Pressed glass; h. 13.7 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2023-339)

Boston & Sandwich Glass Co. (active 1825– 1888, Sandwich, MA), **Pair of tall amethyst vases**, ca. 1835–40. Pressed glass, 29 × 13 × 13 cm (each). Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2023-341 a–b)

Boston & Sandwich Glass Co. (active 1825– 1888, Sandwich, MA), **"Princess Feather" covered vegetable dish with grape border**, ca. 1835–40. Pressed glass, 13.3 × 26.7 × 22.2 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2023-338 a–b)

Cowan Pottery Studio (active 1912–1931, Lakewood, OH, and Rocky River, OH), **Platter**, ca. 1912–31. Ceramic, 5.1 × 38.7 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-289)

William J. Dodd (1862–1930; born Quebec City, Quebec; died Los Angeles, CA), Teco Art Pottery (active 1899–1966, Terra Cotta, IL), **Vase (Shape #85)**, early 20th century. Terracotta, 27.3 × 10.2 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-295) Susan Frackelton (1848–1932; born Milwaukee, WI; died Kenilworth, IL), **Jug**, ca. 1910. Ceramic, 14 × 10.2 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-288)

Hugh Mackie Gordon Garden (1873–1961; born Toronto, Ontario; died Chicago, IL), Teco Art Pottery (active 1899–1966, Terra Cotta, IL), **Vase (Shape #252)**, early 20th century. Terracotta, 29.2 × 15.2 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-296)

Herter Brothers (active 1864–1906, New York, NY), **Pair of side chairs**, ca. 1881–82. Ebonized cherry with inlay of lighter wood, 87.6 × 44.4 × 44.4 cm (each). Gift of Stuart P. Feld, Class of 1957, Sue K. Feld, and Associated Artists, LLC (2023-343 a–b)

George Inness (1825–1894; born Newburgh, NY; died Bridge of Allan, United Kingdom), **Moonrise**, 1888. Oil on canvas, 76.8 × 115.6 cm. Gift of Frank and Katherine Martucci (2024-16)

Pauline Jacobus (1840–1930; born Chicago, IL; died Dousman, WI; active Chicago and Edgerton, WI), **Urn**, ca. 1894–1911. Earthenware, 21.6 × 27.9 × 21.6 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-298)

Pauline Jacobus (1840–1930; born Chicago, IL; died Dousman, WI; active Chicago and Edgerton, WI), **Ewer**, ca. 1902–1903. Earthenware, 35.6 × 25.4 × 20.3 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-297)

Jervis Pottery (active 1908–1912, Oyster Bay, NY), **Pitcher**, 1908–12. Ceramic, 10.2 × 14 × 10.2 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-290)

Jervis Pottery (active 1908–1912, Oyster Bay, NY), **Three-handled jug**, 1908–12. Ceramic, 16.5 × 20.3 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-291)

William Bryce Mundie (1863–1939; born Hamilton, Ontario; died Evanston, IL), Teco Art Pottery (active 1899–1966, Terra Cotta, IL), **Vase (Shape #286)**, early 20th century. Terracotta, 33 cm × 16.5 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-293) Attributed to New England Glass Company (active 1818–1892, Cambridge, MA) or Boston & Sandwich Glass Co. (active 1825– 1888, Sandwich, MA), **Strawberry diamond bowl with cross**, after 1830. Pressed glass; h. 4.4 cm, diam. 28.1 cm. Gift of Elizabeth Feld Herzberg and Peter A. Feld (2023-344)

Probably Philadelphia, Pennsylvania, **Pair** of neoclassical footstools, ca. 1830. Curly maple with modern upholstery, 18.7 × 35.9 × 26.7 cm (each). Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2023-342 a-b)

Attributed to Enoch Robinson (1801– 1888; active MA) and Spencer Richards (active ca. 1820–1840, MA), New England Glass Company (active 1818–1892, Cambridge, MA) or Boston & Sandwich Glass Co. (active 1825–1888, Sandwich, MA), **Pair of opaque white fluid lamps**, ca. 1828–35. Pressed and blown glass with pewter fittings; h. 32.7 cm (each). Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2023-340 a–b)

Rookwood Pottery (active 1880–1967, Cincinnati, OH, and Starkville, MS), **Set of tiles forming landscape frieze**, early 20th century. Ceramic, 15.2 × 15.2 × 1.9 cm (each). Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-308 a–e)

Rookwood Pottery (active 1880–1967, Cincinnati, OH, and Starkville, MS), **Tile** (motif with birds), early 20th century. Ceramic, 30.5 × 15.2 × 1.9 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-305)

Rookwood Pottery (active 1880–1967, Cincinnati, OH, and Starkville, MS), **Tile** (motif with female figure), early 20th century. Ceramic, 15.2 × 15.2 × 2.5 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-306)

Rookwood Pottery (active 1880–1967, Cincinnati, OH, and Starkville, MS), **Tile** (motif with seahorses), early 20th century. Ceramic, 15.2 × 15.2 × 2.5 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-307) Kataro Shirayamadani (1865–1948; born Tokyo, Japan; died Cincinnati, OH), Rookwood Pottery (active 1880–1967, Cincinnati, OH, and Starkville, MS), **Jar**, 1888. Earthenware, 31.7 × 33 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-292)

Teco Art Pottery (active 1899–1966, Terra Cotta, IL), **Vase**, early 20th century. Terracotta, 21.6 × 10.2 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-294)

Tiffany Studios (active 1892–1930, New York, NY), **Pulled-feather paperweight vase**, 1907. Favrile glass, 18.4 × 8.9 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-378)

Van Briggle Pottery Company (active 1901– 2012, Colorado Springs, CO), **"Indian" portrait plaque**, ca. 1901–25. Ceramic, 10.2 × 6.3 × 5.1 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-299)

Van Briggle Pottery Company (active 1901–2012, Colorado Springs, CO), **Mug**, ca. 1901–25. Ceramic, 12.7 × 12.7 × 10.2 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-300)

Van Briggle Pottery Company (active 1901–2012, Colorado Springs, CO), **Vase**, ca. 1901–25. Ceramic, 24.1 × 7.6 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-285)

Van Briggle Pottery Company (active 1901– 2012, Colorado Springs, CO), **Vase**, 1903. Ceramic with pink glaze, 21.6 × 8.3 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-286)

Van Briggle Pottery Company (active 1901-2012, Colorado Springs, CO), **Vase**, 1904. Ceramic with chartreuse glaze, 21.6 × 7.6 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-287)

Van Briggle Pottery Company (active 1901– 2012, Colorado Springs, CO), **Vase**, 1908. Ceramic, 16.5 × 10.2 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-284) Weller Pottery Company (active 1872–1948, Fultonham, OH, and Zanesville, OH), **Aurelian vase**, ca. 1900. Earthenware, 63.5 × 29.2 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2023-283)

Native North American Art

Artist unidentified (Diné), Arizona, **Second Phase Chief blanket variant (or a hybrid Third Phase design)**, late 1800s. Wool with vegetal and aniline dyes in orange, indigo, and blue, and natural (undyed) brown and grey wool, 121.9 × 177.8 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-396)

Artist unidentified (Diné), Arizona, **Shoulder blanket/wearing blanket**, late 1800s. Wool with natural and aniline dyes in dark brown/black, blue, and red, and natural (undyed) grey wool, 106.7 × 139.7 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-395)

Artist unidentified (Diné), Arizona, **Second Phase Chief blanket**, ca. 1870–80. Wool with vegetal and aniline dyes in blue, dark brown, yellow, orange, and red, and natural (undyed) gray wool, 130.8 × 169.5 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-392)

Artist unidentified (Diné), Arizona, **Third Phase Chief blanket**, ca. 1870–80. Wool with dyes in red (bayeta), indigo, brown, green, and yellow, and natural (undyed) white wool, 94.6 × 131.4 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-391)

Artist unidentified (Diné), Arizona, **Serape** (blanket), ca. 1880. Wool with aniline and vegetal dyes in crimson, beige, and blue/ gray, and natural (undyed) white wool, 125.7 × 68.6 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-393)

Artist unidentified (Diné), Arizona, **Early transitional weaving**, ca. 1885–1900. Wool with aniline and vegetal dyes in red/orange, indigo, green, and yellow, and natural (undyed) gray wool, 124.5 × 81.3 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-394) Artist unidentified (Diné), Arizona, **Eyedazzler weaving**, ca. 1900. Wool with aniline dyes in red, white, and black, 162.6 × 111.8 cm. Gift of Annette Merle-Smith (2023-260)

Artist unidentified (Diné), Arizona, **Rug**, ca. 1920–40. Wool with aniline dye in red, and natural (undyed) variegated beige and dark brown wool, 193 × 105.4 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-397)

Artist unidentified (Diné), Arizona, **Double saddle blanket**, ca. 1920–50. Wool with aniline dyes, and natural (undyed) brown and grey wool, 119.4 × 74.9 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-398)

Artist unidentified (Diné), Arizona, **Double saddle blanket with pictorial elements**, ca. 1930–40. Wool with aniline dye in red, and natural (undyed) white, brown, and variegated gray wool, 128.3 × 86.4 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-400)

Artist unidentified (Diné), Arizona, Geometric rug, ca. 1930–40. Wool with (possibly aniline) dye in black, and natural (undyed) white, gray, and brown wool, 124.5 × 88.3 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-399)

Artist unidentified (Diné), Arizona, **Jar**, second half of 20th century. Ceramic with polychrome slip-paint, 29 cm × 35.5 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-387)

Artist unidentified (Haak'u [Acoma]), Haak'u (Acoma) Pueblo, New Mexico, **Jar**, ca. 1890. White-slipped ceramic with polychrome slip-paint, 24.1 × 24.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-145)

Artist unidentified (Haak'u [Acoma]), Haak'u (Acoma) Pueblo, New Mexico, **Canteen**, ca. 1930. White-slipped ceramic with polychrome slip-paint, 13.5 × 18.2 × 14.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-150) Artist unidentified (Hopitu Shi-nu-mu [Hopi]), Arizona, **Bowl**, ca. 1910. Creamslipped ceramic with red and black slip-paint; h. 7.6 cm, diam. 21.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-180)

Artist unidentified (Hopitu Shi-nu-mu [Hopi]), Arizona, **Bowl**, ca. 1920. Creamslipped ceramic with red and black slip-paint; h. 8.9 cm, diam. 34.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-179)

Artist unidentified (Hopitu Shi-nu-mu [Hopi]), Arizona, **Jar**, ca. 1920. Ceramic with slip-paint, 7.5 × 15 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-206)

Artist unidentified (Hopitu Shi-nu-mu [Hopi]), Arizona, **Jar**, ca. 1920. Ceramic with slip-paint, 15.9 × 8.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-212)

Artist unidentified (Hopitu Shi-nu-mu [Hopi]), Arizona, **Ato'o (mantle)**, 20th century. Cotton and dye, 96.5 × 114.3 cm. Gift of Alfred L. Bush (2023-254)

Artist unidentified (Hopitu Shi-nu-mu [Hopi]), Arizona, **Sash**, 20th century. Cotton, 27.9 × 241.3 cm. Gift of Alfred L. Bush (2023-255)

Artist unidentified (Kewa [Santo Domingo]), Kewa (Santo Domingo) Pueblo, New Mexico, **Bowl**, ca. 1890. Ceramic with slip-paint, 21 × 40 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-182)

Artist unidentified (Kewa [Santo Domingo]), Kewa (Santo Domingo) Pueblo, New Mexico, **Bowl**, ca. 1890. Ceramic with slip-paint, 17.5 × 28 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-189)

Artist unidentified (Kewa [Santo Domingo]), Kewa (Santo Domingo) Pueblo, New Mexico, **Jar**, ca. 1890. Ceramic with slip-paint, 35.6 × 40 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-184)

Artist unidentified (Kewa [Santo Domingo]), Kewa (Santo Domingo) Pueblo, New Mexico, **Dough bowl**, ca. 1920. Whiteslipped ceramic with black slip-paint; h. 17.3 cm, diam. 36.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-157) Artist unidentified (Kewa [Santo Domingo]), Kewa (Santo Domingo) Pueblo, New Mexico, **Jar**, ca. 1920. White-slipped ceramic with black slip-paint, 30 cm × 31.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-154)

Artist unidentified, possibly Lucy M. Lewis (Haak'u [Acoma]), Haak'u (Acoma) Pueblo, New Mexico, **Wedding vase**, ca. 1960. White-slipped ceramic with orange and black slip-paint, 26.7 × 21.6 × 19.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-146)

Artist unidentified (Pueblo), American Southwest, **Miniature jar**, late 20th or early 21st century. Ceramic with red, white, and black slip-paint, 2.6 cm × 3.4 cm. Gift of Alfred L. Bush (2023-245)

Artist unidentified (Pueblo), American Southwest, **Miniature plate**, late 20th or early 21st century. Ceramic with red slippaint; h. o.6 cm, diam. 3.8 cm. Gift of Alfred L. Bush (2023-248)

Artist unidentified (Pueblo), American Southwest, **Miniature seed jar**, late 20th or early 21st century. White-slipped ceramic with black slip-paint, 2.8 × 8.3 cm. Gift of Alfred L. Bush (2023-249)

Artist unidentified (Pueblo), American Southwest, **Miniature seed jar**, late 20th or early 21st century. White-slipped ceramic with black slip-paint, 2.5 × 8.5 cm. Gift of Alfred L. Bush (2023-250)

Artist unidentified (Pueblo), American Southwest, **Two miniature bowls**, late 20th or early 21st century. White-slipped ceramic with black slip-paint; h. 1.6 cm, diam. 3.7 cm (each). Gift of Alfred L. Bush (2023-246 a-b)

Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Jar**, ca. 1880. White-slipped ceramic with orange and black slip-paint, 21 × 34.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-159)

Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Jar**, ca. 1880. Ceramic with slip-paint, 20.5 × 24.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-191) Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Bowl**, ca. 1890. Ceramic with slip-paint; h. 15 cm, diam. 36.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-190)

Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Dough bowl**, ca. 1890. White-slipped ceramic with orange and black slip-paint; h. 16.5 cm, diam. 37 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-158)

Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Jar**, ca. 1890. White-slipped ceramic with red and black slip-paint, 24.5 × 33.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-163)

Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Small jar**, ca. 1890. White-slipped ceramic with red and black slip-paint, 17 × 21 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-162)

Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Small jar**, ca. 1900. White-slipped ceramic with red and black slip-paint, 17 cm × 17.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-161)

Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Frog fetish**, 20th century. Obsidian with turquoise inlays, 1.2 × 3.5 × 2.4 cm. Gift of Alfred L. Bush (2023-259)

Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Insect fetish**, 20th century. Stone with turquoise inlays, 1 × 2.3 × 1.7 cm. Gift of Alfred L. Bush (2023-258)

Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Bear fetish**, late 20th or early 21st century. Turquoise, 1.5 × 4 × 1.8 cm. Gift of Alfred L. Bush (2023-256)

Artist unidentified (She-we-na [Zuni]), She-wa-na (Zuni) Pueblo, New Mexico, **Snake fetish**, late 20th or early 21st century. Stone, $1.6 \times 7.5 \times 6$ cm. Gift of Alfred L. Bush (2023-257) Sadie Adams (Flower Woman) (Hopi-Tewa, 1905–1995; born First Mesa, AZ; died Keams Canyon, AZ; active Tewa Village, AZ), **Jar**, ca. 1970. Ceramic with red and black slippaint, 11.1 × 18.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-176)

Sadie Adams (Flower Woman) (Hopi-Tewa, 1905–1995; born First Mesa, AZ; died Keams Canyon, AZ; active Tewa Village, AZ), **Jar**, ca. 1970. Cream-slipped ceramic with red and black slip-paint, 15.6 × 17.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-177)

Dorothy Ami (active 20th century, Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, 2000. Ceramic with slippaint, 8 × 15.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-213)

Frederica Antonio (Haak'u [Acoma], born 1968), **Jar**, ca. 1990. Ceramic with slip-paint, 17.1 × 15.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-175)

Attributed to Asunción Aguilar Caté (Kewa [Santo Domingo], ca. 1880–1925; born and died Kewa [Santo Domingo] Pueblo, NM) and Felipita Aguilar Garcia (Kewa [Santo Domingo], ca. 1880–1925; born and died Kewa [Santo Domingo] Pueblo, NM), **Jar**, ca. 1910. White-slipped ceramic with black slip-paint, 28.2 × 26.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-153)

Alicia Kelsey Chino (Haak'u [Acoma], born 1979, Haak'u [Acoma] Pueblo, NM), **Seed jar**, ca. 2000. White-slipped ceramic with black slip-paint, 10 × 20 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-152)

Alicia Kelsey Chino (Haak'u [Acoma], born 1979, Haak'u [Acoma] Pueblo, NM), **Seed jar**, ca. 2000. Ceramic with slip-paint, 7.6 × 16.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-177)

Marie Zieu Chino (Haak'u [Acoma], 1907– 1982; born and died Haak'u [Acoma] Pueblo, NM), **Dough bowl**, ca. 1960. Whiteslipped ceramic with black and orange slip-paint; h. 14.5 cm, diam. 34.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-140) Marie Zieu Chino (Haak'u [Acoma], 1907– 1982; born and died Haak'u [Acoma] Pueblo, NM), **Bird**, ca. 1970. White-slipped ceramic with black slip-paint, 15.2 × 16 × 13.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-142)

Marie Zieu Chino (Haak'u [Acoma], 1907– 1982; born and died Haak'u [Acoma] Pueblo, NM), **Canteen**, August 5, 1982. White-slipped ceramic with black slippaint, 23.2 × 28.5 × 24.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-141)

Arthur Coriz (Kewa [Santo Domingo], 1948–1998; born and died Kewa [Santo Domingo] Pueblo, NM) and Hilda Coriz (Kewa [Santo Domingo], 1949–2007; born and died Kewa [Santo Domingo] Pueblo, NM), **Bowl**, ca. 1980. Ceramic with slippaint, 18.4 cm × 39.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-179)

Irma David (Hopitu Shi-nu-mu [Hopi], born Polacca, AZ; active Hopi Reservation, AZ), Jar, ca. 1990. Ceramic with slip-paint, 14.6 × 17.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-214)

James Ebelacker (Kah'p'oo Owinge [Santa Clara], born 1959, Kah'p'oo Owinge [Santa Clara] Pueblo, NM), **Jar with bear paw motif**. Red-slipped ceramic, 22.4 × 22 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-389)

Vera Chino Ely (Haak'u [Acoma], born 1943, Haak'u [Acoma] Pueblo, NM), **Miniature jar**, probably 1980s. Ceramic with white, orange, and black slip-paint, 6 × 8 cm. Gift of Alfred L. Bush (2023-253)

Attributed to Felipita Aguilar Garcia (Kewa [Santo Domingo], ca. 1880–1925; born and died Kewa [Santo Domingo] Pueblo, NM) and Asunción Aguilar Caté (Kewa [Santo Domingo], ca. 1880–1925; born and died Kewa [Santo Domingo] Pueblo, NM), **Jar**, ca. 1900. Ceramic with slip-paint, 30 × 30 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-183) Attributed to Felipita Aguilar Garcia (Kewa [Santo Domingo], ca. 1880–1925; born and died Kewa [Santo Domingo] Pueblo, NM) and Asunción Aguilar Caté (Kewa [Santo Domingo], ca. 1880–1925; born and died Kewa [Santo Domingo] Pueblo, NM), Jar, ca. 1900. Ceramic with slip-paint, 26.4 × 26.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-185)

Attributed to Felipita Aguilar Garcia (Kewa [Santo Domingo], ca. 1880–1925; born and died Kewa [Santo Domingo] Pueblo, NM) and Asunción Aguilar Caté (Kewa [Santo Domingo], ca. 1880–1925; born and died Kewa [Santo Domingo] Pueblo, NM), **Jar**, ca. 1900. Ceramic with slip-paint, 30.5 × 31 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-186)

Attributed to Felipita Aguilar Garcia (Kewa [Santo Domingo], ca. 1880–1925; born and died Kewa [Santo Domingo] Pueblo, NM) and Asunción Aguilar Caté (Kewa [Santo Domingo], ca. 1880–1925; born and died Kewa [Santo Domingo] Pueblo, NM), **Jar**, ca. 1910. Ceramic with slip-paint, 22.9 × 21.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-187)

Loretta Joe (Haak'u [Acoma], born 1958, Haak'u [Acoma] Pueblo, NM), **Miniature seed jar**, late 20th or early 21st century. White-slipped ceramic with black slippaint, 4.7 × 5.5 cm. Gift of Alfred L. Bush (2023-251)

Delores Juanico (Haak'u [Acoma], born 1969, Haak'u [Acoma] Pueblo, NM), **Jar**, ca. 1990. Ceramic with slip-paint, 17.1 × 21.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-173)

Marie Juanico (Haak'u [Acoma], active 1963), **Jar**, ca. 2000. White-slipped ceramic with polychrome slip-paint, 20.4 × 23.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-147)

Jacob (Jake) Myron Koopee (Hopitu Shi-nu-mu [Hopi], 1970–2011; born Sichomovi, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Seed jar**, 2005. Cream-slipped ceramic with polychrome slip-paint, 13.3 × 11.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-189) Lucy Martin Lewis (Haak'u [Acoma], 1898–1992; born and died Sky City, Haak'u [Acoma] Pueblo, NM), **Bowl**, ca. 1960. White-slipped ceramic with black slippaint, 14.6 × 19 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-143)

Lucy Martin Lewis (Haak'u [Acoma], 1898–1992; born and died Sky City, Haak'u [Acoma] Pueblo, NM), **Plate**, 1960. Ceramic with slip-paint; h. 3.2 cm, diam. 17.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-178)

Lucy Martin Lewis (Haak'u [Acoma], 1898–1992; born and died Sky City, Haak'u [Acoma] Pueblo, NM), **Wedding vase**, ca. 1970. White-slipped ceramic with orange and black slip-paint, 22.5 × 15.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-144)

Diane Lewis-Garcia (Haak'u [Acoma], born 1959, Haak'u [Acoma] Pueblo, NM) and Marilyn Henderson Ray (Haak'u [Acoma], Yellow Corn Clan, born 1954), **Miniature jar**, late 20th or early 21st century. Ceramic with red, white, and black slip-paint, 4.8 × 5.5 cm. Gift of Alfred L. Bush (2023-247)

Steve Lucas (Hopi-Tewa, born 1955, Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1980. Cream-slipped ceramic with red and black slip-paint, 18.7 × 22.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-183)

Steve Lucas (Hopi-Tewa, born 1955, Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Seed jar**, ca. 1980. Cream-slipped ceramic with red and black slip-paint, 8.9 × 18.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-184)

Steve Lucas (Hopi-Tewa, born 1955, Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 2000. Ceramic with slip-paint, 12.7 × 23.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-215) Maria Montoya Martinez (Po-woh-geoweenge [San Ildefonso], 1887–1980; born and died Po-woh-ge-oweenge [San Ildefonso] Pueblo, NM) and Julian Martinez (Po-woh-ge-oweenge [San Ildefonso], 1885–1943; born and died Po-woh-geoweenge [San Ildefonso] Pueblo, NM), **Jar with Avanyu**, early 1920s. Reduction-fired ceramic, 15.9 × 12.7 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-379) Maria Montoya Martinez (Po-woh-ge-

oweenge [San Ildefonso], 1887–1980; born and died Po-woh-ge-oweenge [San Ildefonso] Pueblo, NM) and Julian Martinez (Po-woh-ge-oweenge [San Ildefonso], 1885–1943; born and died Po-woh-geoweenge [San Ildefonso] Pueblo, NM), **Seed jar**, ca. 1925. Reduction-fired ceramic, 12.7 × 17.8 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-380)

Maria Montoya Martinez (Po-woh-geoweenge [San Ildefonso], 1887–1980; born and died Po-woh-ge-oweenge [San Ildefonso] Pueblo, NM) and Santana Roybal Martinez (Po-woh-ge-oweenge [San Ildefonso], 1909–2002; born and died Po-woh-ge-oweenge [San Ildefonso] Pueblo, NM), **Plate**, ca. 1940s. Reductionfired ceramic; h. 4 cm, diam. 32 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-381)

Maria Montoya Martinez (Po-woh-geoweenge [San Ildefonso], 1887–1980; born and died Po-woh-ge-oweenge [San Ildefonso] Pueblo, NM) and Santana Roybal Martinez (Po-woh-ge-oweenge [San Ildefonso], 1909–2002; born and died Po-woh-ge-oweenge [San Ildefonso] Pueblo, NM), **Plate**, ca. 1940s. Red-slipped ceramic; h. 3.5 cm, diam. 15.2 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-382)

Maria Montoya Martinez (Po-woh-geoweenge [San Ildefonso], 1887–1980; born and died Po-woh-ge-oweenge [San Ildefonso] Pueblo, NM), **Seed jar**, ca. 1955. Reduction-fired ceramic, 9.5 × 14 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-383) Santana Melchor (Kewa [Santo Domingo], 1889–1978), **Jar**, ca. 1940. Ceramic with slippaint; h. 19.9 cm, diam. 22.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-188)

Leticia (Lety) Rodríguez Mora (active Mata Ortiz, Mexico), **Miniature seed jar**, probably 1990s. Ceramic with black slippaint; h. 4 cm, diam. 10.2 cm. Gift of Alfred L. Bush (2023-252)

Paqua Naha (First Frog Woman) (Hopitu Shi-nu-mu [Hopi], ca. 1890–1955; born First Mesa, Hopituh Shi-nu-mu [Hopi] Pueblo, AZ), **Effigy bowl**, ca. 1930. Ceramic with polychrome slip-paint, 7.1 × 15.1 × 20.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-171)

Paqua Naha (First Frog Woman) (Hopitu Shi-nu-mu [Hopi], ca. 1890–1955; born First Mesa, Hopituh Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1930. Ceramic with polychrome slip-paint, 27 × 30.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-170)

Paqua Naha (First Frog Woman) (Hopitu Shi-nu-mu [Hopi], ca. 1890–1955; born First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Seed jar**, ca. 1930. Ceramic with polychrome slip-paint, 6.6 × 11.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-172)

Les Namingha (Hopi-Tewa and She-we-na [Zuni], born 1967), **Jar**, ca. 2000. Whiteslipped ceramic with orange and black slip-paint, 16.5 × 24.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-160)

Carol Namoki (Hopi-Tewa, 1912–1993; born First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Seed jar**, ca. 1960. Creamslipped ceramic with red and black slip-paint, 7 × 16.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-181)

Annie Healing Nampeyo (Hopi-Tewa, 1884– 1968), **Jar**, ca. 1940. Ceramic with slip-paint, 8.3 × 17.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-209) Camille "Hisi" Quotskuyva Nampeyo (Hopi-Tewa, born 1964, Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Seed jar**, ca. 2000. Cream-slipped ceramic with red and black slip-paint, 14.5 × 31.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-185)

Dextra Quotskuyva Nampeyo (Hopi-Tewa, 1928–2019; born Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1960. Ceramic with polychrome slip-paint; h. 11.6 cm, diam. 17.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-175)

Dextra Quotskuyva Nampeyo (Hopi-Tewa, 1928–2019; born Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1970. Ceramic with slip-paint; h. 12.4 cm, diam. 15.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-203)

Dextra Quotskuyva Nampeyo (Hopi-Tewa, 1928–2019; born Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1980. Ceramic with slip-paint; h. 4.1 cm, diam. 6.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-201)

Dextra Quotskuyva Nampeyo (Hopi-Tewa, 1928–2019; born Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, 1990. Ceramic with slip-paint; h. 11.3 cm, diam. 8.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-202)

Dextra Quotskuyva Nampeyo (Hopi-Tewa, 1928–2019; born Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1990. Ceramic with slip-paint; h. 8.9 cm, diam. 15.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-204)

Dextra Quotskuyva Nampeyo (Hopi-Tewa, 1928–2019; born Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1990. Ceramic with slip-paint; h. 12.5 cm, diam. 27.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-205)

Elva Tewaguna Nampeyo (Hopi-Tewa, 1926–1985; born First Mesa, Hopitu Shinu-mu [Hopi] Pueblo, AZ), **Seed jar**, ca. 1950. Cream-slipped ceramic with red and black slip-paint, 9 × 13 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-182) Fannie Polacca Nampeyo (Hopi-Tewa, 1904–1987; born First Mesa, Hopitu Shinu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1960. Ceramic with polychrome slip-paint, 22.5 × 34.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-174)

Fannie Polacca Nampeyo (Hopi-Tewa, 1904–1987; born First Mesa, Hopitu Shinu-mu [Hopi] Pueblo, AZ), **Canteen**, ca. 1970. Ceramic with polychrome slippaint and leather strips, 19.2 × 15.4 × 12.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-173)

Nellie Douma Nampeyo (Hopi-Tewa, 1896– 1978; born Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1950. Creamslipped ceramic with black slip-paint, 8.6 × 17.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-178)

Nellie Douma Nampeyo (Hopi-Tewa, 1896– 1978; born Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1950. Ceramic with slip-paint, 9.8 × 17.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-207)

Priscilla Namingha Nampeyo (Hopi-Tewa, 1924–2008), **Jar**, ca. 1980. Ceramic with slip-paint, 7.6 × 14 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-210)

Rachel Sahmie Nampeyo (Hopi-Tewa, 1956–2022; born and died Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1990. Ceramic with red and black slip-paint; h. 27.6 cm, diam. 21 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-187)

Rachel Sahmie Nampeyo (Hopi-Tewa, 1956–2022; born and died Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1990. Ceramic with red and black slip-paint; h. 25.6 cm, diam. 24.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-188)

Rachel Sahmie Nampeyo (Hopi-Tewa, 1956–2022; born and died Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 2000. Ceramic with slip-paint; h. 37.8 cm, diam. 21.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-216) Rachel Sahmie Nampeyo (Hopi-Tewa, 1956–2022; born and died Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 2000. Ceramic with slip-paint; h. 25.4 cm, diam. 34.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-217)

Attributed to Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1890. Whiteslipped ceramic with red and black slip-paint, 10.6 × 20.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-164)

Attributed to Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Bowl**, ca. 1900. Whiteslipped ceramic with red and black slip-paint, 6.5 × 25.4 × 23 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-165)

Attributed to Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Bowl**, ca. 1900. Whiteslipped ceramic with orange and black slip-paint; h. 5.6 cm, diam. 20.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-169)

Attributed to Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1900. Whiteslipped ceramic with red and black slip-paint, 13.1 × 23.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-166)

Attributed to Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1900. Whiteslipped ceramic with orange and black slip-paint, 16.5 × 26.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-167)

Attributed to Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Bowl**, ca. 1910. Whiteslipped ceramic with orange and black slip-paint; h. 15 cm, diam. 33.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-168) Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Bowl**, ca. 1900. Ceramic with slip-paint; h. 19.7 cm, diam. 23.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-194)

Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Bowl**, ca. 1900. Ceramic with slip-paint; h. 5.1 cm, diam. 14.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-195)

Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Bowl**, ca. 1900. Ceramic with slip-paint; h. 7 cm, diam. 19.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-196)

Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Bowl**, ca. 1900. Ceramic with slip-paint; h. 6.7 cm, diam. 18.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-197)

Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Bowl**, ca. 1900. Ceramic with slip-paint; h. 6.1 cm, diam. 23 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-198)

Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Canteen**, ca. 1900. Ceramic with slip-paint, 7.5 × 4.1 × 12.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-199)

Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Canteen**, ca. 1900. Ceramic with slip-paint, 11.4 × 16.5 × 15.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-200)

Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Bowl**, ca. 1920. Ceramic with slip-paint; h. 3.6 cm, diam. 9.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-193) Num-pa-yu (Nampeyo of Hano) (Hopi-Tewa, 1859–1942; born and died Hano, First Mesa, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ), **Jar**, ca. 1920. Ceramic with slip-paint; h. 17.1 cm, diam. 27.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-192)

Robert M. Patricio (Haak'u [Acoma], born 1976, Haak'u [Acoma] Pueblo, NM), **Jar**, ca. 2010. White-slipped ceramic with polychrome slip-paint; h. 22.9 cm, diam. 28 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-149)

Robert M. Patricio (Haak'u [Acoma], born 1976, Haak'u [Acoma] Pueblo, NM), **Jar**, ca. 2020. White-slipped ceramic with polychrome slip-paint; h. 23 cm, diam. 27.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-148)

Al Qöyawama (Hopitu Shi-nu-mu [Hopi], born 1938, Los Angeles, CA), **Jar**, 1982. Ceramic; h. 19 cm, diam. 19 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-186)

Clifford Roller (Kah'p'oo Owinge [Santa Clara], born 1961, Kah'p'oo Owinge [Santa Clara] Pueblo, NM), **Jar**, late 20th century (?). Deeply excised reduction-fired ceramic; h. 11.4 cm, diam. 14 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-390)

Toni Roller (Kah'p'oo Owinge [Santa Clara], born 1935, Kah'p'oo Owinge [Santa Clara] Pueblo, NM), **Jar with bear paw motif**, 1978. Reduction-fired ceramic; h. 7.6 cm, diam. 7 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-386)

Toni Roller (Kah'p'oo Owinge [Santa Clara], born 1935, Kah'p'oo Owinge [Santa Clara] Pueblo, NM), **Seed jar**, 1978. Deeply excised reduction-fired ceramic; h. 5.7 cm, diam. 8.3 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-385)

Sak'Honsee (Tobacco Flower Girl, Jean Sahme Nampeyo) (Hopi-Tewa, born 1948, Polacca, Hopitu Shi-nu-mu [Hopi] Pueblo, AZ; active First Mesa Village, AZ), **Jar**, ca. 1980. Ceramic with slip-paint; h. 8.9 cm, diam. 11.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-208) Myron Sarracino (Haak'u [Acoma], born 1967), **Canteen**, 1989. Ceramic with slippaint; h. 20.3 cm, diam. 20.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-174)

Irene Shupla (Hopitu Shi-nu-mu [Hopi], active 20th century), **Jar**, ca. 1960. Ceramic with slip-paint; h. 15.2 cm, diam. 14.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-211)

Stella Shutiva (Haak'u [Acoma], 1939–1997), Seed jar, ca. 1960. Ceramic with slip-paint; h. 12.7 cm, diam. 21 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-176)

Margaret Tafoya (Kah'p'oo Owinge [Santa Clara], 1904–2001; born and died Kah'p'oo Owinge [Santa Clara] Pueblo, NM), **Jar**, ca. 1950–1970s. Deeply excised reductionfired ceramic; h. 24.1 cm, diam. 19 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-384)

Belen Tapia (Kah'p'oo Owinge [Santa Clara], 1919–1995; born and died Kah'p'oo Owinge [Santa Clara] Pueblo, NM), **Vessel**. Deeply excised ceramic with red slip; h. 10.2 cm, diam. 19 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-388)

Robert Tenorio (Kewa [Santo Domingo], born 1950, Kewa [Santo Domingo] Pueblo, NM), **Jar**, ca. 1980. Ceramic with orange, white, and black slip-paint; h. 27.5 cm, diam. 26.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-156)

Robert Tenorio (Kewa [Santo Domingo], born 1950, Kewa [Santo Domingo] Pueblo, NM), **Jar**, 1999. Ceramic with orange, white, and black slip-paint; h. 19.7 cm, diam. 26.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-155)

Robert Tenorio (Kewa [Santo Domingo], born 1950, Kewa [Santo Domingo] Pueblo, NM), **Bowl**, ca. 2000. Ceramic with slippaint; h. 9.5 cm, diam. 21.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-181)

Robert Tenorio (Kewa [Santo Domingo], born 1950, Kewa [Santo Domingo] Pueblo, NM), **Jar**, 2015. Ceramic with slip-paint; h. 21 cm, diam. 59.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2024-180) Lee Vallo (Haak'u [Acoma], born 1969, Haak'u [Acoma] Pueblo, NM), **Jar**, 1991. White-slipped ceramic with black slip-paint; h. 18.5 cm, diam. 18.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-151)

ART OF THE ANCIENT AMERICAS

Mesoamerica

Olmec style, Early Formative Period, Puebla, Mexico, **Tecomate with excised shark**, 1500–1000 BCE. Reduction-fired ceramic with traces of red pigment; h. 9.5 cm, diam. 13.3 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2024-22)

Olmec style, Early Formative Period, Puebla, Mexico, **Vessel in the form of a fish**, 1500–1000 BCE. Reduction-fired ceramic with traces of red pigment, 20.5 × 17 × 14.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-105)

Olmec style, Middle Formative Period, Puebla, Mexico, **Standing figure**, 1000– 400 BCE. Jadeite with traces of red pigment, 15.3 × 4.2 × 3.7 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2024-17)

Pánuco (Type C), Early Classic Period (Pánuco Period III), Veracruz, Mexico, **Female figurine**, 300–600 CE. Buffware ceramic with bitumen paint, 27.1 × 8.7 × 3.5 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2024-21)

Tlatilco (Type D1), Early Formative Period, Mexico City, Mexico, **Female figurine**, 1400–1100 BCE. Ceramic with red and yellow pigment, 10.9 × 3.5 × 1.7 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2024-20)

Tlatilco (Type D2), Early Formative Period, Mexico City, Mexico, **Female figurine**, 1400–1100 BCE. Ceramic with traces of red pigment, 12.4 × 5.5 × 2.2 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2024-19) Tlatilco (Type D4), Early Formative Period, Mexico City, Mexico, **Male figurine**, 1400– 1100 BCE. Ceramic with red, white, and yellow pigment, 10.5 × 4 × 2.3 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2024-18)

Tlatilco, Early Formative Period, Mexico City, Mexico, **Vessel in the form of a temple**, 1400–1000 BCE. Ceramic with fireclouds and traces of pigment, 21.6 × 11.4 × 10.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-106)

Andes

Chimú-Inka, Late Horizon, North coast, Peru, **Vessel in the form of a bird with eggs**, 1470–1532. Ceramic with polychrome slip-paint, 20 × 9.9 × 18.3 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2024-28)

Recuay, Early Intermediate Period, Northern highlands, Peru, **Vessel in the** form of a camelid and a man with an owl headdress, 200–600 CE. Kaolinite ceramic with red and resist-black slip-paint, 34.9 × 20.5 × 17.5 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2024-29)

Wari (Atarco style?), Middle Horizon (Epoch 2), South coast, Peru, **Anthropomorphic bottle**, 850–1000. Ceramic with polychrome slip-paint; h. 24.1 cm, diam. 15.2 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2024-30)

ANCIENT MEDITERRANEAN ART

Cypro-Geometric Period, Cyprus, **Olpe (jug) with concentric circles**, 1050–900 BCE. Ceramic; h. 9.8 cm, diam. 6.7 cm. Gift of Margaret Azzoni in honor of her mother for George Wicker Elderkin (2023-243)

Cypro-Geometric Period, Cyprus, **Olpe (jug)** with concentric circles, 1050–900 BCE. Ceramic; h. 10 cm, diam. 7.3 cm. Gift of Margaret Azzoni in honor of her mother for George Wicker Elderkin (2023-244)

, ASIAN ART

China

Wang Xizhi 王羲之 (303–361 CE), Chinese, Eastern Jin dynasty (317–420 CE), **Couplet**, early–mid-4th century CE (stone), ca. 17th– 19th century (rubbings). Hanging scrolls: ink rubbing on paper; 109.5 × 25.2 cm (a), 109.4 × 25.2 cm (b). Gift of Benjamin and Sarah Elman (2023-403 a–b)

Chinese, Tang dynasty (618–907 CE), Seated Maitreya, ca. 8th–9th century. Bronze with traces of gilt, 18 × 9 × 8.7 cm. Gift of Robert L. Poster, Class of 1962, and Amy G. Poster in honor of Cary Y. Liu, Class of 1978 and Graduate School Class of 1997 (2023-309)

Chinese, Northern Song dynasty (960– 1127), **Silver-form dish**, 11th–early 12th century. Ding ware 定窯: porcelain with pale, honey-colored glaze; h. 1.9 cm, diam. 13.5 cm. Gift of Robert D. Mowry in honor of Arthur W. Asbury (2024-15)

Yue Fei 岳飛 (1103–1142), Chinese, Southern Song dynasty (1127–1279), **Couplet on the Sword**, early 12th century. Hanging scrolls: ink rubbing on paper; 129.7 × 29.8 cm (calligraphy, a); 129.7 × 29.8 cm (calligraphy, b). Gift of Benjamin and Sarah Elman (2023-404 a–b)

Chinese, Yuan dynasty (1271–1368), **Guri** square tray, 14th century. Carved lacquer on wood base, $3.8 \times 21.7 \times 21.7$ cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-81)

Chinese, Ming dynasty (1368–1644), **Inlaid square tray**, 16th century. Lacquer with inlaid mother-of-pearl, 2.1 × 19 × 19.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-82)

Chinese, Ming dynasty (1368–1644), **Shukō** celadon tea bowl, 16th century. Porcelain; h. 7.6 cm, diam. 16.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-76) Chen Hengke 陳衡恪 (1876-1923; born Fenghuang, Hunan, China; died Nanjing, Jiangsu, China), Chinese, Qing dynasty (1644-1912), **Flower Painting (Shiliu Xuancao tu** 石榴萱草圖), late 19th-early 20th century. Hanging scroll mounted on board: ink and color on paper; 74.2 × 34.2 cm (painting), 78 × 51.4 cm (mount). Gift of Hsiao-lan Mote (2023-410)

Deng Shiru 鄧石如 (1743-1805; born Huaining, Anhui Province, China), Chinese, Qing dynasty (1644-1912), **Couplet**. Hanging scrolls: ink rubbing on paper; 107.9 × 28.3 cm (calligraphy, a), 107.9 × 28.3 cm (calligraphy, b), 107.9 × 28.1 cm (calligraphy, c), 107.6 × 28.3 cm (calligraphy, d). Gift of Benjamin and Sarah Elman (2023-402 a-d)

Deng Shiru 鄧石如 (1743-1805; born Huaining, Anhui Province, China), Chinese, Qing dynasty (1644-1912), **Couplet**, 1805, rubbings made later. Hanging scrolls: ink rubbing on paper; 110 × 28.4 cm (calligraphy, a), 109.9 × 28.3 cm (calligraphy, b), 110 × 28.3 cm (calligraphy, c), 110 × 28.3 cm (calligraphy, d). Gift of Benjamin and Sarah Elman (2023-401 a-d)

Ma Dezhao 馬德昭 (1824–late 19th century), Chinese, Qing dynasty (1644– 1912), **Shou (Longevity** 壽). Hanging scroll: ink rubbing on paper, 129.2 × 63.8 cm (calligraphy). Gift of Benjamin and Sarah Elman (2023-405)

Wu Guxiang 吳穀祥 (1848–1903), Chinese, Qing dynasty (1644–1912), **Lady Gazing at a Mirror**, 1880. Hanging scroll: ink and color on silk, 114.3 × 52.7 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2024-4)

Zhao Xiao 趙曉 (ca. 1867-mid-2oth century; active Taicang, China), Chinese, Qing dynasty (1644-1912), **Bamboo**. Set of four album leaves: ink on silk. Gift of Hsiao-lan Mote (2023-409 a-d) Michael Cherney (Qiu Mai 秋麥) (born 1969, New York, NY; active Beijing, China), **Ten Thousand Li of the Yangtze River**, 2010– 2014. Partial acquisition of 42 photographic handscrolls: ink on Mitsumata paper. Museum purchase, Mary Trumbull Adams Art Fund in honor of Cary Y. Liu, Class of 1978 and Graduate School Class of 1997 **Tuo Tuo River (Tuotuo He** 沱沱河),

2012. L. 159 cm (2023-269) Tong Tian River (Tongtian He 通天河), 2012. L. 219 cm (2023-270) Shi Gu (Shigu zhen 石鼓鎮), 2012. L. 410 cm (2023-271) Tiger Leaping Gorge (Hutiao Xia 虎跳 峽), 2012. L. 261 cm (2023-272) Pan Zhi Hua 攀枝花, 2012. L. 110 cm (2023-273) Min Mountains (Min shan 岷山), 2012. L. 300 cm (2023-274) Wen Chuan 汶川, 2012. L. 259 cm (2023-275) The Great Buddha (Dafo Xiang 大佛像), 2012. L. 156 cm (2023-276) Chong Qing Fu 重慶府, 2012. L. 184 cm (2023-277)

Kui Fu 夔府, 2012. L. 125 cm (2023-278) Yue Zhou 岳州, 2012. L. 563 cm (2023-279) Jian Kang 建康, 2012. L. 937 cm (2023-280) Jiang Kou (Jiangkou zhen 江口鎮),

2012. L. 323 cm (2023-281) **Hai Men** 海門, 2012. L. 349 cm (2023-282)

Fung Ming Chip 馮明秋 (born 1951, Guangdong, China; active Hong Kong and New York, NY), **Departure, Landscape script**, 2007. Hanging scroll: ink on Xuan paper, 83.8 cm (approx. length with knobs). Gift of Susan L. Beningson in honor of Dora C. Y. Ching (2023-406).

Fung Ming Chip 馮明秋 (born 1951, Guangdong, China; active Hong Kong and New York, NY), **Album of Seal Impressions**, 2015. Album of eleven double-page leaves: ink and seal paste on paper, 17 × 12 × 2.2 cm (closed). Gift of Susan L. Beningson in honor of Dora C. Y. Ching (2023-407)

Harold Wong (Huang Zhongfeng 黄中方) (born 1943, Shanghai, China; active Hong Kong), **Arrival of Spring**, 1998. Hanging scroll: ink and color on paper, 56.3 × 24 cm. Gift of Friends and Admirers of Cary Y. Liu, Class of 1978 and Graduate School Class of 1997. © Harold Wong (2024-27) Zhang Jixian 張繼仙 (born 1942, Shanghai, China; active Shanghai), **Guilin Landscape** (Guilin shanshui tu 桂林山水圖), ca. 1980s. Hanging scroll: ink and color on paper; 57.4 × 45.3 cm (painting), 175 × 57.5 cm (mount), 175 × 67 cm (mount). Gift of Robert D. Mowry (2024-13)

India

Indian, Mughal Empire (1526–1858), **Ewer** with spiral fluting, early 16th century. Bronze with traces of gilding, 35 × 18.1 × 13.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-135)

Indian, Carpet weight with trellis pattern,

17th century. Bidri ware: zinc alloy inlaid with brass and silver, 18 × 21.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-136)

Indian, Huqqa (water pipe) base with

ring, 17th century. Bidri ware: zinc alloy inlaid with brass and silver; h. 16 cm, max. diam. 20 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-137 a–b)

Indian, **Pandan box**, late 17th century. Gilt copper and blue champleve enamel, 7.5 × 13.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-335 a–b)

Indian, Mughal Empire (1526–1858), Khanjar (dagger), 18th century. Jade hilt with gold, watered-steel blade, and carved with gilt patterns; I. 36 cm. Gift of Sanjay Kapoor in loving memory of his father Vineet and grandmother Urmil Kapoor (2023-231)

Indian, **Spittoon**, 18th century. Bidri ware: zinc alloy inlaid with brass and silver, 7.4 × 12.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-138)

Indian, Mughal Empire (1526–1858), **Khanjar (dagger)**, 18th–19th century. Metal blade, jade hilt with rubies, diamonds, emeralds, and gold; l. 40.3 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2023-139) Indian, Company School, **Buland Darwaza Gateway at Fatehpur Sikri**, ca. 1815. Graphite, pen, and ink with opaque pigments, 46 × 60 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-72)

Indian, **Two panoramic views of Mecca and Medina**, ca. 1840. Opaque watercolor on paper, with black rules and green borders, 33 × 27.9 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-73 a-b)

Japan

Japanese, Momoyama Period (1573 –1603), Edo Period (1603–1868), **Oribe tea bowl**, ca. 1600–1610. Glazed stoneware, 6.3 × 11.3 × 13.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund, and gift of the Department of Art and Archaeology in honor of Andrew Watsky, P. Y. and Kinmay W. Tang Professor of Chinese and Japanese Art, upon the occasion of his retirement from the University (2024-79)

Seigan Sõi 清巌宗渭 (1588–1662), Japanese, Edo Period (1603–1868), **One line calligraphy**, 17th century. Hanging scroll: ink on paper, 115 × 27.5 cm (calligraphy). Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-80)

Japanese, Edo Period (1603–1868), **Scenes in the Entertainment District**, 17th century. Pair of six-fold screens: ink and gold on paper, 106.7 × 375.9 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-84 a–b)

Yanagisawa Kien 柳沢淇園 (1703-1758; born Tokyo, Japan; died Kōriyama, Japan; active Tokyo), Japanese, Edo Period (1603-1868), **Phoenix and Jurōjin**, 18th century. Hanging scroll: ink and color on silk, 204.5 × 49 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-115)

Nakabayashi Chikutō 中林竹洞 (1776-1853; born Nagoya, Japan; died Kyoto, Japan), Japanese, Edo Period (1603-1868), Landscape, early 19th century. Hanging scroll: ink and color on silk, 141 × 69.2 cm (painting). Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-74) Okamoto Toyohiko 岡本豊彦 (1773-1815), Japanese, Edo period (1603-1868), **Bat**, early 19th century. Fan painting mounted as a hanging scroll, 46 × 14.6 cm. Gift of David B. Long in honor of Cary Y. Liu, Class of 1978 and Graduate School Class of 1997 (2024-53)

Hirasawa Byozan 平沢屏山 (1822-1876; born Hanamaki City, Japan; died Hakodate, Japan), Japanese, Edo Period (1603-1868), **Ainu Bear Sacrifice Ceremony**, mid-late 19th century. Hanging scroll: ink and color on paper, 105.4 × 40 cm (painting). Gift of P. Y. and Kinmay W. Tang Center for East Asian Art (2024-83)

Fukuda Kodōjin 福田古道人 (1865–1944), Japanese, Meiji Period (1868–1912), Taishō Period (1912–1926), **Fishing Boat in Autumn Landscape**, early 20th century. Hanging scroll: ink on paper, 135.4 × 31.7 cm (painting). Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-73)

Natori Shunsen 名取春仙 (1886–1960; born Yamanashi Prefecture, Japan; died Tokyo, Japan; active Tokyo), Japanese, Taishō Period (1912–1926), Shōwa Period (1926– 1989), **Creative Prints, Collected Portraits by Shunsen: Actor Nakamura Utaemon V as Yodogimi (Sōsaku hange Shunsen nigao-e shū: Nakamura Utaemon V, Yodogimi)**, ca. 1926. Woodblock print (ōban tate-e format): ink and color on paper; 37.6 × 25.5 cm (block), 39.8 × 27.5 cm (sheet). Museum purchase, Robert W. Bagley Fund for Asian Art (2023-134)

Yasuhara Kimei 安原喜明 (1906–1980; born and died Tokyo, Japan), Japanese, Shōwa Period (1926–1989), **Flower vase (Huashi shiqi xiandiaowen** 花挿炻器線彫文), mid-20th century. Stoneware with black glaze and incised motifs; h. 25.4, diam. 17.8 cm. Museum purchase, Robert W. Bagley Fund for Asian Art (2024-3)

Korea

Korean, Three Kingdoms (Silla) Period (57 BCE-676 CE), **Covered pedestal bowl**, 5th-6th century CE. Light gray stoneware with incised and openwork decoration; h. 13.4 cm, diam. 15.5 cm. Gift of Robert D. Mowry in memory of Professors Namhi Kim Wagner and Edward W. Wagner (2024-11 a-b) Korean, Joseon dynasty (1392–1910), **Flask**, 15th–16th century. Stoneware with black glaze, 22 × 15.9 × 11.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-75)

Korean, Joseon dynasty (1392–1910), **Goki tea bowl**, 17th–18th century. Glazed stoneware; h. 9.6 cm, diam. 13.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund, and gift of the Department of Art and Archaeology in honor of Andrew Watsky, P. Y. and Kinmay W. Tang Professor of Chinese and Japanese Art, upon the occasion of his retirement from the University (2024-77)

Korean, Joseon dynasty (1392–1910), **Jar**, 18th century. Porcelain with white and pink glaze; h. 36 cm, diam. 24.7 cm. Museum Purchase, Fowler McCormick, Class of 1921, Fund (2024-78)

Korean, Joseon dynasty (1392-1910), Faceted jar with lid, 19th century. Namwon'gun ware 南原郡窯 / 남원군요: light gray stoneware with mottled brown glaze over incised decoration; h. 23.2, diam. 21.2cm. Gift of Robert D. Mowry in memory of Professors Namhi Kim Wagner and Edward W. Wagner (2024-12 a-b)

Min Gyeong'gap 閔庚甲 / 민경갑 (1933-2019; born Nonsan, Korea), **Landscape** with Pines and Cranes, 1992. Folding fan painting mounted on a bamboo frame: ink and colors on paper; 16 × 52.3 cm (painting), 24.5 × 52.3 cm (frame). Gift of Robert D. Mowry (2024-14)

EUROPEAN PAINTING AND SCULPTURE

Artist unidentified (active possibly Saxony), German, **Christ Resting on the Way to Golgotha**, first quarter of 16th century. Limewood with polychromy, 73.5 × 50 × 29.2 cm. Gift of Frances Beatty Adler and Allen R. Adler, Class of 1967 (2023-377)

Hester Bateman (1709–1794; born and died London, United Kingdom), **Torah finials** (rimmonim), 1783–84. Repoussé, cast, and engraved silver; 39.5 × 15.6 cm (a), 41 × 16 cm (b). Museum purchase, Surdna Fund (2024-45 a–b) Hans Grohs (1892–1981; born Dithmarschen, Germany; died Heide, Germany), **Priel bei Ebbe (Tidal Channel at Low Tide)**, 1929. Oil on canvas, 110.5 × 124.5 × 4.1 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-70)

James Lamb (1816–1903; active Manchester, United Kingdom), **Sideboard cabinet**, ca. 1875–80. Ebonized cherry with calamander panels (secondary wood: cherry), beveled mirror plate, beveled glass, brass hardware, and mohair fabric, 151.8 × 204.8 × 53 cm. Gift of Miguel Saco, Elizabeth Feld Herzberg, and Peter A. Feld (2023-336)

Bertha Wegmann (1847–1926; born Soglio, Switzerland; died Copenhagen, Denmark), Interior, ca. 1870. Oil on canvas, 85 × 69 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-117)

Bertha Wegmann (1847–1926; born Soglio, Switzerland; died Copenhagen, Denmark), View from the Artist's Studio towards The Marble Church, early 20th century. Oil on cardboard laid on Masonite board, 83 × 54 cm. Museum purchase, Carl Otto von Keinbusch Jr. Memorial Collection Fund (2023-118)

MODERN AND CONTEMPORARY ART

Denilson Baniwa (born 1984, Barcelos, Brazil; active Niterói, Brazil), **Piracema #2**, 2023. Piassava, arumā straw basket, wooden swords, shells, plastic zip ties, and plastic straw, 97.2 × 45.1 × 20 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-39)

Mel Leipzig (born 1935, Brooklyn, NY; active Trenton, NJ), **Toshiko Takaezu**, 2010. Triptych: acrylic on canvas; 121.9 × 91.4 cm (a), 121.9 × 121.9 cm (b), 121.9 × 91.4 cm (c). Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-40 a-c)

Roberto Lugo (born 1981, Philadelphia, PA; active Philadelphia), **The Man Who Carried the Ice Box on His Back up the Mountain: Alberto Ayala**, from the series **Orange and Black**, 2023. Glazed stoneware, 127 × 64.8 × 61 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-23) Tuấn Andrew Nguyễn (born 1976, Saigon [Ho Chi Minh City], Vietnam; active Ho Chi Minh City), **The Unburied Sounds of a Troubled Horizon**, 2022. Single-channel video (4k, color, 5.1 surround sound); 58 minutes (duration). Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-10)

Rose B. Simpson (Tewa Pueblo, born 1983, Kah'p'oo Owinge [Santa Clara] Pueblo, NM; active Kah'p'oo Owinge [Santa Clara] Pueblo), **Heights I**, 2022. Bronze, 215.9 × 40.6 × 24.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-230)

Danh Vo (born 1975, Bà Rịa, Vietnam; active Berlin, Germany, and Mexico City, Mexico), **Wishbone**, 2014. Shamo chicken (Gallus gallus domesticus) skeleton, 52.5 × 33.5 × 44.7 cm. Gift of the Yenn and Alan Lo Foundation (2023-408)

Hannah Wilke (1940–1993; born New York, NY; died Houston, TX; active New York), **Gestures**, 1974. Single-channel video (black and white, sound); 35 minutes, 30 seconds (duration). Gift of Marsie, Emanuelle, Damon, and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles, courtesy Electronic Arts Intermix, New York (2023-265)

Hannah Wilke (1940–1993; born New York, NY; died Houston, TX; active New York), **Hello Boys**, 1975. Single-channel video (black and white, sound); 12 minutes (duration). Gift of Marsie, Emanuelle, Damon, and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles, courtesy Electronic Arts Intermix, New York (2023-266)

Hannah Wilke (1940–1993; born New York, NY; died Houston, TX; active New York), **Intercourse with . . .**, 1978. Single-channel video (black and white, sound); 27 minutes (duration). Gift of Marsie, Emanuelle, Damon, and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles, courtesy Electronic Arts Intermix, New York (2023-267)

Takeo Yamaguchi 山口長男 (1902–1983; born Seoul, South Korea; died Tokyo, Japan), **Work (Sakuhin** 作品), 1955. Oil on board, 90.5 × 60.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-41)

Campus Collections

Esiri Erheriene-Essi (born 1982, London, United Kingdom; active Amsterdam, Netherlands), **The Backfire Effect**, 2017. Oil and acrylic ink on linen, 125 × 200 cm. Gift of the Yenn and Alan Lo Foundation (CC2023-1)

Robert McCurdy (born 1952, Harrisburg, PA; active New York, NY), **Untitled (Carlos Fuentes)**, 2015. Oil on canvas, 185.4 × 173 cm. Gift of Annette P. Cumming (PP755)

PHOTOGRAPHY

Photographer unidentified, **A rower**, ca. 1870. Ink on paper with albumen print collage, 10.3 × 11.6 cm. Gift of Robert Yoskowitz in honor of Cate and Nico Passantino (2023-315)

Ansel Adams (1902–1984; born San Francisco, CA; died Monterey, CA), **Grave Railing, Las Trampas Church, NM**, ca. 1960. Gelatin silver print, 25.8 × 25.5 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-192)

Robert Adams (born 1937, Orange, NJ; active CA, CO, and Astoria, OR), **Colorado Springs, Colorado**, 1968. Gelatin silver print, 15 × 15.1 cm. Gift of the Estate of Peter C. Bunnell (2023-236)

Robert Adams (born 1937, Orange, NJ; active CA, CO, and Astoria, OR), **Newly** occupied tract houses, Colorado Springs, Colorado, 1968. Gelatin silver print; 15 × 15.6 cm (image), 25.2 × 20.4 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-235)

Robert Adams (born 1937, Orange, NJ; active CA, CO, and Astoria, OR), **Outdoor theater and Cheyenne Mountain, Colorado Springs, Colorado**, 1968. Gelatin silver print, 15.2 × 15.2 cm. Gift of the Estate of Peter C. Bunnell (2023-238)

Robert Adams (born 1937, Orange, NJ; active CA, CO, and Astoria, OR), **Real** estate sign. Dusk. Colorado Springs, Colorado, 1970. Gelatin silver print; 14.6 × 15.2 cm (image), 21.6 × 20.2 cm (sheet). Gift of the Estate of Peter C. Bunnell (2023-237) John Ahern (1903–1961; active London, United Kingdom), **Outdoor Café**, ca. 1930. Gelatin silver print; 18.1 × 23.2 cm (image), 20.2 × 25.2 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-193)

Manuel Álvarez Bravo (1902–2002; born and died Mexico City, Mexico), **Calabaza y caracol (Squash and Snail)**, 1928, printed 1974. Gelatin silver print, 12.3 × 9.5 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-194)

Eugène Atget (1857–1927; active France), Cité Trebert, Porte d'Asnieres, 1912. Albumen print, 22.6 × 17.1 cm. Gift of Douglas C. James, Class of 1962 (2024-55)

Sammy Baloji (born 1978, Lubumbashi, Democratic Republic of the Congo; active Lubumbashi and Brussels, Belgium), **Untitled #12**, from the series **Mémoire**, 2006. Inkjet print, 60 × 181 cm. Museum purchase, gift of David and Kathryn Richardson, parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in memory of Peter C. Bunnell (2023-129)

Sammy Baloji (born 1978, Lubumbashi, Democratic Republic of the Congo; active Lubumbashi and Brussels, Belgium), **Untitled #24**, from the series **Mémoire**, 2006. Inkjet print, 60 × 160 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2023-128)

Sammy Baloji (born 1978, Lubumbashi, Democratic Republic of the Congo; active Lubumbashi and Brussels, Belgium), **The Album or Pauwel's Album**, 2013–14. Twenty inkjet prints, 40 × 55 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-127.1–.20)

Jessie Tarbox Beals (1870–1942; born Hamilton, Ontario; died New York, NY), **Sheridan Square in Snow, Christopher Park, Manhattan**, ca. 1917–23. Gelatin silver print, 19.1 × 24.2 cm. Gift of Douglas C. James, Class of 1962 (2024-63)

Jessie Tarbox Beals (1870–1942; born Hamilton, Ontario; died New York, NY), **Profile**, 1924. Gelatin silver print, 23 × 16.6 cm. Gift of Douglas C. James, Class of 1962 (2024-64) E. J. Bellocq (1873–1949; born and died New Orleans, LA), **Storyville Portrait #11**, ca. 1912. Gelatin silver print, 25.2 × 20.4 cm. Gift of Douglas C. James, Class of 1962 (2024-68)

Ruth Bernhard (1905–2006; born Berlin, Germany; died San Francisco, CA), **Doll's Head**, 1936. Gelatin silver print, 19 × 23.7 cm. Gift of Douglas C. James, Class of 1962 (2024-65)

Ruth Bernhard (1905–2006; born Berlin, Germany; died San Francisco, CA), **Receding Tide, Oregon**, 1970. Gelatin silver print, 20.1 × 24.9 cm. Gift of Douglas C. James, Class of 1962 (2024-66)

Ilse Bing (1899–1998; born Frankfurt, Germany; died New York, NY; active France and United States), **Can Can Dancers, Moulin Rouge**, 1931. Gelatin silver print, 20.6 × 28.2 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-196)

Ilse Bing (1899–1998; born Frankfurt, Germany; died New York, NY; active France and United States), **Woman and "Angel" in Ballet Errante, Paris**, 1933. Gelatin silver print, 28.2 × 22.2 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-195)

Katt Both (1900–1985; born Waldkappel, Prussia [Germany]; died Kassel, Germany), **Two architectural studies**, ca. 1926. Gelatin silver prints; 11 × 6.8 cm (a), 8 × 9.4 cm (b). Gift of Robert Yoskowitz (2023-312 a–b)

Samuel Bourne (1834–1912; born Staffordshire, United Kingdom; died Nottingham, United Kingdom; active India), **The Happy Valley, Gwalior (Negative No. 1328a)**, 1860s. Albumen print, 22.5 × 27.5 cm. Museum purchase, Surdna Fund (2023-121)

Brassaï (1899–1984; born Brassó, Transylvania [Brasov, Romania]; died Beaulieu-sur-Mer, France; active Paris, France), **Streetwalker near the Place d'Italie**, 1932. Gelatin silver print, 13.3 × 8.9 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-197) Andrew Bush (born 1956, St. Louis, MO; active Los Angeles, CA), **Untitled (Envelope)**, 1993. Chromogenic color print and wood; 3.2 × 5.6 cm (image), 6.8 × 10.8 × 1.8 cm (frame). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-200)

Andrew Bush (born 1956, St. Louis, MO; active Los Angeles, CA), **Untitled (Envelope)**, 1997. Chromogenic color prints in wood negative holder; 18 × 23.5 cm (image), 21 × 30 × 1.8 cm (frame). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-201 a–b)

Andrew Bush (born 1956, St. Louis, MO; active Los Angeles, CA), **Untitled (Envelope)**, 1997. Chromogenic color print in wood negative holder; 8.1 × 14 cm (image), 11.2 × 16.8 × 2.2 cm (frame). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-202)

Andrew Bush (born 1956, St. Louis, MO; active Los Angeles, CA), **Untitled (Envelope, L'Aspirateur Electrique)**, 1997. Chromogenic color print and wood; 25.6 × 20.2 cm (image), 30.1 × 24.8 × 3.2 cm (frame). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-199)

Andrew Bush (born 1956, St. Louis, MO; active Los Angeles, CA), **Untitled (Envelope)**, 1998. Chromogenic color print and wood; 12.7 × 17.8 cm (image), 17.6 × 12 × 2.1 cm (frame). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-198)

Harry Callahan (1912–1999; born Detroit, Ml; died Atlanta, GA), **Wisconsin**, ca. 1949. Gelatin silver print; 10.6 × 24.4 cm (image), 20.2 × 25.2 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-204)

Harry Callahan (1912–1999; born Detroit, MI; died Atlanta, GA), **Untitled (reclining nude)**, ca. 1950–55. Gelatin silver print, 15.7 × 23.8 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-203)

Robert Capa (1913–1954; born Budapest, Hungary; died Thai Binh, Vietnam), **Loyalist Offensive Along the Rio Segre, Near Fraga, Aragon Front, Spain**, 1938. Gelatin silver print; 26.9 × 34.2 cm (image), 28 × 35.4 cm (sheet). Gift of Douglas C. James, Class of 1962 (2024-56) John F. Collins (1888–1990; born Marietta, OH; died Rochester, NY; active Rochester), **Comb** (recto), **Shoes** (verso), ca. 1934. Two gelatin silver prints; 23.8 × 18.7 cm (image, each), 28 × 22.9 cm (sheet, each). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-205 a–b)

Adger Cowans (born 1936, Columbus, OH; active New York, NY), **NYC**, 1960. Gelatin silver print, 31.7 × 21.6 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2024-51)

Adger Cowans (born 1936, Columbus, OH; active New York, NY), **Self-Portrait** (Shrouded, Masked, Free), 1973. Three gelatin silver prints, 25.4 × 20.3 cm (each). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2024-52 a-c)

Edward Sheriff Curtis (1868–1952; born Whitewater, WI; died Los Angeles, CA), **At the Old Well of Acoma**, ca. 1904. Orotone, 22.9 × 18.4 cm (frame). Gift of Douglas C. James, Class of 1962 (2024-57)

Alfred Eisenstaedt (1898–1995; born Dirschau, West Prussia [Tczew, Poland]; died Oak Bluffs, MA; active New York, NY), **Balanchine's American Ballet, NYC (Rest period for dancers)**, 1936, printed ca. 1950. Gelatin silver print; 16 × 24 cm (image), 18.2 × 25.2 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-207)

Frederick H. Evans (1853–1943; born and died London, United Kingdom), **Ely Cathedral: South Aisle to East**, 1891. Platinum print, 15.2 × 11.6 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-208)

Walker Evans (1903–1975; born St. Louis, MO; died New Haven, CT), **Flowers and Poster of Herbert Hoover in House Window, Wellfleet, Massachusetts**, ca. 1930, printed 1971. Gelatin silver print, 16.3 × 11.6 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-209) Walker Evans (1903–1975; born St. Louis, MO; died New Haven, CT), **Penny Picture Display, Savannah**, 1936. Gelatin silver print, 22.9 × 17.8 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-210)

Varin Frères (active 1853–1897, Paris, France), **La Rochelle**, ca. 1855. Paper negative, 13 × 17 cm. Gift of Robert Yoskowitz in honor of Elissa Young (2023-314)

Lee Friedlander (born 1934, Aderdeen, WA; active New York, NY), **Madison, Wisconsin**, 1966. Gelatin silver print; 20.8 × 31.5 cm (image), 27.9 × 35.4 cm (sheet). Gift of Douglas C. James, Class of 1962 (2024-59)

Emmet Gowin (born 1941, Danville, VA), Emmet Gowin Archive. Initial group of 659 prints, mostly gelatin silver prints. The Emmet Gowin Archive, gift of Emmet and Edith Gowin, and Museum purchase, Fowler McCormick, Class of 1921, Fund

Emmet Gowin (born 1941, Danville, VA), **Edith, Chincoteague, Virginia**, 1967. Gelatin silver print; 16.2 × 16.2 cm (image), 25.3 × 20.2 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart in memory of Peter C. Bunnell (2023-211)

John Gutmann (1905–1998; born Wrocław, Poland; died San Francisco, CA; active San Francisco), **Portrait of Count Basie**, 1939. Gelatin silver print, 23.7 × 18.6 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-212)

Vernon Heath (1819–1895, active London, United Kingdom), **The Prince and Princess of Wales with Prince Albert Victor of Wales**, 1864. Albumen print, 9.2 × 5.8 cm. Gift of Rosemarie Haag Bletter and Martin Filler (2023-311)

James Russell & Sons (active 18505–1940s, London, United Kingdom), **Mealtime at Windsor in 1895**, 1895. Albumen print, 14.2 × 10.4 cm. Gift of Rosemarie Haag Bletter and Martin Filler (2023-310)

Consuelo Kanaga (1894–1978; born Astoria, OR; died Yorktown Heights, NY; active San Francisco, CA, and New York, NY), **Camelia in Water**, 1927. Gelatin silver print, 11.4 × 8.5 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-213) Titus Kaphar (born 1976, Kalamazoo, MI; active New Haven, CT), **Glass Blackened, Green Molding Mold**, 2016. Chromogenic print, 85.1 × 59.4 cm. Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2023-232)

Mary Reid Kelley (born 1979, Greenville, SC; active Saratoga Springs, NY), **Gaudy Night**, 2017. Transparency on lightbox, 97.5 × 203.5 × 4.4 cm. Gift of Sarah Lee Elson, Class of 1984 (2023-108)

György Kepes (1906–2001; born Selyp, Hungary; died Cambridge, MA), **Untitled** (Mirror Study), 1939. Gelatin silver print, 13.1 × 10.8 cm. Gift of Douglas C. James, Class of 1962 (2024-69)

André Kertész (1894–1985; born Budapest, Hungary; died New York, NY; active Paris, France, and New York), **Nature Morte (II)**, 1927. Gelatin silver print, 12.8 × 19.1 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-214)

Koichiro Kurita (born 1943, northeast China; active Kobe, Japan, and New York, NY), **The Sky Under Grass**, 2000, printed 2001. Palladium print; 24.6 × 19.5 cm (image), 34.1 × 24.5 cm (sheet). Gift of Douglas C. James, Class of 1962 (2024-61)

Dorothea Lange (1895–1965; born Hoboken, NJ; died San Francisco, CA), Young migratory mother, originally from Texas. On the day before the photograph was made, she and her husband traveled 35 miles each way to pick peas. They worked 5 hours each and together earned \$2.25. They have two young children... Live in auto camp, Edison, Kern County, California, April 11, 1940. Gelatin silver print, 23.8 × 18.2 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-215)

Klára Langer (1921–1976; born and died Budapest, Hungary), **Still Life (Makeup)**, 1935–40. Gelatin silver print, 18.4 × 17 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-216)

Rebecca Lepkoff (1916–2014; born New York, NY; died Townshend, VT), **Urban Rhythm**, 1947. Gelatin silver print, 16.2 × 24 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-217) Helen Levitt (1913–2009; born New York, NY; died Townsend, VT; active New York), **New York**, ca. 1938. Gelatin silver print; 24.6 × 16.9 cm (image), 26.2 × 17.4 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-218)

Helen Levitt (1913–2009; born New York, NY; died Townsend, VT; active New York), **New York**, 1945. Gelatin silver print; 17.3 × 26.2 cm (image), 27.5 × 35.5 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-219)

David Maisel (born 1961, New York, NY; active Princeton, NJ), **History's Shadow GM12**, 2010. Inkjet print, 101.6 × 76.2 cm. Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2023-233)

Sally Mann (born 1951, Lexington, VA; active Lexington), **Drying Morels**, 1988. Gelatin silver print, 19.1 × 24.4 cm. Anonymous gift (2023-241)

Herbert Matter (1907–1984; born Engelberg, Switzerland; died Southampton, NY), **Hotel Bellevue**, 1935. Collage photograph, 21.5 × 23.6 cm. Gift of Robert Yoskowitz (2023-313)

Laura McPhee (born 1958, New York, NY; active Brookline, MA), **Chinook Salmon Spawning Ground Survey**, 2003. Chromogenic print, 182.9 × 236.2 cm. From the collection of Doris and Don Fisher, gift of Robert J. Fisher, Class of 1976, William S. Fisher, Class of 1979, and John J. Fisher, Class of 1983, in memory of their parents Doris and Don Fisher (2024-161)

Laura McPhee (born 1958, New York, NY; active Brookline, MA), **Isaac Babcock, Biologist for the Nez Perce Tribe, Tranquilizing and Radio-Collaring Wolves, Fourth of July Creek, Custer County, Idaho**, 2003. Chromogenic print, 182.9 × 236.2 cm. From the collection of Doris and Don Fisher, gift of Robert J. Fisher, Class of 1976, William S. Fisher, Class of 1979, and John J. Fisher, Class of 1983, in memory of their parents Doris and Don Fisher (2024-164) Laura McPhee (born 1958, New York, NY; active Brookline, MA), **Cascade, Redfish Lake, Sawtooth Wilderness, Idaho**, 2004. Chromogenic print, 182.9 × 236.2 cm. From the collection of Doris and Don Fisher, gift of Robert J. Fisher, Class of 1976, William S. Fisher, Class of 1979, and John J. Fisher, Class of 1983, in memory of their parents Doris and Don Fisher (2024-163)

Laura McPhee (born 1958; born New York, NY; active Brookline, MA), **Quartered Rocky Mountain Elk, Milky Creek, White Cloud Mountains, Idaho**, 2004. Chromogenic print, 182.9 × 236.2 cm. From the collection of Doris and Don Fisher, gift of Robert J. Fisher, Class of 1976, William S. Fisher, Class of 1979, and John J. Fisher, Class of 1983, in memory of their parents Doris and Don Fisher (2024-165)

Laura McPhee (born 1958, New York, NY; active Brookline, MA), **Smoke Above Fisher Creek, Calley Road Wildfire, 40,838 Acres Burned, Custer County, Idaho**, 2005. Chromogenic print, 182.9 × 236.2 cm. From the collection of Doris and Don Fisher, gift of Robert J. Fisher, Class of 1976, William S. Fisher, Class of 1979, and John J. Fisher, Class of 1983, in memory of their parents Doris and Don Fisher (2024-162)

Adolf de Meyer (1868–1946; born Paris, France; died Los Angeles, CA; active London, United Kingdom, Paris, and Hollywood, CA), **Olga de Meyer**, ca. 1910. Platinum print, 23 × 14.4 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-206)

Joel Meyerowitz (born 1938, New York, NY; active New York), **The Clothesline**, **Provincetown, Massachusetts**, 1976. Chromogenic print; 19.4 × 24.4 cm (image), 27.8 × 35.5 cm (sheet). Gift of Jeffrey Hugh Newman (2023-349)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Longnook Beach, Truro, Massachusetts**, 1976. Chromogenic print; 19.4 × 24.4 cm (image), 27.8 × 35.5 cm (sheet). Gift of Jeffrey Hugh Newman (2023-357) Joel Meyerowitz (born 1938, New York, NY; active New York), **New York City**, 1976. Chromogenic print; 24.4 × 19.4 cm (image), 35.4 × 27.8 cm (sheet). Gift of Jeffrey Hugh Newman (2023-347)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Provincetown, Massachusetts**, 1976. Chromogenic print; 24.4 × 19.4 cm (image), 35.4 × 27.8 cm (sheet). Gift of Jeffrey Hugh Newman (2023-346)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Provincetown, Massachusetts**, 1976. Chromogenic print; 19.5 × 24.6 cm (image), 27.8 × 35.5 cm (sheet). Gift of Jeffrey Hugh Newman (2023-355)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Provincetown, Massachusetts**, 1976. Chromogenic print; 24.1 × 19.5 cm (image), 35.5 × 27.8 cm (sheet). Gift of Jeffrey Hugh Newman (2023-356)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Provincetown, Massachusetts**, 1976, printed 1980. Chromogenic print; 19.4 × 24.4 cm (image), 27.8 × 35.5 cm (sheet). Gift of Jeffrey Hugh Newman (2023-359)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Truro, Massachusetts**, 1976. Chromogenic print; 19.4 × 24.4 cm (image), 27.8 × 35.5 cm (sheet). Gift of Jeffrey Hugh Newman (2023-353)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Truro, Massachusetts**, 1976. Chromogenic print; 24.4 × 19.4 cm (image), 35.5 × 27.8 cm (sheet). Gift of Jeffrey Hugh Newman (2023-354)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Bay/Sky, Provincetown, Massachusetts**, 1977, printed 1978. Chromogenic print; 19.4 × 24.4 cm (image), 27.8 × 35.5 cm (sheet). Gift of Jeffrey Hugh Newman (2023-350)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Provincetown**, **Massachusetts**, 1977. Chromogenic print; 24.4 × 19.4 cm (image), 25.5 × 27.8 cm (sheet). Gift of Jeffrey Hugh Newman (2023-345) Joel Meyerowitz (born 1938, New York, NY; active New York), **Provincetown, Massachusetts**, 1977. Chromogenic print; 24.4 × 19.3 cm (image), 35.5 × 28 cm (sheet). Gift of Jeffrey Hugh Newman (2023-358)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Red Interior, Provincetown, Massachusetts**, 1977. Chromogenic print; 19.4 × 24.4 cm (image), 27.8 × 35.5 cm (sheet). Gift of Jeffrey Hugh Newman (2023-352)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Truro, Massachusetts**, 1977, printed 1978. Chromogenic print; 19.3 × 24.4 cm (image), 28 × 35.5 cm (sheet). Gift of Jeffrey Hugh Newman (2023-348)

Joel Meyerowitz (born 1938, New York, NY; active New York), **Vivian, Provincetown, Massachusetts**, 1977. Chromogenic print; 24.4 × 19.4 cm (image), 35.5 × 27.8 cm (sheet). Gift of Jeffrey Hugh Newman (2023-351)

Wayne Miller (1918–2013; born Chicago, IL; died Orinda, CA), **Admiral Lord Louis Mountbatten, RN, addresses personnel aboard the USS Saratoga (CV-3) at Trincomalee, Ceylon**, April 1944, printed ca. 1945. Gelatin silver print; 26.7 × 26.7 cm (image), 35.6 × 27.8 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-220)

Andrew Moore (born 1957, Old Greenwich, CT; active Detroit, MI, and Kingston, NY), **Peacock Alley, Lee Plaza Hotel, Detroit**, 2010. Chromogenic print; 68.5 × 86.5 cm (image), 76.2 × 101.6 cm (sheet). Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2023-234)

Wright Morris (1910–1998; born Central City, NE; died Mill Valley, CA; active Chicago, IL, and Philadelphia, PA), **Gano Grain Elevator**, 1940. Gelatin silver print; 19.6 × 24.3 cm (image), 20.5 × 25.3 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-221)

Nicholas & Co. (active 1857–1905, Madras, India), **Kanchipuram, View of the Gateway**, 18605–705. Albumen print, 23.3 × 29 cm. Museum purchase, Surdna Fund (2023-122) Nicholas & Co. (active 1857–1905, Madras, India), **Tank of the Golden Lilies, Madura**, 1860s–70s. Albumen print, 22.5 × 27.6 cm. Museum purchase, Surdna Fund (2023-123)

George Osodi (born 1974, Lagos, Nigeria; active London, United Kingdom, and Lagos), **Gas Flare 1**, from the series **Oil Rich Niger Delta**, 2006. Chromogenic print, 80 × 120 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-126)

George Osodi (born 1974, Lagos, Nigeria; active London, United Kingdom, and Lagos), **De money (Obuasi Chief)**, 2009. Chromogenic print, 80 × 120 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-125)

George Osodi (born 1974, Lagos, Nigeria; active London, United Kingdom, and Lagos), **De money (Obuasi Pit)**, 2009. Chromogenic print, 80 × 120 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-124)

Paul Outerbridge (1896–1958; born New York, NY; died Laguna Beach, CA), **Collar, Tie, Pin**, 1922. Platinum print, 11.6 × 9 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-222)

Robert Polidori (born 1951, Montreal, Canada; active Santa Monica, CA), **Crucifixion with the Virgin and Saints by Fra Angelico #2, San Marco Convent, Florence, Italy**, 2010. Inkjet print; 127 × 100.3 cm (image), 141 × 115.6 cm (sheet). Anonymous gift (2023-242)

Wendy Red Star (Apsáalooke, born 1981, Billings, MT; active Portland, OR), **Let Them Have Their Voice**, 2016. Fifteen hand-cut digital prints on archival photo paper with digitized wax cylinder recording, 48.2 × 33 cm (each). Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2024-2.1–.15)

Albert Renger-Patzsch (1897–1966; born Würzburg, Germany; died Wamel, Netherlands; active Bad-Harzburg, Germany), **Hosenknöpfe II**, 1930s. Gelatin silver print, 23.2 × 17.3 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-223) Henry Peach Robinson (1830–1901; born Ludlow, England; died Tunbridge Wells, England), **Dawn & Sunset**, 1880. Albumen print; 13.1 × 18.2 cm (image), 28.2 × 37.7 cm (sheet). Gift of Douglas C. James, Class of 1962 (2024-67)

Berni Searle (born 1964, Cape Town, South Africa), **Untitled (brown)**, from the series **Colour Me (1998–2003)**, 1998. Electrophotographic print; 42 × 50.1 cm (image), 45.9 × 54 cm (sheet). Museum purchase, Virginia and Bagley Wright, Class of 1946, Program Fund for Modern and Contemporary Art (2023-133)

Berni Searle (born 1964, Cape Town, South Africa), **Untitled (yellow)**, from the series **Colour Me (1998–2003)**, 1998. Electrophotographic print; 42 × 50.1 cm (image), 46 × 54 cm (sheet). Museum purchase, Virginia and Bagley Wright, Class of 1946, Program Fund for Modern and Contemporary Art (2023-132)

Fazal Sheikh (born 1965, New York, NY; active New York and Zurich, Switzerland), **Phulmala Rai**, 2005. Inkjet print, 65 × 54 × 3.5 cm. Gift of Emmet and Edith Gowin (2024-34)

Fazal Sheikh (born 1965, New York, NY; active New York and Zurich, Switzerland), **Sarla Goraye**, 2005. Inkjet print, 65 × 54 × 3.5 cm. Gift of Emmet and Edith Gowin (2024-35)

Fazal Sheikh (born 1965, New York, NY; active New York and Zurich, Switzerland), **Vrindavan**, 2005. Inkjet print, 54 × 65 × 3.5 cm. Gift of Emmet and Edith Gowin (2024-31)

Fazal Sheikh (born 1965, New York, NY; active New York and Zurich, Switzerland), **Vrindavan**, 2005. Inkjet print, 54 × 65 × 3.5 cm. Gift of Emmet and Edith Gowin (2024-32)

Fazal Sheikh (born 1965, New York, NY; active New York and Zurich, Switzerland), **Vrindavan**, 2005. Inkjet print, 54 × 65 × 3.5 cm. Gift of Emmet and Edith Gowin (2024-33) Fazal Sheikh (born 1965, New York, NY; active New York and Zurich, Switzerland), **Vrindavan**, 2005. Inkjet print, 54 × 65 × 3.5 cm. Gift of Emmet and Edith Gowin (2024-36)

Fazal Sheikh (born 1965, New York, NY; active New York and Zurich, Switzerland), **Vrindavan**, 2005. Inkjet print, 54 × 65 × 3.5 cm. Gift of Emmet and Edith Gowin (2024-37)

Fazal Sheikh (born 1965, New York, NY; active New York and Zurich, Switzerland), **Vrindavan**, 2005. Inkjet print; 45.7 × 56.5 cm (image), 54 × 65 cm (sheet). Gift of Emmet and Edith Gowin (2024-38)

Charles Shepherd (born United Kingdom; active 1858–1878, India), **Nautch Dancer and two Musicians**, ca. 1862. Albumen print, 23.8 × 29 cm. Museum purchase, Surdna Fund (2023-119)

Roger Shimomura (born 1939, Seattle WA; active Kansas City, MO), **24 People for Whom I have been Mistaken**, 1999. Twenty-four chromogenic prints and one wall text, 15.5 × 20.6 × 2 cm (frame, each). Gift of Judith Kutin and David Schwartz (2023-239.1–.25)

Arthur Siegel (1913–1978; born Detroit, MI; died Chicago, IL), **Photogram**, 1947. Gelatin silver print, 35.4 × 27.9 cm. Gift of Douglas C. James, Class of 1962 (2024-71)

W. Eugene Smith (1918–1978; born Wichita, KS; died Tucson, AZ), **Baby in a Basket, Albert Schweitzer Series**, 1954. Gelatin silver print, 34.1 × 23.4 cm. Gift of Douglas C. James, Class of 1962 (2024-58)

Edward Steichen (1879–1973; born Bivange, Luxembourg; died Redding, CT; active New York, NY), **The Blue Sky-Dana Steichen, Long Island New York**, 1923. Gelatin silver print, 18.5 × 23.8 cm. Gift of Douglas C. James, Class of 1962 (2024-60)

Ralph Steiner (1899–1986; born Cleveland, OH; died Hanover, NH; active New York, NY, and Los Angeles, CA), **The Bridge**, 1929–31. Gelatin silver print; 24.4 × 19.4 cm (image), 25.3 × 20.2 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-224) Karl F. Struss (1886–1981; active United States), **Sails En Route to Catalina**, 1929. Platinum print, 11.8 × 9.2 cm. Gift of Douglas C. James, Class of 1962 (2024-70)

Josef Sudek (1896–1976; born Kolín, Czech Republic; died Prague, Czech Republic; active Kolín and Prague), **Egg and Vase**, 1953. Pigment print; 7.6 × 7.6 cm (image), 13.8 × 12.8 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-225)

Edward Taurines (born United Kingdom; active 1885–1902, Bombay, India), **Bhil Women Enjoying Ride in a Horse-Drawn Carriage**, ca. 1890. Albumen print, 18.2 × 23.6 cm. Museum purchase, Surdna Fund (2023-120)

John Vachon (1914–1975; born Saint Paul, MN; died New York, NY; active Washington, DC), **Fredericksburg, Virginia**, 1936. Gelatin silver print, 12.9 × 20.1 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-226)

James Van Der Zee (1886–1983; born Lenox, MA; died Washington, DC; active New York, NY), **Tap Dance Dress Rehearsal**, 1928. Gelatin silver print; 11.4 × 16.5 cm (image), 13 × 17.7 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-227)

Weegee (American, 1899–1968), **Fire in New York City**, 1947. Gelatin silver print, 33.5 × 27.1 cm. Gift of Douglas C. James, Class of 1962 (2024-62)

Steef Zoetmulder (1911–2004; born Schiedam, Netherlands; died Rotterdam, Netherlands), **Self-portrait**, 1931. Gelatin silver print; 5.4 × 3.8 cm (image), 6 × 4.5 cm (sheet). Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-229)

Steef Zoetmulder (1911–2004; born Schiedam, Netherlands; died Rotterdam, Netherlands), **Cup and Saucer**, 1933. Gelatin silver print, 28.1 × 22.2 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-228)

PRINTS AND DRAWINGS

Drawings

Artist unidentified, after Asher B. Durand (1796–1886; born Jefferson, NJ; died Maplewood, NJ), **Portrait of George Washington**, after 1834. Graphite, 12.8 × 11.2 cm. Gift of Ronald Brown, Class of 1972 (2024-54)

Tarsila do Amaral (1886–1973; born Capivari, Brazil; died São Paulo, Brazil; active São Paulo and Paris, France), **Paisagem com bicho antropofágico I** (Landscape with Anthropophagic Animal I), 1928. Ink, 14.9 × 20 cm. Museum purchase, Laura P. Hall Memorial Fund (2024-49)

Eve Aschheim (born 1958, New York, NY; active New York), **Arc/h**, 2019. Graphite, black gesso, gesso, ink, and acrylic on mylar, 43.2 × 27.9 cm. Museum purchase, Felton Gibbons Fund (2023-71)

Huma Bhabha (born 1962, Karachi, Pakistan; active Poughkeepsie, NY), **Untitled**, 2008. Ink and pastel, 41 × 31 cm. Gift of the Nancy Portnoy Trust (2023-316)

Huma Bhabha (born 1962, Karachi, Pakistan; active Poughkeepsie, NY), **Untitled**, 2008. Ink on chromogenic print, 50.8 × 34 cm. Gift of the Nancy Portnoy Trust (2023-317)

Benedict Chukwukadibia Enwonwu MBE (1917–1994; born Onitsha, Nigeria; died Lagos, Nigeria), **Moonlight Masquerade**, 1943. Watercolor, 36.7 × 53.6 cm. Museum purchase, Laura P. Hall Memorial Fund (2023-116)

Daniel Guzmán (born 1964, Mexico City, Mexico; active Mexico City), **Classic**, from the series **Thieves Like Us**, 2004. Ink, 105.4 × 137.2 cm. Gift of the Nancy Portnoy Trust (2023-318)

William Holman Hunt (1827–1910; born and died London, United Kingdom), **Annie Miller**, 1853. Black chalk heightened with white chalk, 37 × 26.5 cm. Museum purchase, Felton Gibbons Fund and Surdna Fund (2024-1) Marcia Kure (born 1970, Kano, Nigeria; active Abuja and Kaduna, Nigeria, and Princeton, NJ), **Dress I wish I could wear— Baby Cells**, 2006. Kolanut pigment, watercolor, and glass beads, 27.9 × 19 cm. Gift of the Nancy Portnoy Trust (2023-319)

Marcia Kure (born 1970, Kano, Nigeria; active Abuja and Kaduna, Nigeria, and Princeton, NJ), **Dress I wish I could wear— Feathered Hat**, 2006. Kolanut pigment and watercolor, 27.9 × 19 cm. Gift of the Nancy Portnoy Trust (2023-320)

Marcia Kure (born 1970, Kano, Nigeria; active Abuja and Kaduna, Nigeria, and Princeton, NJ), **Hormones—0.5 Tons**, 2006. Kolanut pigment and watercolor, 27.9 × 19 cm. Gift of the Nancy Portnoy Trust (2023-321)

Marcia Kure (born 1970, Kano, Nigeria; active Abuja and Kaduna, Nigeria, and Princeton, NJ), **Hormones—Is a Tree Growing in my Head**, 2006. Kolanut pigment and watercolor, 27.9 × 19 cm. Gift of the Nancy Portnoy Trust (2023-322)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Study of a woman in a red hat**, ca. 1930. Graphite with crayon, 30.5 × 18.7 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-369)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Study of a man (a dockhand?), standing and seen from behind**, ca. 1930– 50. Graphite, 34.8 × 16.4 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-366)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Study of a man in a suit, standing and seen from behind**, ca. 1930–50. Graphite, 25.3 × 18.8 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-367)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Study of a man, standing and holding a cigar**, ca. 1930–50. Graphite, 26.7 × 19 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-365) Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Study of a woman in a coat**, ca. 1930–50. Graphite, 26.7 × 20.3 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-368)

Norman Wilfred Lewis (1909–1979; born and died New York, NY), **Carved Bobbin (Guru)**, 1935. Pastel on fine sandpaper, 35.6 × 22.2 cm. Museum purchase, Laura P. Hall Memorial Fund (2024-25)

George Sand (1804–1876; born Paris, France; died Nohant, France), **Mountainous Landscape with Lake and Wading Bird**, ca. 1872. Watercolor with gouache, 16.4 × 23.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-24)

John Trumbull (1756–1843; born Lebanon, CT; died New York, NY), **Sketch of a Continental Officer** (possibly John Tayloe V), ca. 1838. Red crayon, 23.5 × 13.3 cm. Gift of Ronald Brown, Class of 1972 (2023-240)

Hermann Weyer (1596–after 1621), **The healing of the blind man of Bethsaida** (recto), **Landscape with a huntsman and a dog** (verso), early 17th century. Pen, black ink, and gray wash, heightened with white on paper prepared with yellow wash (recto), pen and black ink (verso), 16.5 × 28.5 cm. Museum purchase, Laura P. Hall Memorial Fund (2023-261)

Prints

Emma Amos (1938–2020; born Atlanta, GA; died Bedford, NH; active New York, NY, and New Brunswick, NJ), **A Race—Castor and Pollux**, 1984. Monoprint with photo transfer, collagraph, and hand coloring; 106 × 75.6 cm (image), 131 × 99.5 cm (sheet). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2023-264)

George Wesley Bellows (1882–1925; born Columbus, OH; died New York, NY; active New York), **Introducing John L. Sullivan**, 1916. Lithograph; 52.5 × 52.5 cm (image), 73 × 61 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-360) Njideka Akunyili Crosby (born 1983, Enugu, Nigeria; active Los Angeles, CA), **"The Beautyful Ones" May Have Arrived**, 2023. Screenprint; 75.9 × 101.3 cm (image), 92.7 × 116.8 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund (2024-50)

Victor Ekpuk (born 1964, Uyo, Nigeria; active Washington, DC), **Prisoner of Conscience**, 2006, printed 2021. Injket print with acrylic paint, 127 × 109.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-72)

Adolph Gottlieb (1903–1974; born and died New York, NY), **Black Ground-Red Disc**, 1966. Screenprint; 71.7 × 50.7 cm (image), 72.6 × 51.5 cm (sheet). Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2023-302)

Ellison Hoover (1888–1955; born Cleveland, OH; died New York, NY), **McSorley's**, ca. 1935. Etching; 22.5 × 35.3 cm (image), 33.2 × 43.2 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-361)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Wet Saturday**, 1925. Drypoint etching; 25 × 26.4 cm (plate), 33.2 × 35.4 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-364)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Tree Manhattan**, 1930. Drypoint etching; 32.5 × 25 cm (plate), 42 × 32.5 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-362)

Martin Lewis (1881–1962; born Castlemaine, Australia; died New York, NY; active New York), **Down to the Sea at Night**, 1936. Drypoint etching; 20 × 32.6 cm (plate). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-363)

Louis Lozowick (1892–1973; born Ludvinovka, Ukraine; died South Orange, NJ; active New York, NY), **Through the Brooklyn Bridge Cables**, 1938. Lithograph; 24.3 × 32.5 cm (image), 31.8 × 48.4 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-370) Louis Lozowick (1892–1973; born Ludvinovka, Ukraine; died South Orange, NJ; active New York, NY), **Spring on the Avenue**, 1940. Lithograph; 30.3 × 19.4 cm (image), 40.4 × 30.4 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-371)

Samuel L. Margolies (1897–1974; born Brooklyn, NY; died Fort Pierce, FL; active New York, NY), **Builders of Babylon**, 1950. Drypoint etching and aquatint; 36 × 27.7 cm (plate), 44.6 × 34.2 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-372)

John McCrady (1911–1968; born Canton, MS; died New Orleans, LA; active New Orleans), **Wreck of the Old 97**, 1942. Lithograph, 26.7 × 37.5 cm. Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-373)

Carlos Mérida (1891–1984; born Guatemala City, Guatemala; died Mexico City, Mexico; active Guatemala, Mexico, and France), **Carnival in Mexico**, 1940. Ten lithographs, 44.4 × 35.6 cm (each). Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2023-304.1–.10)

Carlos Mérida (1891–1984; born Guatemala City, Guatemala; died Mexico City, Mexico; active Guatemala, Mexico, and France), **Aprendiz de Agorero**, 1969. Serigraph, 65.2 × 49.5 cm. Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2023-303)

Joan Miró (1893–1983; born Barcelona, Spain; died Majorca, Spain), **Les Forestiers (beige)**, 1958. Color aquatint, 49.5 × 31.7 cm. Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2023-301) Lygia Pape (1927–2004; born Nova Friburgo, Brazil; died Rio de Janeiro, Brazil; active Rio de Janeiro), **Untitled**, from the series **Tecelares**, 1957. Woodcut, 48 × 30 cm. Museum purchase, Laura P. Hall Memorial Fund (2023-130)

Lygia Pape (1927–2004; born Nova Friburgo, Brazil; died Rio de Janeiro, Brazil; active Rio de Janeiro), **Untitled**, from the series **Tecelares**, 1957. Woodcut, 30 × 44 cm. Museum purchase, Laura P. Hall Memorial Fund (2023-131)

Rembrandt van Rijn (1606–1669; born Leiden, Netherlands; died Amsterdam, Netherlands), **The Windmill**, 1641. Etching with touches of drypoint, 14.5 × 20.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-47)

Rembrandt van Rijn (1606–1669; born Leiden, Netherlands; died Amsterdam, Netherlands), Hercules Segers (1589–1638; born Haarlem, Netherlands; died The Hague, Netherlands), **The Flight into Egypt: Altered from Segers**, ca. 1652. Etching, engraving, and drypoint, 20.6 × 28.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-48)

Alison Saar (born 1956, Los Angeles, CA; active New York, NY, and Los Angeles), **White Guise**, 2019. Color woodcut, relief printing, and shellac-stained paper, handtinted iron on mulberry (kozo) paper nonbleached with natural deckled edge, 141 × 69.8 cm. Printed by Lari Gibbons, published by P.R.I.N.T. Press, University of North Texas. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2023-262) Aegidius Sadeler II (1570–1629; born Antwerp, Belgium; died Prague, Czech Republic), after Titian (1480/90–1576; born Pieve di Cadore, Italy; died Venice, Italy), **Portrait of Laura Dianti with an Enslaved African Page**, ca. 1600–29. Engraving, printed on silk; 29.5 × 24.2 cm (image), 35.6 × 27.4 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-99)

Diego de Valadés (Didacus Valades) (1533– 1582; born Mexico), **Rhetorica Christiana**, 1579. Book of engravings, 25 × 18.5 × 3.5 cm (closed). Museum purchase, Mary Trumbull Adams Art Fund (2024-46)

Paula Wilson (born 1975, Chicago, IL; active Carrizozo, NM), **Remodeled**, 2007. Relief woodcut, offset lithography, and silkscreen with collaged elements and hand-coloring, 50 × 65 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2024-26)

Grant Wood (1892–1942; born Anamosa, IA; died Iowa City, IA), **In the Spring**, 1930. Lithograph; 22.7 × 30.3 cm (image), 30 × 41 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-375)

Grant Wood (1892–1942; born Anamosa, IA; died Iowa City, IA), **March**, 1939. Lithograph; 22.6 × 30 cm (image), 27.6 × 35 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-374)

Grant Wood (1892–1942; born Anamosa, IA; died Iowa City, IA), **Shrine Quartet**, 1939. Lithograph; 20.2 × 30 cm (image), 25.6 × 35.2 cm (sheet). Gift of Richard Reinis, Class of 1966, and Lois Reinis (2023-376)

Loans

LOANS FROM THE COLLECTIONS

Antioch Reclaimed: Ancient Mosaics at the MFA St. Petersburg Museum of Fine Arts, St. Petersburg, FL April 3, 2021–June 1, 2024

Hellenistic Period (ca. 323–30 BCE), Seleuceia Pieria, Asia Minor (Turkey), **Gravestone of Tryphe**, ca. 150–100 BCE. White marble, 60.5 × 29.3 × 17.6 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (y1992-48)

Roman Imperial Period (ca. 30 BCE-476 CE), Antonine Period (ca. 138-193 CE), Asia Minor (Turkey), **Torso of a youth**, 2nd century CE. Medium-grained white marble, 60.1 × 36.8 × 19.7 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (2000-36)

Roman Imperial Period (ca. 30 BCE-476 CE), Tetrarchic, Italy, **Relief from a Christian sarcophagus: "The Good Shepherd,"** ca. 300 CE. Marble, 36.3 × 30.5 × 6.4 cm. Museum purchase, gift of the Friends of the Princeton University Art Museum (y1952-169)

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

Guadalupe Maravilla (born 1976, San Salvador, El Salvador; active Brooklyn, NY), I crossed the border, 2021. Oil on tin, cotton, glue mixture, and wood, 172.7 × 53.3 × 15.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-24) Dinosaur Dreams: Imagination and Creation of the Lost World Hyogo Prefectural Museum of Art, Japan March 4-May 14, 2023 The Ueno Royal Museum, Tokyo, Japan May 30-July 23, 2023

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

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

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

Charles R. Knight (1874–1953; born Brooklyn, NY; died New York, NY), **Cretaceous Period, Mongolia**. Oil on canvas, 38.1 × 45.7 cm. Princeton University (PP374-9)

Charles R. Knight (1874–1953; born Brooklyn, NY; died New York, NY), Jurassic Period, Germany. Oil on canvas, 38.7 × 46 cm. Princeton University (PP375.10)

Charles R. Knight (1874–1953; born Brooklyn, NY; died New York, NY), Jurassic Period, Utah. Oil on canvas, 38.1 × 45.7 cm. Princeton University (PP375.11)

Charles R. Knight (1874–1953; born Brooklyn, NY; died New York, NY), **Triassic Period, South Africa**. Oil on canvas, 38.1 × 45.7 cm. Princeton University (PP374.2) Charles R. Knight (1874–1953; born Brooklyn, NY; died New York, NY), **Cretaceous Period, Montana**, 1928. Oil on canvas, 38.1 × 96.5 cm. Princeton University (PP374.8)

Charles R. Knight (1874–1953; born Brooklyn, NY; died New York, NY), **Jurassic Period, England**, 1930. Oil on canvas, 38.1 × 96.5 cm. Princeton University (PP374.4)

Charles R. Knight (1874–1953; born Brooklyn, NY; died New York, NY), **Cretaceous Period, Alberta**, 1931. Oil on canvas, 38.1 × 96.5 cm. Princeton University (PP374.7)

Charles R. Knight (1874–1953; born Brooklyn, NY; died New York, NY), **Cretaceous Period, Kansas**, 1931. Oil on canvas, 38.1 × 96.5 cm. Princeton University (PP374.6)

Charles R. Knight (1874–1953; born Brooklyn, NY; died New York, NY), Jurassic Period, Colorado, 1931. Oil on canvas, 38.1 × 96.5 cm. Princeton University (PP374.5)

Charles R. Knight (1874–1953; born Brooklyn, NY; died New York, NY), **Permian Period, Texas**, 1931. Oil on canvas, 38.1 × 96.5 cm. Princeton University (PP374.3)

Manet / Degas Musée d'Orsay, Paris, France March 27–July 23, 2023 The Metropolitan Museum of Art, New York, NY September 18, 2023–January 7, 2024

Édouard Manet (1832–1883; born and died Paris, France), **Woman with a Cigarette**, ca. 1878–80. Oil on canvas, 92 × 73.5 cm. Bequest of Archibald S. Alexander, Class of 1928 (y1979-55)

China's Southern Paradise: Treasures from the Lower Yangzi Delta The Cleveland Museum of Art, OH September 10, 2023-January 7, 2024

Wang Xizhi 王羲之 (303-361 CE), Chinese, Eastern Jin dynasty (317-420 CE), **Ritual to Pray for Good Harvest (Xingrang tie** 行穰 帖). Handscroll: ink on ying huang paper, 30 × 372 cm. Bequest of John B. Elliott, Class of 1951 (1998-140)

Wang Hong 王洪 (active ca. 1131-ca. 1161), Chinese, Southern Song dynasty (1127-1279), **Eight Views of the Xiao and Xiang Rivers (Xiao-Xiang ba jing** 瀟湘八景), ca. 1150. Pair of handscrolls: ink and light colors on silk, 23.4 × 90.7 cm (each). Edward L. Elliott Family Collection. Museum purchase, Fowler McCormick, Class of 1921, Fund (y1984-14 a-b)

Guercino's Friar with a Gold Earring: Fra Bonaventura Bisi, Painter and Art Dealer John and Mable Ringling Museum of Art, Sarasota, FL

October 15, 2023–January 21, 2024

Guercino (Giovanni Francesco Barbieri) (1591–1666; born Cento, Italy; died Bologna, Italy), **Unshaven Monk**, 1630s–40s. Pen and brown ink on beige laid paper, 17.7 × 16.5 cm. Bequest of Dan Fellows Platt, Class of 1895 (x1948-1308)

European Paintings Galleries The Metropolitan Museum of Art, New York, NY January 8-July 31, 2024

Édouard Manet (1832–1883; born and died Paris, France), **Woman with a Cigarette**, ca. 1878–80. Oil on canvas, 92.0 × 73.5 cm. Bequest of Archibald S. Alexander, Class of 1928 (y1979-55) Toshiko Takaezu: Garden of Forms The Isamu Noguchi Foundation and Garden Museum, Queens, New York March 20–July 28, 2024

Toshiko Takaezu (1922–2011; born Pepeekeo, HI; died Honolulu, HI; active Japan, Cleveland, OH, and Princeton, NJ), **Untitled**, 1960s. Stoneware; h. 20 cm, diam. 25.3 cm. Gift of the artist (2006-494)

Toshiko Takaezu (1922–2011; born Pepeekeo, HI; died Honolulu, HI; active Japan, Cleveland, OH, and Princeton, NJ), **White Tamarind**, 1963. Stoneware; h. 89 cm, diam. 27.9 cm. Gift of the artist (2008-13)

Toshiko Takaezu (1922–2011; born Pepeekeo, HI; died Honolulu, HI; active Japan, Cleveland, OH, and Princeton, NJ), **Untitled**, 1970s. Salt-fired stoneware; h. 19.4 cm, diam. 24.2 cm. Gift of the artist (2006-493)

Toshiko Takaezu (1922–2011; born Pepeekeo, HI; died Honolulu, HI; active Japan, Cleveland, OH, and Princeton, NJ), **Untitled**, 1970s. Salt-fired stoneware; h. 23.4 cm, diam. 17.6 cm. Gift of the artist (2008-14)

Toshiko Takaezu (1922–2011; born Pepeekeo, HI; died Honolulu, HI; active Japan, Cleveland, OH, and Princeton, NJ), **Sunrise Egg**, ca. 2003–4, refired 2006. Stoneware; h. 84.2 cm, diam. 55.3 cm. Gift of the artist (2008-16)

Picture Worlds: Greek, Maya, and Moche Pottery

Getty Villa, Malibu, CA April 10–July 29, 2024 Michael C. Carlos Museum, Emory University, Atlanta, GA September 14–December 15, 2024

Maya, Late Classic Period, Petén, Guatemala, **Chocolate cup depicting a mythic scene**, 600–700 CE. Ceramic with polychrome slip; h. 21.5 cm, diam. 15 cm. Gift of Stephanie H. Bernheim and Leonard H. Bernheim Jr. in honor of Gillett G. Griffin (2005-127) Maya, Late Classic Period, Petén, Guatemala, Jawante' depicting the rebirth of Jun Ixiim, 600–800 CE. Ceramic with polychrome slip; h. 11.4 cm, diam. 37.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (1997-465)

Mo?-n Buluch Laj (active mid-8th century cɛ, Ik'a [Motul dɛ San José or vicinity, Petén, Guatemala]), patron: Yajawte' K'ihnich, Maya, Late Classic Period, Petén, Guatemala, **Uk'ib with Wahy Figures,** ca. 755 cɛ. Ceramic with polychrome slip; h. 20.4 cm, diam. 16.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (y1993-17)

From Paul Revere to Edward Hopper: Treasures from the Milberg Collection, 1700–1945 New York Historical Society, NY June 28–October 27, 2024

Benjamin West (1738–1820; born Springfield [Swarthmore], PA; died London, United Kingdom), **King David Rising after the Death of His Child**, ca. 1775. Pen and brown ink and brown wash over black chalk, 24.5 × 37.6 cm. Museum purchase, gift of Leonard L. Milberg, Class of 1953 (x1991-1)

LOANS FROM THE HENRY AND ROSE PEARLMAN COLLECTIONS

Chaïm Soutine: Love, Life, and Death Louisiana Museum of Modern Art, Humlebaek, Denmark February 9–July 14, 2024

Chaïm Soutine (1893–1943; born Smilavičy, Russian Empire [Belarus]; died Paris, France), **Self-Portrait**, ca. 1918. Oil on canvas, 54.6 × 45.7 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Chaïm Soutine (1893–1943; born Smilavičy, Russian Empire [Belarus]; died Paris, France), **Choir Boy**, 1925. Oil on canvas, 35.6 × 27.9 cm. The Henry and Rose Pearlman Foundation, on Ioan since 1976 to the Princeton University Art Museum

Exhibitions

ART@BAINBRIDGE

Cycle of Creativity: Alison Saar and the Toni Morrison Papers February 25–July 9, 2023 Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

Victor Ekpuk: Language and Lineage July 22–October 8, 2023 Annabelle Priestley, Curatorial Assistant

Threading Memories / MiKyoung Lee October 21, 2023–January 7, 2024 Zoe Kwok, Nancy and Peter Lee Curator of Asian Art

Reciting Women: Alia Bensliman & Khalilah Sabree January 20-March 31, 2024

Juliana Ochs Dweck, Chief Curator

Denilson Baniwa: Under the Skin of History

April 13–September 1, 2024 Jun Nakamura, Assistant Curator of Prints and Drawings Traces on the Landscape May 20–August 6, 2023 Beth Gollnick, Curatorial Associate, Photography and Modern and Contemporary Art

ART ON HULFISH

Art about Art: Contemporary Photographers Look at Old Master Paintings August 19–November 5, 2023 Ronni Baer, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer

The Ten Commandments of Renée Cox November 18, 2023–January 28, 2024 Perrin Lathrop, Assistant Curator of African Art

Christina Fernandez: Multiple Exposures February 10–April 28, 2024 Katherine A. Bussard, Peter C. Bunnell Curator of Photography

"Don't we touch each other just to prove we are still here?": Photography and Touch May 11–August 4, 2024 Susannah Baker-Smith and Susan Bright, guest curators

CAMPUS EXHIBITIONS

Doug Aitken August 17–December 10, 2023 Karl Kusserow, John Wilmerding Curator of American Art

TRAVELING EXHIBITIONS

Object Lessons in American Art: Selections from the Princeton University Art Museum Georgia Museum of Art, University of Georgia, Athens February 4–May 14, 2023 Florence Griswold Museum, Old Lyme, CT June 3–September 10, 2023 Speed Art Museum, Louisville, KY September 29, 2023–January 7, 2024 Karl Kusserow, John Wilmerding Curator of American Art

Impressionist and Post-Impressionist Masterpieces from the Pearlman Foundation Museum of Fine Arts, Houston, TX May 21–September 17, 2023

Artists in Motion: Impressionist and Modern Masterpieces from the Pearlman Collection Norton Museum of Art, West Palm Beach, FL October 14, 2023–February 18, 2024 Allison Unruh, consulting curator

500 Years of Italian Drawings from the Princeton University Art Museum John and Mable Ringling Museum of Art, Sarasota, FL October 14, 2023–January 21, 2024 Benton Museum of Art, Pomona College, Claremont, CA February 16–June 23, 2024 Laura M. Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings

Museum-Led Courses

Fall 2023 | Behind the Scenes: Inside the Princeton University Art Museum Caroline Harris, Diane W. and James E. Burke Senior Associate Director for Education Veronica White, Curator of Teaching and Learning

This class addressed a wide array of topics, including the history of collecting in Europe and the United States, cultural patrimony and repatriation, and the role of museums in the twenty-first century. Participants in this seminar also went behind the scenes of the Princeton University Art Museum with encyclopedic collections of more than 117,000 objects, with a special focus on close looking. Sessions featured discussions on museum best practices with an emphasis on collecting as well as aspects of exhibition planning, from research and narrative development to loans and installations. Fall 2023 | **Rembrandt** Ronni Baer, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer

Rembrandt van Rijn (1606–1669) is an artist people feel they know, perhaps because he painted, etched, and drew more selfportraits than any earlier artist. In this seminar, students studied all aspects of Rembrandt's art and artistic practice, and they examined firsthand his works held by the Princeton University Art Museum and museums in New York City. Mellon Faculty Fund Fall 2023 **The Feminist Critique, Fifty Years Later** AnnMarie Perl, Associate Research Scholar and Lecturer, Department of Art & Archaeology

This course undertook a study of the intersection of feminist critiques with art history and contemporary art, investigating what challenges these critiques posed to these fields. Students were able to examine artworks by Rosa Bonheur, Georgia O'Keeffe, Adrian Piper, Cindy Sherman, Shahzia Sikander, Andy Warhol, and others from the Princeton University Art Museum's collections, as well as discuss readings in art history, art criticism, cultural criticism, literature, and philosophy. Students gained an understanding of how feminist critiques transformed art history and contemporary art, and, in turn, were themselves transformed in the process.

The **LATE!** icon indicates special programs

offered in conjunction with Late Thursdays.

SIGNATURE EVENTS

LATEL Community Event | Annual Picnic August 3, 2023

EATE: Community Event | Nassau Street Sampler September 7, 2023

Community Event | Festival Cultural Latino October 8, 2023

LATE: Artful Yoga | Midterms Edition October 12, 2023

Community Event | Lotería March 16, 2024

April 11, 2024

ATTEL Reunions 2024 | Beer Tasting and Art Tours May 23, 2024

Reunions 2024 | Design and Curation: Making a New Museum for Princeton May 24, 2024

Reunions 2024 | Art Museum Construction Site Tours with Museum Director James Steward May 24, 2024

LATE: Artful Yoga | Yoga on the Lawn June 6, 2024

Community Event | Juneteenth Celebration: Freedom Forward! June 15, 2024 LECTURES, PANELS, TALKS, PERFORMANCES, AND OPEN HOUSES

Open House | Victor Ekpuk: Language and Lineage July 22, 2023

Educational Programs and Special Events

July 27, 2023

Artist Conversation | Victor Ekpuk and Chika Okeke-Agulu August 17, 2023

Open House | Art about Art: Contemporary Photographers Look at Old Master Paintings September 9, 2023

Princeton Terra Indígena: An Art Exhibition in Progress by Denilson Baniwa

September 19, 2023

Conversation | Inge Bondi, Susan Meiselas, and Katherine A. Bussard on Ernst Haas: Letters & Stories October 9, 2023

Concert | The Princeton Singers Present: Inspirations October 15, 2023

Open House | Threading Memories / MiKyoung Lee October 21, 2023

Artist Conversation | Odili Donald Odita November 1, 2023

LATE! Artist Conversation | Ori Gersht November 2, 2023

Opening Celebration | Arts and Health Mercer November 4, 2023 **LATE!** Lecture | Eleanor Soo-Ah Hyun, "Threading Histories: Locating the Past in Contemporary Korean Art" November 9, 2023

Faculty Panel | Perspectives on Doug Aitken's migration (empire) November 13, 2023

Collecting at HBCUs and Beyond November 16, 2023

Open House | The Ten Commandments of Renée Cox November 18, 2023

LATE: Artist Conversation | Peng Wei November 30, 2023

Photo History's Futures | Aglaya Glebova December 4, 2023

LATE: Artist Conversation | MiKyoung Lee December 7, 2023

 Image: Artist and Curator Conversation |

 Renée Cox and Klaudia Ofwona Draber

 January 18, 2024

EATE! Conversation | Design and Curation: Making a New Museum for Princeton January 25, 2024

Open House | Reciting Women: Alia Bensliman & Khalilah Sabree February 3, 2024

Conversation | Performance, Policy, & Pedagogy: A Conversation about Arts Education February 14, 2024

EATE Conversation | Khalilah Sabree and Imam Khalil Abdullah February 15, 2024

 International Artist-in-Residence Talk |

 Liu Xiaodong

 February 22, 2024

2024 Belknap Lecture | Ghiora Aharoni, "'What is, it already was, and what will be, it already is' . . . Time and Text as a Creative Lens" March 28, 2024

March 28, 2024

EATE: Artist Conversation | Christina **Fernandez and James Welling** April 4, 2024

Photo History's Futures | Emilie Boone April 17, 2024

Tang Center Lecture Series | Wu Hung, "Rethinking the Tenth Century: A Pivotal Period in the History of Chinese Painting" "Rethinking Historical Evidence and Methodology," April 19, 2024 "Rethinking Figure Painting," April 23, 2024 "Rethinking Landscape Painting," April 25, 2024

Conversation | Jennifer L. Roberts and James Welling April 29, 2024

 Image: Annual Mary Pitcairn

 Keating Lecture | James Corner, "Places,

 Public Life, and Environment"

 May 2, 2024

Virtual Artist and Curators Conversation | Phoebe Cummings, Susannah Baker-Smith, and Susan Bright June 14, 2024

ART MAKING

LATE: Drawing from the Collections

Drawing Nature from the Collections |

Pastels Observing Color in Nature, November 2, 2023 Creating Perspective with Color, November 9, 2023 Feeling Free with Color, November 16, 2023 Choosing Your Own Color Palette, November 30, 2023

Drawing Figures from the Collections | Colored Pencils

Figure Foundation, February 1, 2024 The Seated Figure, February 8, 2024 Focus on Portraiture, February 15, 2024 Focus on Details, February 22, 2024

Drawing Landscapes from the Collections | Watercolors Landscape Composition, June 6, 2024 Painting Foliage, June 13, 2024 Mountain Landscapes, June 20, 2024 Creating Your Own Palette, June 27, 2024

Artist-Led Workshop | MiKyoung Lee, Building Images with Mundane Materials December 2, 2023

Artist-Led Workshop | Alia Bensliman, Handmade Watercolors Workshop March 23, 2024

Artist-Led Workshop | Khalilah Sabree, Concerning the Spiritual in Art: Navigating the Art World March 23, 2024

> Wintersession Day Trip | Philadelphia Museum of Art January 26, 2024

Restitution and Repatriation

FILM SCREENINGS

LATE Summer Film Series

the Ring (2001), July 13, 2023

2023

Sick (2023)

December 6, 2023

April 18, 2024

LATEL Ex-Shaman (2018)

PROGRAMMING

September 28, 2023

September 30, 2023

Walking Tour

October 1, 2023

An Appetite for Art

Wintersession Day Trip |

The Metropolitan Museum of Art

Workshop | Art Up Close: Topics in

December 7, 2023

January 23, 2024

January 24, 2024

LATE Cocktails and Curators

The Lord of the Rings: The Fellowship of

March of the Penguins (2005), August 9,

Day With(out) Art | Everyone I Know Is

STUDENT AND UNIVERSITY

Princeton First-Year Families Open House

Art and Science Campus Collections

LATEL Art Museum Student Gala 2023

Fazal Sheikh March 21, 2024

DEVELOPMENT EVENTS

Members Exhibition Previews Membership fulfillment events Victor Ekpuk: Language and Lineage, July 21, 2023, Art@Bainbridge Art about Art: Contemporary Photographers Look at Old Master Paintings, August 18, 2023, Art on Hulfish Threading Memories / MiKyoung Lee, October 20, 2023, Art@Bainbridge The Ten Commandments of Renée Cox, November 17, 2023, Art on Hulfish Reciting Women: Alia Bensliman @ Khalilah Sabree, January 19, 2024, Art@Bainbridge Christina Fernandez: Multiple Exposures, February 9, 2024, Art on Hulfish Denilson Baniwa: Under the Skin of History, April 12, 2024, Art@Bainbridge "Don't we touch each other just to prove we are still here?": Photography and Touch, May 10, 2024, Art on Hulfish

Re/Visions of America: A Conversation with Janna Israel and Karl Kusserow Membership fulfillment event October 18, 2023

Museum for All Ball Fundraising event October 28, 2023

Sunday Supper | Tour of African Modernism in America, 1947–1967, The Phillips Collection Targeted event November 28, 2023 **Director's Holiday Party** Targeted event December 5, 2023

March 2, 2024

Princeton University Art Museum Gala 2024 Fundraising event

Virtual Event | Inside the Curator's Office: Selected New Acquisitions Membership fulfillment event April 3, 2024

Members Breakfast Membership fulfillment event May 18, 2024

Campus Art & Conservation Tour Membership fulfillment event June 8, 2024

Sunday Supper | Home of Museum Director James Steward Targeted event June 9, 2024

Tour & Luncheon | Denilson Baniwa: Under the Skin of History with Museum curator Jun Nakamura, Art@Bainbridge Membership fulfillment event June 12, 2024

Tour & Luncheon | Noguchi Museum and MoMA PS1 Membership fulfillment event June 24, 2024

Staff and Volunteers

MUSEUM STAFF

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FIG. 51

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New Acquisitions

115,753

Objects in the Museum's Collections

693,166 Annual Museum Website Visitors

96

Student Interns, Guides, and Student Advisory Board Members

832

Donors

222

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

80

University Professors Who Worked with the Museum **185,253** Visitors to Touring Exhibitions

807 Works in Campus Collections

53,576 Social Media Followers

143 Public Programs

6,593

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

37

University Departments that Taught from the Museum's Collections

0

Cost of Admission



IMAGE CREDITS

1. Artist unrecorded (Guro), Ivory Coast, **Prestige display** cloth, ca. 1930. Handspun and industrial cotton, indigo and industrial dyes, 175.3 × 114.3 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921 Fund (2024-44)

2. Consuelo Kanaga (1894–1978; born Astoria, OR; died Yorktown Heights, NY; active San Francisco, CA, and New York, NY), **Camelia in Water**, 1927. Gelatin silver print, 11.4 × 8.5 cm. Princeton University Art Museum. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-213). © Brooklyn Museum. Photo: Jeffrey Evans

3. Hester Bateman (1709–1794; born and died London, United Kingdom), Torah finials (rimmonim), 1783–84.
Repoussé, cast, and engraved silver; 39.5 × 15.6 cm (a), 41 × 16 cm (b). Princeton University Art Museum.
Museum purchase, Surdna Fund (2024-45 a–b).
© Sotheby's Picture Library

4. Rembrandt van Rijn (1606–1669; born Leiden, Netherlands; died Amsterdam, Netherlands), The Windmill, 1641. Etching with touches of drypoint, 14.5 × 20.6 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2024-47). Photo: Jeffrey Evans

5. Paula Wilson (born 1975, Chicago, IL; active Carrizozo, NM), **Remodeled**, 2007. Printed by LeRoy Neiman Center for Print Studies, Columbia University. Relief woodcut, offset lithography, and silkscreen with collaged elements and hand-coloring, 50 × 65 cm. Princeton University Art Museum. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2024-26). © Paula Wilson. Photo: Justine Hill

6. Recuay, Early Intermediate Period (200–600 CE), Northern highlands, Peru, Vessel in the form of a camelid and a man with an owl headdress, 200–600 CE. Kaolinite ceramic with red and resist-black slip-paint, 34.9 × 20.5 × 17.5 cm. Princeton University Art Museum. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2024-29). Photo: Joseph Hu **7.** Emma Amos (1938–2020; born Atlanta, GA; died Bedford, NH; active New York, NY, and New Brunswick, NJ), **A Race—Castor and Pollux**, 1984. Monoprint with photo transfer, collagraph, and hand coloring, 106 × 75.6 cm. Princeton University Art Museum. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2023-264). © 2025 Emma Amos/Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: Joseph Hu

8. Tiffany Studios (1892–1930; active New York, NY), **Pulled-feather paperweight vase**, 1907. Favrile glass, 18.4 × 8.9 cm. Princeton University Art Museum. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-378). Photo: Joseph Hu

9. Indian, Company School, **Buland Darwaza Gateway at Fatehpur Sikri**, ca. 1815. Graphite, pen, and ink with opaque pigments, 46 × 60 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-72). Photo: Joseph Hu

10. Alison Saar (born 1956, Los Angeles, CA; active New York, NY, and Los Angeles), **White Guise**, 2019. Printed by Lari Gibbons; Published by P.R.I.N.T. Press, University of North Texas. Color woodcut, relief printing, and shellac-stained paper, hand-tinted iron on non-bleached mulberry (*kozo*) paper with natural deckled edge, 141 × 69.8 cm. Princeton University Art Museum. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2023-262). © Alison Saar/ Courtesy of L.A. Louver, Venice, CA. Photo: Joseph Hu

11. Roman Imperial Period (ca. 30 BCE–476 CE), Asia Minor (Turkey), **Mosaic pavement depicting a drinking contest of Herakles and Dionysos** (detail), late 3rd century CE. Stone and glass. Princeton University Art Museum. Gift of the Committee for the Excavation of Antioch to Princeton University (y1965-216). Photo: Joseph Hu

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12. Exterior view of the new Museum building. Photo: Jeffrey Evans

13. A conservator from Adam Jenkins Conservation Services finalizes details of the installation of the mosaic pavement depicting Apollo and Daphne. Photo: Joseph Hu

14. A conservator from Adam Jenkins Conservation Services cleans the installation of the mosaic pavement depicting the head of Medusa. Photo: Joseph Hu

15. Exterior view of the new Museum building. Photo: Joseph Hu

16. From left: Sean Kizy, creative director, Kizy Art
Productions; Museum Director James Steward; Bob Faust,
special projects director, Nick Cave Studio; and artist
Nick Cave during a site visit to the new Museum building.
Photo: Joseph Hu

17. Installation view: Palma de Mallorca, Spain,
Balustrades and columns, probably from the Can
Ayamans House, 1549; Stairway, probably from the
Carrer de l'Aigua (Water Street) (detail), 15th or
16th century. Stone. Princeton University Art Museum.
Gift of Baroness Cassel van Doorn (y1955-3282). Photo:
Kristina Giasi

18. Interior view of a gallery in the new Museum building. Photo: Joseph Hu

19. Interior view of a gallery in the new Museum building. Photo: Joseph Hu

20. Interior view of a gallery in the new Museum building. Photo: Joseph Hu

21. Interior view of the Grand Stair in the new Museum building. Photo: Joseph Hu

22. Dona Nelson (born 1947, Grand Island, NE), **Providence**, 2023. Acrylic paint and acrylic mediums on canvas, 269.2 × 223.5 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund, and gift of Sueyun Locks (2024-114). © Dona Nelson. Photo: Joseph Hu

23. Arthur Garfield Dove (1880–1946; born Canandaigua, NY; died Huntington, NY), **Country Roads, France**, ca. 1908. Oil on canvas, 45.7 × 57.2 cm. Princeton University Art Museum. Promised gift of Hans J. Sternberg, Class of 1957, and Donna W. Sternberg

24. Willem de Kooning (1904–1997; born Rotterdam, Netherlands; died East Hampton, NY), **Woman II**, 1961. Oil on paper mounted on canvas, 73.7 × 57.1 cm. Princeton University Art Museum. Promised gift of Preston H. Haskell, Class of 1960. © The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Douglas J. Eng

25. Brassaï (1899–1984; born Brassó, Transylvania [Brasov, Romania]; died Beaulieu-sur-Mer, France; active Paris, France), **Streetwalker near the Place d'Italie**, 1932. Gelatin silver print, 13.3 × 8.9 cm. Princeton University Art Museum. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-197). © Estate of Brassaï (Gyula Halasz) – Grand Palais RMN. Photo: Jeffrey Evans

26. Manuel Álvarez Bravo (1902–2002; born and died Mexico City, Mexico), **Calabaza y caracol (Squash and Snail)**, 1928, printed 1974. Gelatin silver print, 12.3 × 9.5 cm. Princeton University Art Museum. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-194). © Archivo Manuel Álvarez Bravo, S.C. Photo: Jeffrey Evans

27. Emmet Gowin (born 1941, Danville, VA), **Edith, Ruth, and Mae Danville, Virginia**, 1967. Gelatin silver print, 20.3 × 25.4 cm. Princeton University Art Museum. The Emmet Gowin Archive, gift of Emmet and Edith Gowin and Museum purchase, Fowler McCormick, Class of 1921, Fund. © Emmet Gowin

28. From left: Katherine Bussard, Peter C. Bunnell Curator of Photography; Emmet Gowin; Museum Director James Steward; Edith Gowin. Photo: Joseph Hu

29. Artist Christina Fernandez gives a tour of the exhibition *Christina Fernandez: Multiple Exposures* to Professor Monica Bravo and her students at Art on Hulfish, April 2024. Photo: Kristina Giasi

30. Visitors enjoy Lotería, a Mexican game of chance, at a Campus and Community Connections event in March 2024. Photo: Tori Repp

31. Princeton University students and community members line up outside the entrance to the 2023 Nassau Street Sampler. Photo: Joseph Hu

32. Princeton University students peruse reproductions of artworks from the Museum's collections at the 2023 Nassau Street Sampler. Photo: Joseph Hu

33. Museum Director James Steward and artist Odili Donald Odita in conversation at Butler College in front of Odita's 2009 mural. Photo: Kristina Giasi

34. Princeton University students enjoy an art-making activity at the Student Advisory Board's 2023 Art Museum Student Gala. Photo: Catherine Shawaryn

35. Princeton University students and community members enjoy an art-making activity at Art on Hulfish for the 2024 Downtown Princeton Gallery Crawl. Photo: Jeffrey Evans

36. Imam Khalil Abdullah, assistant dean for Muslim Life at Princeton, during a conversation with artist Khalilah Sabree in February 2024. Photo: Jeffrey Evans

37. Artist Khalilah Sabree during a conversation with Imam Khalil Abdullah, assistant dean for Muslim Life at Princeton, in February 2024. Photo: Jeffrey Evans

38. Students from Trenton Central and Ewing High Schools learn about repatriation at a workshop led by Assistant Curator of African Art Perrin Lathrop, which was part of the 2023 Summer Academy program hosted by the Museum. Photo: Kristina Giasi

39. Photo: Joseph Hu

40. Photo: Jeffrey Evans

41. Photo: Jeffrey Evans

42. © Demas Nwoko 1966, all rights reserved. Photo: Joseph Hu

43. © Roberto Lugo. Courtesy Roberto Lugo and R & Company, New York. Photo: Jeffrey Evans

44. Gerald and Barbara Essig. Photo: Kristina Giasi

45. Sueyun and Gene Locks. Photo courtesy the Locks Gallery, Philadelphia

46. Dorothea Lange (1895–1965; born Hoboken, NJ; died San Francisco, CA), **Young migratory mother, originally from Texas. On the day before the photograph was made, she and her husband traveled 35 miles each way to pick peas. They worked 5 hours each and together earned \$2.25. They have two young children... Live in auto camp, Edison, Kern County, California**, April 11, 1940. Gelatin silver print. 23.8 × 18.2 cm. Princeton University Art Museum. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-215). Photo: Jeffrey Evans **47.** Norman Wilfred Lewis (1909–1979; born and died New York, NY), **Carved Bobbin (Guru)**, 1935. Pastel on fine sandpaper, 35.6 × 22.2 cm. Princeton University Art Museum. Museum purchase, Laura P. Hall Memorial Fund (2024-25). © Estate of Norman Wilfred Lewis. Courtesy of Michael Rosenfeld Gallery LLC, New York, NY. Photo: Jeffrey Evans

48. Attendees at the Museum's 2024 annual Gala listen to remarks by Museum Director James Steward. Photo: Kristina Giasi

49. André Kertész (1894–1985; born Budapest, Hungary; died New York, NY; active New York and Paris, France), **Nature Morte (II)**, 1927. Gelatin silver print, 12.8 × 19.1 cm. Gift of Alexander D. Stuart, Class of 1972, and Robin Stuart (2023-214). © Estate of André Kertész. Photo: Jeffrey Evans

50. Artist unidentified (Haak'u [Acoma]), Haak'u (Acoma) Pueblo, New Mexico, **Canteen**, ca. 1930. White-slipped ceramic with polychrome slip-paint, 13.5 × 18.2 × 14.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2023-150). Photo: Joseph Hu

51. George Segal (1924–2000; born New York, NY; died South Brunswick, NJ), **The Dancers**, 1971. Bronze, white patina, paint, and steel, 172.7 × 182.9 × 274.3 cm. Princeton University Art Museum. Gift of the Locks Foundation. © 2025 The George and Helen Segal Foundation/ Licensed by VAGA at Artists Rights Society (ARS), NY. Courtesy of the Locks Gallery, Philadelphia. Photo: Joseph Hu

52. Artist unidentified, Ethiopia, **Processional cross**, ca. late 15th century. Bronze, 28.9 × 16.2 cm. Princeton University Art Museum. Gift of Stephen Crawford, Class of 1970, and Elizabeth Crawford (2023-191). Photo: Joseph Hu

53. Yanagisawa Kien 柳沢 淇園 (1703–1758; born Tokyo, Japan; died Kōriyama, Japan; active Tokyo), Japanese, Edo Period (1603–1868), Phoenix and Jurōjin, 18th century. Hanging scroll: ink and color on silk, 204.5 × 49 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023-115). Photo: Joseph Hu

Front Cover: Exterior view of the new Museum building. Photo: Joseph Hu

Back Cover: Interior view of Glulam beams in the new Museum building. Photo: Joseph Hu



PRINCETON UNIVERSITY ART MUSEUM