

# Princeton University Art Museum

ANNUAL REPORT 2023–2024



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FIG. 1



FIGS. 2, 3

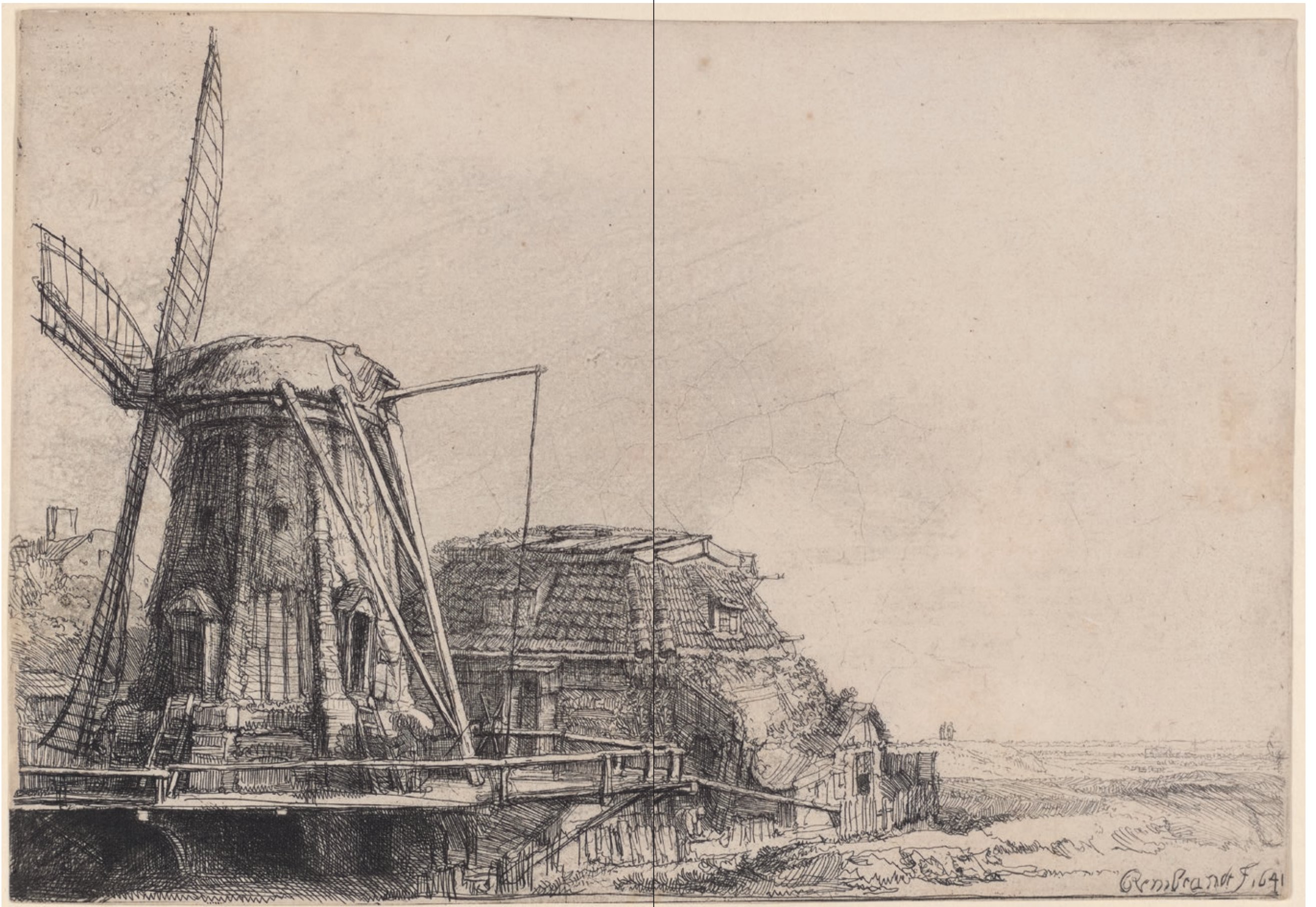


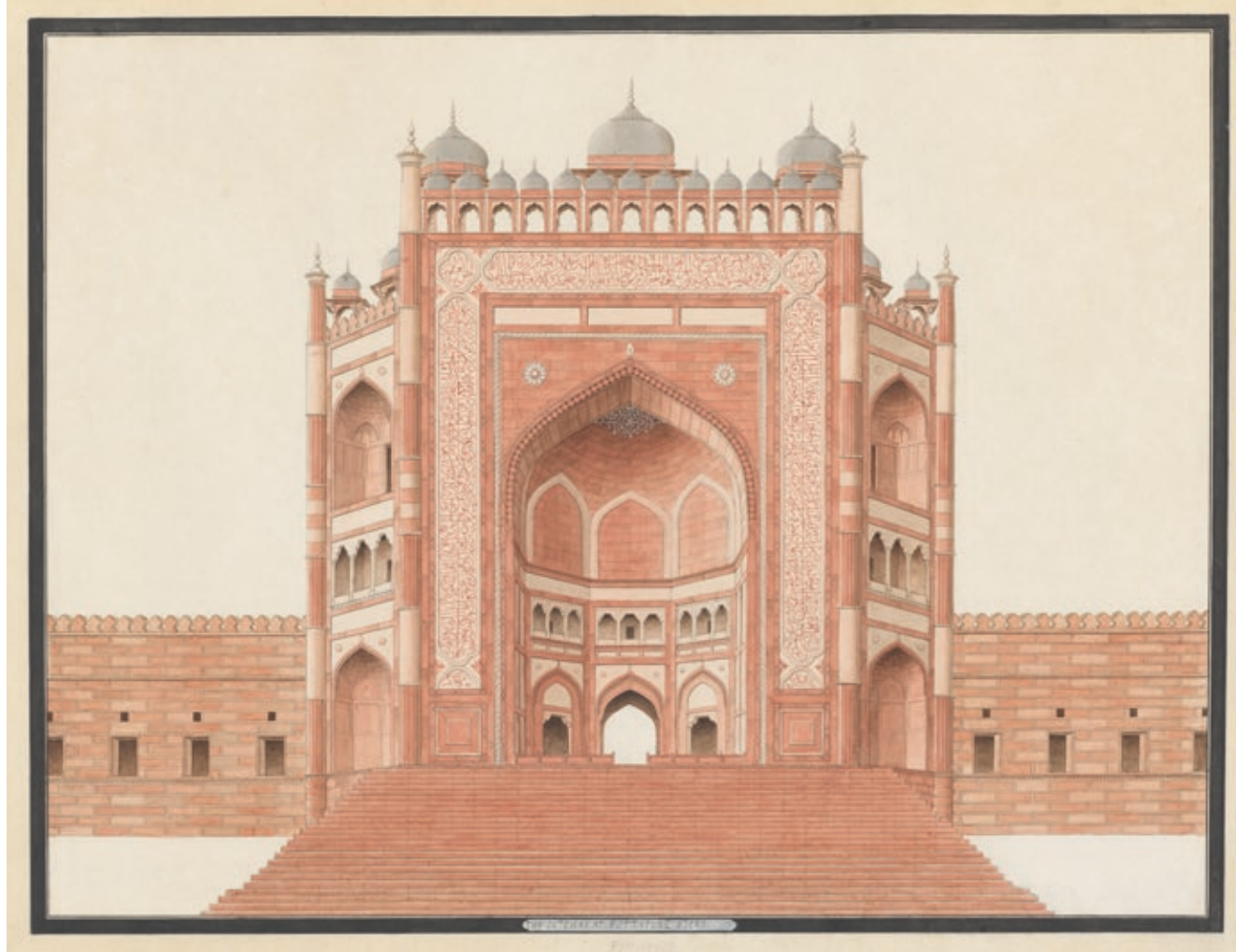
FIG. 4



FIGS. 5, 6



FIGS. 7, 8



FIGS. 9, 10





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## 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

OPPOSITE: FIG. 12

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. 13



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



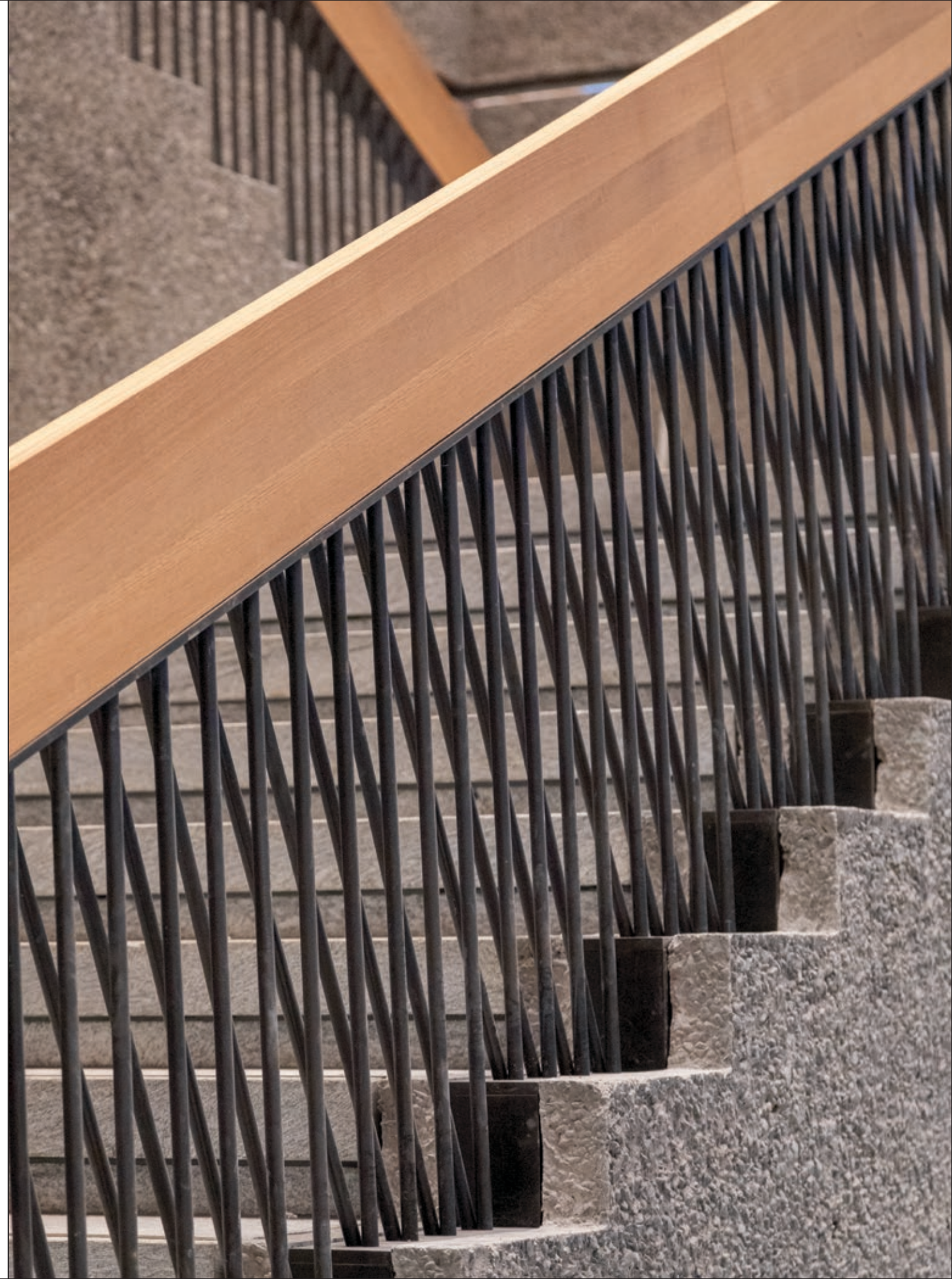




FIG. 22

## 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 Brassai, 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 thirty-six 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



## Educating the Next Generation of Princeton Students

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 summer picnic.



FIGS. 30, 31, 32



### 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 open-mouthed makaras, mythological sea creatures that served as guardian figures.

OPPOSITE: FIG. 39



**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.



OPPOSITE: FIG. 43

# 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.

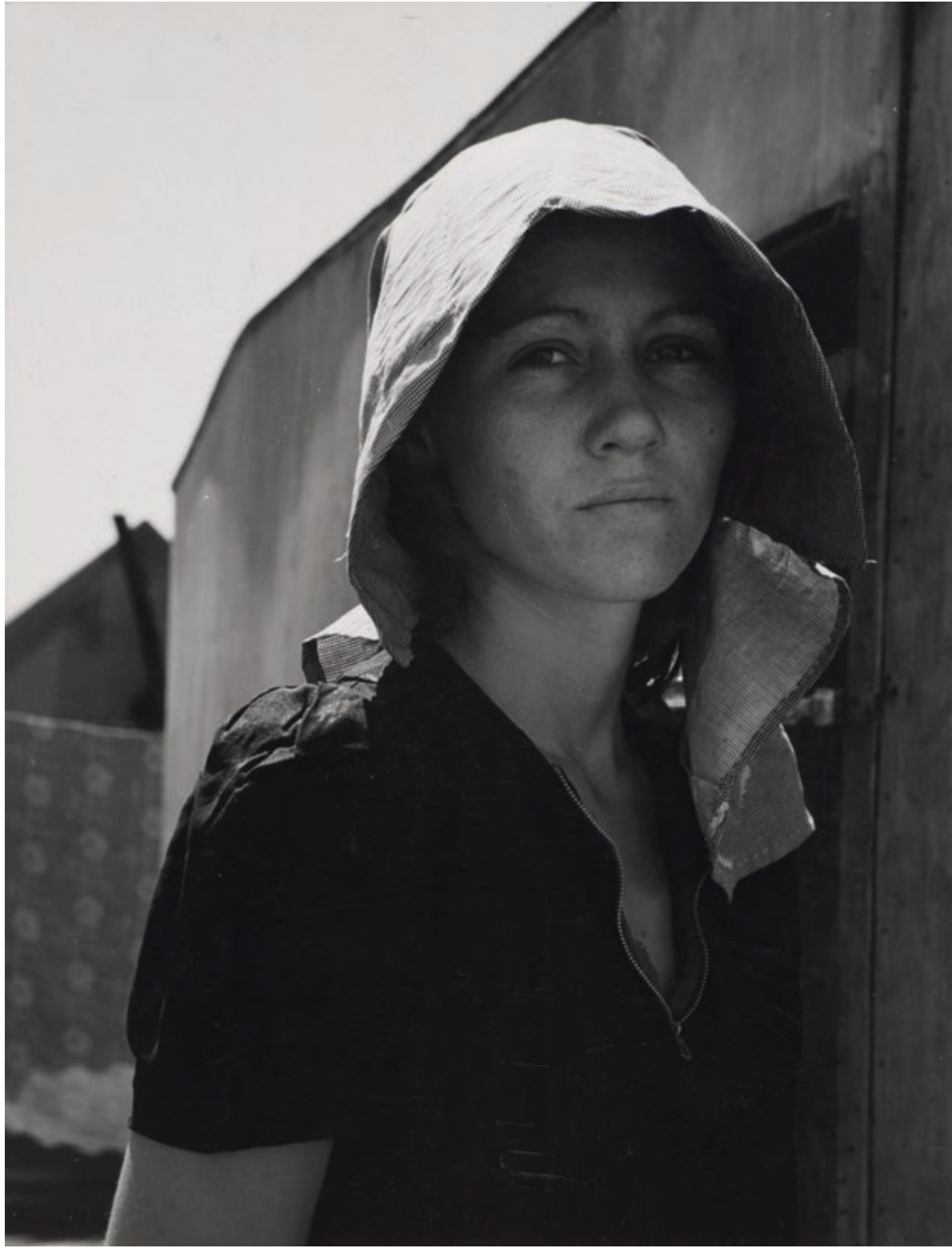
The Locks Gallery originally featured regional emerging artists in a modest space; today, Marian's legacy is an organization that is widely renowned as the top contemporary art gallery in Philadelphia, housed in a grand, three-story palazzo-style building. Among the many artists represented by the gallery 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.

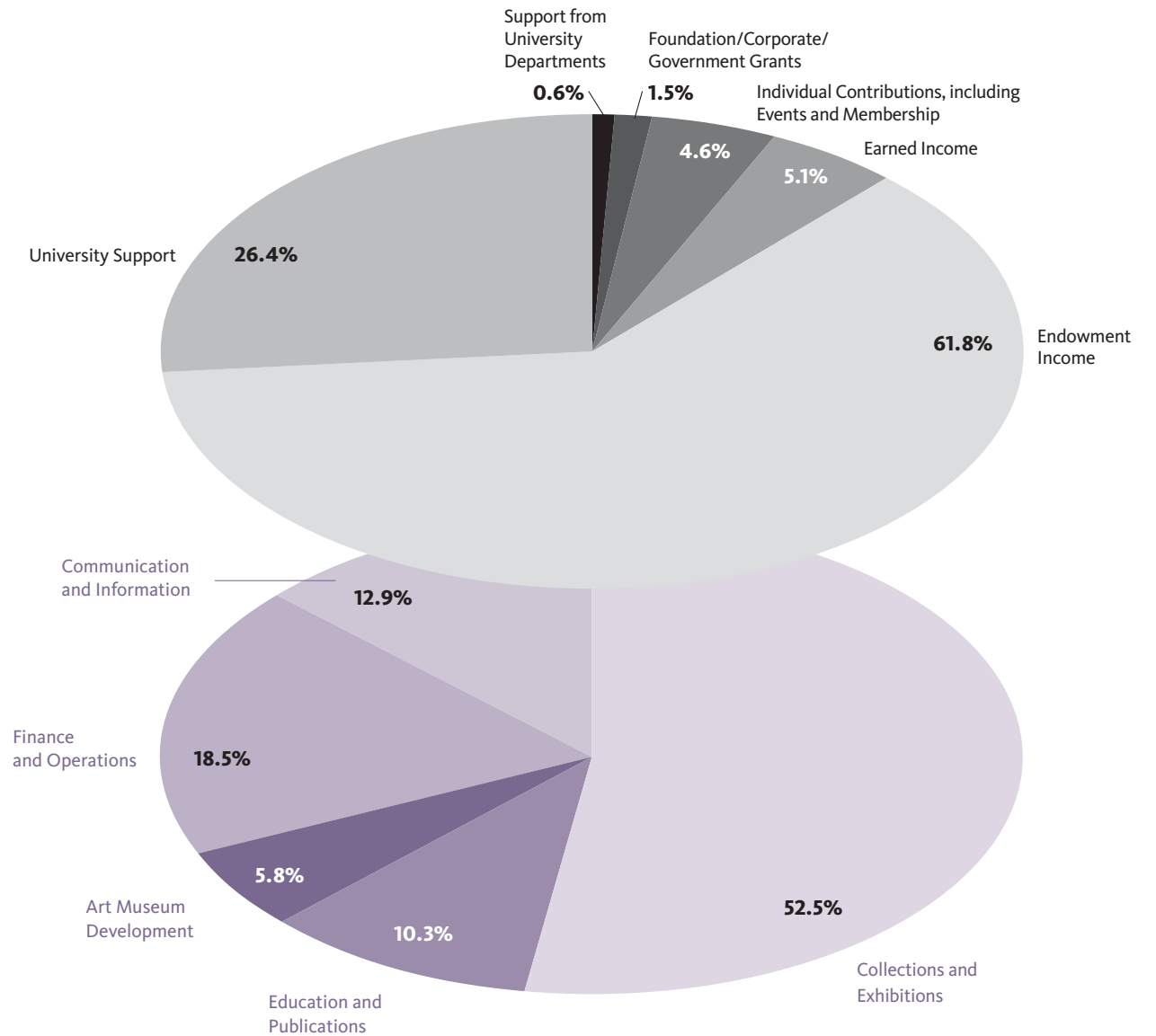
When asked why they support the work of the Museum with such passion, Sueyun noted, "Gene and I have always been avid believers in the importance of educating and inspiring future generations through the visual arts, so supporting the Museum is a natural fit for us. In my work at the gallery, I seek 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."



FIGS. 46, 47

# FINANCIAL MANAGEMENT

<u>Income</u>	<u>FY24 Actuals</u>	<u>Expenses</u>	<u>FY24 Actuals</u>
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, including Events and Membership	\$1,004,000	Finance and Operations	\$3,909,000
Foundation/Corporate/ Government Grants	\$319,000	Communication and Information	\$2,712,000
Support from University Departments	\$120,000		
<hr/>		<hr/>	
<b>Subtotal Operating Income</b>	<b>\$21,596,000</b>	<b>Subtotal Operating Expenses</b>	<b>\$21,118,000</b>
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
<b>Total Income</b>	<b>\$28,817,000</b>	<b>Total Expenses</b>	<b>\$28,339,000</b>



# LEADERSHIP VOLUNTEERS

## ADVISORY COUNCIL

**John D. Diekman** '65, Chair, founding partner, 5AM Ventures, San Francisco, CA

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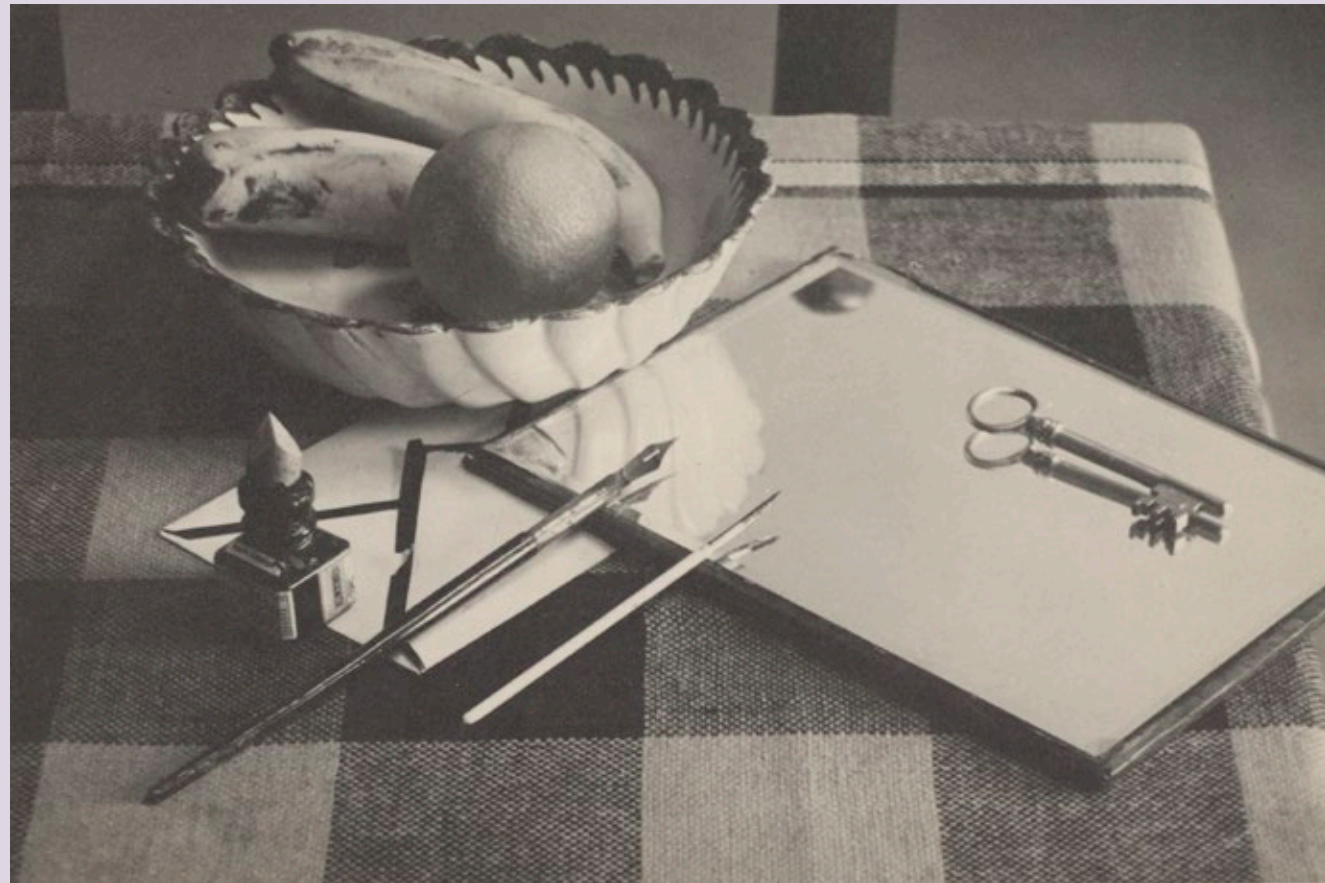
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## THE YEAR IN REVIEW

OPPOSITE: FIG. 49



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. Favriale glass, 18.4 × 8.9 cm. Gift of Dr. and Mrs. Leon E. Rosenberg in memory of Isabella de la Houssaye (2023-378)

Van Briggles 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 Briggles 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 Briggles 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 Briggles 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 Briggles 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 Briggles 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, **Eye-dazzler 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. Cream-slipped 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. Cream-slipped 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. White-slipped 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 slip-paint; h. 0.6 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 × 7.5 × 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 slip-paint, 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 slip-paint, 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. White-slipped 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 slip-paint, 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 slip-paint, 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 slip-paint, 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 slip-paint, 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-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-ge-oweenge [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-ge-oweenge [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-ge-oweenge [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. Reduction-fired 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-ge-oweenge [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-ge-oweenge [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 slip-paint; 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 slip-paint; 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. White-slipped 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. Cream-slipped 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)











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**, 1860s–70s. 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-Harzberg, 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)



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, hand-tinted 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), Seleucia 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 (2022-44)

**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 (PP376)

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 Pepekeo, 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 Pepekeo, 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 Pepekeo, 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 Pepekeo, 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 Pepekeo, 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 CE, Ik'a [Motul de San José or vicinity, Petén, Guatemala]), patron: Yajawte' K'ihnich, Maya, Late Classic Period, Petén, Guatemala, **Uk'ib with Wahy Figures**, ca. 755 CE. 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 loan 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

### ART ON HULFISH

**Traces on the Landscape**  
May 20–August 6, 2023  
Beth Gollnick, Curatorial Associate, Photography and Modern and Contemporary Art

**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 self-portraits 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.

## Educational Programs and Special Events

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

### SIGNATURE EVENTS

**LATE!** Community Event | Annual Picnic  
August 3, 2023

**LATE!** 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

**LATE!** Community Event | Downtown Princeton Gallery Crawl  
April 11, 2024

**LATE!** 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

**LATE!** Poetry Reading | Deborah Jack  
July 27, 2023

**LATE!** 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

**LATE!** Panel Discussion | Pan-African 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

**LATE!** Artist and Curator Conversation | Renée Cox and Klaudia Ofwona Draber  
January 18, 2024

**LATE!** 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

**LATE!** Conversation | Khalilah Sabree and Imam Khalil Abdullah  
February 15, 2024

**LATE!** Sarah Lee Elson, Class of 1984, 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

**LATE!** Conversation | Alia Bensliman and May Kosba  
March 28, 2024

**LATE!** 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

**LATE!** Friends 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

## FILM SCREENINGS

**LATE!** Summer Film Series

*The Lord of the Rings: The Fellowship of the Ring* (2001), July 13, 2023  
*March of the Penguins* (2005), August 9, 2023

Day With(out) Art | *Everyone I Know Is Sick* (2023)  
December 6, 2023

**LATE!** *Ex-Shaman* (2018)  
April 18, 2024

## STUDENT AND UNIVERSITY PROGRAMMING

**LATE!** Cocktails and Curators  
September 28, 2023

Princeton First-Year Families Open House  
September 30, 2023

Art and Science Campus Collections Walking Tour  
October 1, 2023

**LATE!** Art Museum Student Gala 2023 | An Appetite for Art  
December 7, 2023

Wintersession Day Trip | The Metropolitan Museum of Art  
January 23, 2024

Workshop | Art Up Close: Topics in Restitution and Repatriation  
January 24, 2024

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

**LATE!** SAB Visiting Artist Talk | 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

Princeton University Art Museum Gala 2024  
Fundraising event  
March 2, 2024

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

Mitra Abbaspour, *Haskell Curator of Modern and Contemporary Art* (through 9/23)  
 Darren Alizio, *Security Officer*  
 Angela Allen, *Undergraduate Student, Gallery Attendant*  
 Erik Amaro, *Security Officer*  
 Christopher Andriana, *Security Officer*  
 Ronni Baer, *Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer*  
 Nicolette Baker, *Security Officer*  
 Todd Baldwin, *Manager of Exhibition Preparation and Art Handling*  
 Michael Banks, *Museum Store Associate* (through 3/24)  
 Louise Barrett, *Manager of Visitor Experience*  
 Brice Batchelor-Hall, *Senior Manager of Community Engagement*  
 Danielle Beach, *Visitor Engagement Representative*  
 William Boyle, *Security Officer*  
 Cara Bramson, *Student Engagement and Programming Manager*  
 Kit Brooks, *Curator of Asian Art*  
 Anna Brouwer, *Managing Editor*  
 Sarah Brown, *Museum Information Coordinator*  
 Dawid Brozyna, *Facilities Assistant*  
 Patricia Bullock, *Security Officer*  
 Katherine A. Bussard, *Peter C. Bunnell Curator of Photography*  
 Marjorie Calapatia, *Gallery Attendant* (through 9/23)  
 Hatice Koroglu Cam, *Museum Store Associate*  
 Kaileen Campbell, *Gallery Attendant* (through 2/24)  
 Christopher Carlini, *Security Supervisor*  
 Kristianna Chanda, *Records Management Assistant (temporary)*  
 Syed Chishty Sr., *Security Officer*  
 Tinashe Chiura, *Art Information Fellow*  
 David Chmielewski, *Undergraduate Student, Gallery Attendant*  
 Timothy Clift, *Security Officer*  
 Joelle Collins, *Collections Associate*  
 Lee C. Colon, *Curatorial Research Associate*

Aric Davala, *Facilities Manager*  
 Tiffany Davis, *Staff Operations Analyst*  
 Bart Devolder, *Chief Conservator*  
 Cassandra DiCarlo, *Exhibitions Project Manager*  
 Nikasi Doorn, *Visitor Engagement Representative*  
 Keith Dowers, *Security Officer*  
 Chermiah Doyle, *Security Officer*  
 Sean Durkin, *Technical Support Specialist*  
 Juliana Ochs Dweck, *Chief Curator*  
 Abbey Ellis, *Visitor Engagement Representative* (through 7/23)  
 Toby Emelle, *Security Officer*  
 Jeffrey Evans, *Manager of Visual Resources, Photographer*  
 Kelly Flaherty, *Collections Information Specialist*  
 Jacqueline Fletcher, *Associate Registrar for Collections*  
 Peter Fox, *Curatorial Assistant*  
 Abraham Frankel, *Gallery Attendant*  
 Breh Franky, *Security Operations Manager*  
 Delvy Frias, *Security Officer*  
 Dayjah Galia, *Visitor Experience Representative*  
 Jennifer Garey, *Exhibitions Project Manager*  
 Kuete Gayibor, *Assistant Manager of Finance and Staff Operations*  
 Morgan Gengo, *Manager of Marketing and Public Relations*  
 Katie Getchell, *Senior Project Manager, Office of the Provost*  
 Kristina Giasi, *Departmental Project Coordinator*  
 Molly Gibbons, *Collections Access Supervisor*  
 Laura M. Giles, *Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings*  
 Marion Gill, *Associate Director of Special Projects, Office of the Provost* (through 9/23)  
 Madison Goforth, *Collections Systems Specialist* (through 1/24)  
 Beth Gollnick, *Curatorial Associate, Photography and Modern and Contemporary Art* (through 1/24)  
 Christopher Gorzelnik, *Senior Lighting Technician*  
 Jorge Guillen, *Museum Application Developer*

Michael Guzman, *Security Officer*  
 Laura Hahn, *Senior Manager, Museum Projects and Strategic Initiatives*  
 Rachel S. Hansen, *Registrar* (through 8/23)  
 Jaimee Harmon-Taboni, *Gallery Attendant* (through 7/23)  
 Caroline Harris, *Diane W. and James E. Burke Senior Associate Director for Education*  
 Kenneth Harris, *Security Officer*  
 Lucia Heminway, *Undergraduate Student, Gallery Attendant*  
 Leslie Hollander, *Development Events Coordinator*  
 Joseph Hu, *Visual Imaging Specialist*  
 Alexia Hughes, *Chief Registrar and Manager of Collections Services*  
 Andrew Hyde-Arroyo, *Security Officer*  
 Adesuwa Igbinovia, *Gallery Attendant*  
 Janna Israel, *Andrew W. Mellon Curator of Academic Engagement*  
 Michael Jacobs, *Senior Gallery Designer and Manager of Exhibitions Services*  
 Edwina Joe-Kamara, *Gallery Attendant*  
 Griffin Jones, *Graduate Student, Gallery Attendant*  
 Bryan R. Just, *Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas*  
 Ryan J. Ketterer, *Gallery Attendant*  
 Alice Kim, *Manager of Campus Art* (through 6/24)  
 Denny Kim, *Security Officer*  
 Stephen Kim, *Senior Associate Director for Communication and Information*  
 Anthony L. Kimbrough, *Officer in Charge*  
 Lee Klocksins, *Annual Support Associate*  
 Karl Kusserow, *John Wilmerding Senior Curator of American Art*  
 Zoe Kwok, *Nancy and Peter Lee Curator of Asian Art*  
 Courtney Lacy, *Manager of Foundation and Government Relations*  
 Carolyn M. Laferrière, *Associate Curator of Ancient Mediterranean Art*  
 Perrin Lathrop, *Assistant Curator of African Art*  
 Alan Lavery, *Preparator*  
 Albert Leiggi, *Security Officer*  
 Alexandra Letvin, *Duane Wilder, Class of 1951, Curator of European Art*

Marin Lewis, *Senior Collections Information Specialist*  
 Ruoheng (Cindy) Li, *Undergraduate Student, Gallery Attendant*  
 Frances Lloyd-Baynes, *Manager of Art Information*  
 Meera Malayil, *Financial Assistant (temporary)* (through 9/23)  
 Therese Marchitelli, *Museum Store Associate*  
 Gabrielle Markand, *Manager of Annual and Corporate Support* (through 11/23)  
 Matthew Marnett, *Manager of Technology and Information Systems*  
 Regina Massaro, *Assistant Manager, Retail and Wholesale Operations*  
 Courtney Matlock, *Development Consultant*  
 Nora McGreevy, *Assistant Editor* (through 12/23)  
 Christine Minerva, *Writing and Communications Assistant*  
 Lisa Muscianesi, *Financial Coordinator*  
 Jun Nakamura, *Assistant Curator of Prints and Drawings*  
 Priya E. Neill, *Gallery Attendant*  
 Kimberly Neumann, *Annual Support Associate*  
 Chris Newth, *Senior Associate Director for Collections and Exhibitions*  
 Cammy Nguyen, *Undergraduate Student, Gallery Attendant*  
 Jayni N. Nielsen, *Museum Store Associate*  
 Yaovi Ofri, *Security Officer*  
 Karen Ohland, *Senior Associate Director for Finance and Operations*  
 Jill Oster, *Senior Manager of Data Operations*  
 Bianca Page, *Security Officer*  
 Kim Palumbo, *Executive Assistant to the Director (temporary)*  
 Michael Patullo, *Officer in Charge*  
 Meera V. Pawale, *Gallery Attendant* (through 2/24)  
 Sophia Paz, *Visitor Engagement Representative*  
 Virginia Pifko, *Senior Collections Manager*  
 Shara Pollie, *Senior Associate Director for Museum Development*  
 Jeremy Porter, *Gallery Attendant* (through 7/23)  
 Annabelle Priestley, *Curatorial Assistant*  
 Myra Rabanales, *Security Officer*  
 Irma Ramirez, *Graphic Designer*  
 Jill Ratzan, *Gallery Attendant* (through 7/23)  
 Janet Rauscher, *Editor*  
 Ann-Marie Reilly, *Project Registrar*  
 Daniel Reilly, *Security Officer*  
 Daniel Rice, *Security Officer*  
 Anastasia Rizzo, *Security Officer*

Stephanie Ronquillo, *Museum Store Sales Associate*  
 Alisa Rose, *Visitor Experience Representative* (through 1/24)  
 Carol Rossi, *Registrar*  
 Yanner Sandoval, *Security Officer*  
 Kameron Santos, *Security Officer*  
 Eric Schultz, *Museum Preparator*  
 Samuel Shapiro, *Research Assistant*  
 Christopher Siefert, *Security Officer*  
 D'Ante Smith, *Security Officer*  
 Simon Sosa, *Security Officer*  
 Cindy Srnka, *Visitor Engagement Representative*  
 Julia Stahlman, *Undergraduate Student, Gallery Attendant*  
 James Steward, *Nancy A. Nasher-David J. Haemisegger, Class of 1976, Director*  
 Corinna Storino, *Museum Assistant*  
 Attuti Stout, *Facilities Assistant*  
 Nicole Stribling, *Project Registrar* (through 9/23)  
 Katherine Strickland, *Visitor Engagement Supervisor*  
 Paige Talbert, *Security Officer*  
 Neli Tay, *Security Officer*  
 Sara Thibeault, *Executive Assistant to the Director* (through 6/24)  
 Elena Torok, *Associate Objects Conservator*  
 Antonio L. Torrence, *Manager of Financial and Staff Operations*  
 Jessica Triller, *Museum Store Associate*  
 Cristal Ortiz Vargas, *Security Officer*  
 Ashley Vickers, *Museum Major Gifts Officer*  
 Sonya Walker-Lopez, *Visitor Engagement Representative*  
 Greg Wallace, *Assistant Security Operations Manager*  
 Sean Walsh, *Website Consultant*  
 Wei (Demi) Wang, *Museum Store Associate* (through 2/24)  
 Ian Watts, *Security Supervisor*  
 Justin Webb, *Preparator*  
 Megan Westgate, *Visitor Engagement Representative*  
 Youtee Wheagar, *Community Engagement Fellow* (through 11/23)  
 Veronica White, *Curator of Teaching and Learning*  
 Adam Winner, *Preparator*  
 Mary Witterschein, *Museum Store Marketing Assistant*  
 Allison Wolf, *Manager of Retail and Wholesale Operations*  
 David Monghao Yang, *Gallery Attendant*  
 Lindsey Young-Lockett, *Project Collections Associate*

### DOCENTS

Irene Amarel  
 Jane Ashcom  
 Gail Baker  
 Paulo Barbosa  
 Earlene Baumunk  
 Linda Berger  
 Laura Berlik  
 Mary Blair  
 Kristen Callahan  
 Deb Carrier  
 Susan Chermak  
 Julia Coale  
 Rob Cohan  
 John Cotton  
 Allegra D'Adamo  
 Marge D'Amico  
 Christine Danser  
 Anna Dombrowski  
 Martine Elefson  
 Joyce Felsenfeld  
 Judy Funches  
 Mary Gerard  
 Chris Godfrey  
 Nancee Goldstein  
 Dee Gozonsky  
 Joel Greenberg  
 Nancy Greenspan  
 Marianne Grey  
 Cheryl Gursky  
 Lynne Harwood  
 Bucky Hayes  
 Linda Hayes  
 Bob Herman  
 Elaine Jacoby  
 Jeanne Johnson  
 Tara Kudra  
 Ireen Kudra-Miller  
 Sandy Kurinsky  
 Maxine Lampert  
 Brian Langille  
 Judy Langille  
 Joan Levitt  
 Wendel Lim  
 Cathy Loevner  
 Mike Lundy  
 Mike Mayo  
 Jeanne Mazzetti  
 Denise McDaniel  
 Grace Mele  
 Kathy Oechler  
 Ann O'Hara  
 Nan Orekar  
 Harriet Pakula-Teweles  
 Teresa Pine  
 Mindy Raso-Kirstein  
 Ellen Rogers  
 Alisa Rose

Ann Schmidt  
Ximena Skovron  
Connie Shaffer  
Adria Sherman  
Ernie Soffronoff  
Patty Soffronoff  
Shary Stamm  
Leslie Sullivan  
Sally Sword  
Barbara Walker  
Jennifer Yuan

## MUSEUM AMBASSADORS

Ana Abbracciamento  
Dolly Alvarez  
Susa Bristol  
Jean Butcher  
Katherine Clifton  
Barbara Costabile  
Ed Dever  
Vincenza DiUbaldo  
Connie Escher  
Jane Fetter  
Ellen Hannah  
Frances Hulette  
Karen Johnson  
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Diane Landis  
Colin Lowery  
Eila Mackenzie  
Selina Man  
Helene Mazur  
Christopher Mittendorf  
Valerie Morone  
Sophie Orloff  
Katia Pikouni  
Dawn Rosso  
Diane Seiler  
Star Smith  
Nikki Stack  
Alexandra Venizelos  
Paula Wristen  
Sherry Xu  
Tessa Yelenik  
Sherry Zhang

## INTERNS

### Academic Year

Julia Curl  
Kate Ellis  
Mei Geller  
Alexandra Germer  
Hannah Hungerford  
Zoe Montague  
David Saiz  
Anisa Tavangar

### Summer 2023

Natalia Hernandez Acosta  
Danelle Bernten  
Cameron Chacon  
Soph/Max Coe  
Fangjie Deng  
Jacqueline Giz  
Kacey Green  
Emily Landry  
Lauren Maceross  
Carson McCully  
Oskar Pezalla-Granlund  
Grace Schleck  
Anisa Tavangar  
Joshua Worth

## STUDENT GUIDES

Alana Bernys  
Sam Bisno  
Adriana Clark  
Noah Eshaghpour-Silberman  
Avery Gendler  
Allan Gikonyo  
Talia Goldman  
John Raulston Graham  
Jessica Guo  
Lucia Heminway  
Brooke Jurgenson  
Natali Kim  
Alexander Kirk  
Zoe Korelitz  
Youngseo Lee  
Cindy Li  
Kathy Li  
Ambri Ma  
Gabriella Naveh  
Daniel Park  
Grace Rocker  
Joshua Rogers

Reva Singh  
Gisele Sonnier  
William Sanjay Suryanarayan  
Emma Tsoglin  
Bryan Wang  
Kate Weseley-Jones  
Max R. Widmann  
Alexis Wu  
Shirley Xue  
Leo Yu

## STUDENT ADVISORY BOARD

Lucia Heminway, *President 2023*  
Kelly Park, *President 2024*  
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Madison Anderson  
Jane Buckhurst  
David Chmielewski  
Sol Choi  
Tess Dakin  
Hellen Ding  
Kellen Ducey  
Penelope Efron  
Kate Ellis  
Talia Goldman  
John Raulston Graham  
Lucy Gutman  
Jessica Guo  
Genevieve Hawkins  
Ruby Jacobs  
Laurel Jarecki  
Alexander Kirk  
Kasia Kirnie  
Lynn Kong  
Lily Kronenberg  
Vanessa Leal  
Cindy Li  
Avantika Matele  
Joyce Mo  
Gabriella Naveh  
Christopher Nunez  
Alexander Picoult  
Warren Quan  
Maggie Rea  
Regina Roberts  
Reva Singh  
Giselle Sonnier  
Bryan Wang  
Annie Xiong  
Annie Xu  
Leo Yu  
Laura Zhang  
Noori Zubieta



OPPOSITE: FIG. 50



FIG. 51

441

New Acquisitions

185,253

Visitors to Touring Exhibitions

115,753

Objects in the Museum's Collections

807

Works in Campus Collections

693,166

Annual Museum Website Visitors

53,576

Social Media Followers

96

Student Interns, Guides, and Student Advisory Board Members

143

Public Programs

832

Donors

6,593

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

222

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

37

University Departments that Taught from the Museum's Collections

80

University Professors Who Worked with the Museum

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. Favrite 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

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. Brassai (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 Brassai (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 Oditia in conversation at Butler College in front of Oditia'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



洪國主人  
於里恭畫  
於學堂



PRINCETON UNIVERSITY  
ART MUSEUM