

A photograph of the Princeton University Art Museum building, a modern structure with a brick facade and large glass windows. The building is set on a green lawn with several white umbrellas and a large, dark, abstract sculpture in the foreground. The scene is framed by purple cherry blossom branches in the upper and lower portions of the image. The sky is blue with scattered white clouds.

Princeton University Art Museum

Annual Report 2013–2014

Princeton University Art Museum Annual Report 2013–2014

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Director's Overview

When what was then the College of New Jersey acquired its first work of art in 1755—a year before the College's definitive move to Princeton—it did so in the context of a colonial village remote from any cosmopolitan center. The purposes of making that first acquisition, and others that followed in subsequent years, were no doubt multiple: enhancing the prestige of a young institution; accommodating political realities; representing the past; and bringing the world—through these objects—to the experience of the College's isolated students. As the collection grew and came to be housed first in the Faculty Room in Nassau Hall, as a kind of museum of the Enlightenment, a cabinet of curiosities ranging from dinosaur bones to ancient pots to contemporary paintings, and later (from the 1880s) in a purpose-built "Museum of Historic Art," it increasingly acted as a window onto a wider world, both geographically and historically, for early Princeton students.

That legacy is one that I treasure. As we now consider the purposes of our present-day collections of over 92,000 works of art, these objects remain the core of our mission, functioning with renewed vigor as a complex set of lenses onto the world for Princeton students, faculty, guest researchers and scholars, and visitors from all over the world. These collections represent one of Princeton University's greatest intellectual assets, a resource of rare scope and depth in the world of university museums and one that is singularly well suited to advancing Princeton's continuing commitment to the liberal arts and to globalism.

The collections give us a foundation on which we build the other key tools in our educational arsenal—exhibitions, publications, and educational programs—even as they also pose one of our greatest responsibilities: stewardship. The care and preservation of these collections, as well as the assurance of their utility—their active use on many levels, both now and by future generations—must occupy the bulk of our focus and our energies.

This mission, and the ways in which to make it manifest through our most essential objectives, came into sharp focus this year, during a strategic planning process to which we committed ourselves in the summer and fall of 2013. Led by a core steering committee of sixteen, including members of the staff, faculty, alumni, students, and community members, the strategic planning process ultimately incorporated the voices of no fewer than 1,700 participants through interviews, focus groups, and survey work. As a veteran of numerous strategic planning efforts, I was delighted to discover the unanimity with which we arrived at certain key objectives, including a vigorous recommitment to enhancing the experience of Princeton's students both in and out of the classroom. Equally, the clarity that the planning process revealed concerning a number of points—from digitization of the collections to the need for improved internal communications and workflows—will have made us a stronger institution.

While some of what the Strategic Plan contains is daunting—it will take our very best efforts over the coming five years to achieve the objectives we have identified and be the dynamic museum that Princeton deserves—its articulation is a key measure of our commitment to being strategic, efficient, and impactful and is itself one of the year's key achievements. I borrow from its findings and its structure in shaping my overview of this year's efforts.

Leadership in the Arts and Humanities on Campus and Beyond

As articulated in our new Strategic Plan, the Princeton University Art Museum seeks to lead the conversation about the role of the visual arts and the humanities in the twenty-first century, on and off campus, deepening the sense of a vibrant visual arts culture at Princeton—with the Museum at its hub. Once again this year, it has done so through an ambitious program of exhibitions, installations, publications, collecting activity, and educational programming aimed at fulfilling several key goals, including:

- ‡ *conducting and presenting new research, making new discoveries, and considering and provoking fresh perspectives*
- ‡ *functioning as an essential partner for the Department of Art and Archaeology in both the preparation of future generations of art historians and curators and in the humanistic education of all Princeton students*
- ‡ *engaging the widest possible range of disciplines across campus*
- ‡ *building bridges between the University's research and teaching missions and the needs and desires of local, regional, national, and international audiences.*

From offering a dozen temporary exhibitions on a wide range of subjects, to an ambitious schedule of changing installations in our collections galleries, to record-setting use of the Museum's study/seminar rooms, to the publication of six new scholarly volumes and a double issue of the *Museum Record*, to presenting over one hundred public programs, it was another year of intense activity across the Museum's core functions. That these activities should be carried out in the context of exceptionally constrained facilities, including exhibition galleries that continue to limit the size and complexity of the temporary exhibitions we can undertake and collections galleries that significantly impede our ability to activate fully the collections in our care, is a testament to the Museum staff's creativity and the support of our many volunteers and patrons.

Exhibitions

Under the leadership of Associate Director for Collections and Exhibitions Bart Thurber, temporary exhibitions continue to be one of the anchors of our annual activity, as well as a driver of student engagement, community interest, and media attention. Among the particular highlights of the 2013–14 fiscal year have been several projects that have occupied the Museum over many years, including *New Jersey as Non-Site* (3), an unusual opportunity for us to be simultaneously parochial and global in looking at the role the state played in the



artistic avant-garde of the 1950s and '60s, exceptionally curated by Haskell Curator of Modern and Contemporary Art Kelly Baum. Laura Giles, Heather and Paul G. Haaga Jr., Class

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of 1970, Curator of Prints and Drawings, oversaw the planning and execution of *500 Years of Italian Master Drawings from the Princeton University Art Museum* (4). Nearly a decade in development, the exhibition—of

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work that has been largely unseen for fifty years—and accompanying catalogue present important new scholarship, attributions, and insights, while also affording a feast for the eyes. The exhibition will travel in summer 2015 to the Cantor Arts Center at Stanford University, further enhancing the renown of this vital body of material, one of the finest such collections in the United States.

In the late spring, the Art Museum organized *Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell, Class of 1960* (5). The twenty-seven paintings on view ranged across a spectrum of styles, from the spirited and gestural to the placid and restrained to the austere and mechanical. Among the twenty-three American, Canadian, and European artists represented in the exhibition were Karel Appel, Willem de Kooning, Richard Diebenkorn, Helen Frankenthaler, Jack Goldstein, Hans Hofmann, Franz Kline, Morris Louis, Joan Mitchell, Robert Motherwell, Robert Rauschenberg, Gerhard Richter, Jean-Paul Riopelle, Mark Rothko, and Frank Stella. As one *New York Times* reviewer noted, *Rothko to Richter* offered “an excellent, compact survey of some of the key arguments . . . of abstraction, which were introduced and codified at warp speed.” The exhibition will be presented next January at the The Cummer Museum of Art and Gardens in Jacksonville, Florida.



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Special mention must also be made of the conclusion of five years of research and preparation for the long-awaited tour and catalogue of the Pearlman Collection of Impressionist and Post-Impressionist works of art. On long-term loan to Princeton since 1976, the collection has now been the subject of intensive investigation and analysis, including the writing of more than fifteen scholars, each of whom has ties to Princeton. Following the successful opening of a five-venue, four-nation tour at the Ashmolean Museum of Art and Archaeology (95) in Oxford, England (March 13–June 22, 2014), where it



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brought critical acclaim and record crowds (in excess of 82,000 visitors) to that museum's newly expanded galleries, *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection* traveled to the Musée Granet in Aix-en-Provence, France (July 10–October 5, 2014), where it was seen by more than 100,000 visitors. The exhibition will continue at the High Museum of Art in Atlanta, Georgia (October 25, 2014–January 11, 2015), and the Vancouver Art Gallery in British Columbia, Canada (February 7–May 18, 2015), before returning to Princeton in fall 2015.

Engagement

With the Strategic Plan's renewed emphasis on the engagement of every Princeton student, this is an area in which we seek to play a particular leadership role. In the arena of academic engagement, the Museum continues to hit its stride, thanks in particular to the efforts of Johanna Seasonwein, Andrew W. Mellon Curatorial Fellow for Academic Programs, and Juliana Dweck, Andrew W. Mellon Curatorial Fellow for Collections Engagement. In calendar year 2013, the Museum welcomed 173 precept visits from Princeton University courses and 1,404 unique student visitors, for a total of 3,371 student visits. This represented an increase of 13.8% over the already robust numbers in 2012, when the Museum had 2,963 student visits.

The Museum supported the development of a record six new courses through the Mellon Fund for Faculty Innovation for the 2013–14 academic year, and we expect to fund three courses for the 2014–15 year. In this program, faculty members apply for funding from the Museum to develop courses that are taught primarily in the Museum with works from the collections. The following faculty members received stipends:

- ▶ *Zahid Chaudhary, associate professor of English, for a freshman seminar on "difficult" art*
- ▶ *Effie Rentzou, assistant professor of French (since promoted to associate professor), for an undergraduate seminar on poetry and the arts*
- ▶ *Kate Liszka, Cotsen post-doctoral fellow in art and archaeology, for an undergraduate lecture course on ancient Egyptian archaeology*
- ▶ *Andre Benhaim, associate professor of French, for an upper-level undergraduate seminar on the art of insignificance*

- ▶ *Eduardo Cadava, professor of English, for a graduate seminar on The Itinerant Languages of Photography (6)*
- ▶ *Gabriella Nouzeilles, professor of Spanish and Portuguese, for an undergraduate seminar on The Itinerant Languages of Photography.*

Mellon Fellow Julie Dweck continued the successful series of Museum Voices conversations, launched in fall 2012 to foster faculty engagement with the Museum's collections. In March, she brought together faculty from Psychology, Religion, the Writing Center, and Firestone Library to discuss Willem de Kooning's *Black Friday*. In May, Professors Michael Wood, Dirk Hartog, Anne Cheng, and Starry Schor gathered to focus on Winslow Homer's *At the Window*. Julie also convened an especially robust, incisive colloquium, focused on the Museum's African holdings, to develop concepts for future gallery installations and their accompanying interpretive frameworks. Museum staff members were joined by Chika Okeke-Agulu, associate professor in the Department of Art and Archaeology; consulting curator Holly Ross; and guest consultant Alex Bortolot, curatorial content strategist at the Minneapolis Institute of Arts; as well as graduate students from the Department of Art and Archaeology. The multiday colloquium led to the September 2013 reinstallation of the African gallery and to broader conversations about installation plans and strategies.

The Museum also organized a study day focusing on Édouard Manet's *Gypsy with a Cigarette*, now dated to the 1870s, in order to understand its relationship to the artist's later style. Led by Research Curator of European Painting and Sculpture Betsy Rosasco, the group of scholars, curators, conservators, and Princeton graduate students, representing seven institutions from the U.S. and Europe, discussed a variety of unpublished case studies, technical analyses, and supporting materials. The results of the study day generally confirmed the dating of this intriguing painting, although participants agreed that more research is needed to better understand the artist's work from the last decade or so of his life.

In the cocurricular arena of structured learning opportunities outside the classroom, our Education Department, under the leadership of Caroline Harris, continues to offer a strong schedule of scholarly lectures, panel discussions, and colloquia; artists' talks and residencies; film screenings; concerts and theatrical performances; and regular Late Thursday programs



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that again drew some 10,000 participants in that program's fifth year (1, 7, 19, 20). Late Thursdays continue to be regularly invoked as one of the Museum's signature successes and a clear emblem of our commitment to building new audiences, thanks in no small measure to the primary funders of Late Thursdays, Heather and Paul Haaga, Class of 1970.

Our program of paid research assistantships and internships, both during the academic year and over the summer, continues to grow in impact, with the support of the Andrew W. Mellon Foundation, the Joseph F. McCrindle Art Museum Internship Fund, the Hilla von Rebay Foundation, the Frelinghuysen Foundation, and the Peter Jay Sharp Foundation. We have been able to double the number of students working in applied curatorial and educational areas and hosted nine interns for summer 2014.

In addition to the academic engagement efforts described above, we continue to make significant investments in community education programs and in casual and social learning opportunities for Princeton students, as well as in events that bring campus and community together. Thanks to the efforts of Student Outreach Coordinator Jessica Popkin, the Student Advisory Board (SAB) is now a well-organized group that works together effectively on signature events such as the annual Student Gala, the annual un-Valentine's Day event Failed Love, and Inspiration Night, during which students and community members gather to be inspired by the collections and exhibitions and to make their own unique works of art. With each successive year the Student Advisory Board becomes more effective, taking ownership of all aspects of their own programs and initiatives and demonstrating a new capacity for teamwork.

The student tour guide program—a relatively new addition that complements the work of our community docent corps—facilitates both peer-to-peer learning and general public engagement (8). Following a highly competitive admissions process and rigorous, professional training, a record number of Museum guides are becoming more active, offering increased numbers of highlights and special exhibition tours.

Programs targeting community and family audiences again found great success, with Family Day (9) once again drawing over 2,000 visitors, and our annual end-of-summer Picnic on the Lawn welcoming more than 750 guests. Both events embodied our commitment to bringing diverse communities together, with families, University staff, community members, and students mixing in a relaxed environment intended to reinforce a sense of the Museum as a campus gateway and a “third space” for gathering, with visual art at its core.



Making the Collections and Exhibitions Accessible to Students, Scholars, and Visitors of All Kinds

The collections, and collections-related activities, remain at the Museum's core. Providing increased access to the Museum and its resources for teaching, research, and engagement—through expanded and enhanced physical and virtual access to the collections, investment in information technologies, and increased visibility for and impact by the collections—is



a key element of our work and thus continues to occupy significant portions of our human and financial resources, bringing together the efforts of all of the Museum's administrative departments.

The Collections

In fiscal year 2014, the Museum acquired 151 works of art, including 101 as gifts from 32 individual donors and another 50 as purchases largely enabled

by the Museum's restricted purchase endowments. These acquisitions represent diverse cultures, periods, and media and continue our emphasis on filling key gaps in our current holdings—to meet the critical needs of our students and faculty—and on supporting existing strengths so that the Museum can continue to play an ever-stronger role as a research resource and destination. Among the many remarkable works that came to the Museum, one painting deserves particular attention: Marsden Hartley's *Blue Landscape* (10) of 1942. This work fills a critical gap in the form of a masterpiece of American modernism. Now on view in the Mary Ellen Bowen Gallery—and newly housed in a period frame that was itself a fortuitous find—it may be the most important American object to enter the collections since 1986.

The Museum's multiyear, Andrew W. Mellon Foundation-funded project, Activating the Collections, has continued to be a major thrust of our activities, aimed at making deeper, sustained use of the Museum's collections—especially the +/- 97% of the collections that are not on public display at any given time. Throughout the year, the Museum Voices colloquium has again brought together faculty, scholars, students, and Museum curators to consider ways of presenting and interpreting the collections, and to generate together new thoughts on the meanings of key works of art in the collections. Similarly, as has been our practice for several years, we continue to activate the collections galleries through regular changes in the works selected for display, each accompanied by interpretive support to highlight one or more aspects of the work's history, context, or meanings. Some galleries, such as the Marquand Mather Court devoted to modern and contemporary art, are now wholly rethought and reinstalled a few times each year. We also continue to make subtle improvements to the galleries in the form of fresh carpeting, new uses of wall color, and other details, even as we plan for more significant upgrades to certain galleries—such as those dedicated to the art of the ancient Americas, scheduled for refurbishment and reinstallation under the expert guidance of curator Bryan Just by early 2015.

Another key investment in enhancing the deeper use of the Museum's collections has been the refurbishment and refurnishing of the Museum's newly christened Works on Paper Study Room. Featuring new display cabinetry custom designed by Lever Architecture, as well as new lighting and projection equipment, the Study Room now functions as both an active study classroom and a gallery space for changing selections from our holdings of prints, drawings, and photographs. This important project was largely funded by outside donations, including key gifts from Heather and Paul Haaga, Class of 1970, the Andrew W. Mellon Foundation, and a number of other generous benefactors, and was completed in February 2014.

Art on Campus

We also continue to put great art in the path of everyday life throughout the campus, and this was another banner year. Two projects were achieved for the Museum's front plaza: a multisite billboard project of work by Felix Gonzalez-Torres, which occupied our lawn as well as eleven other regional locations in fall 2013 (11), and the loan of two magnificent 1967 works by Alexander Calder from the Fisher Family Collection, on view from January through the end of October 2014 (2, 12)—loans that occasioned a fascinating lecture and reconsideration of the artist by scholar-critic Jed Perl. The American textile artist Bhakti Ziek completed work on a suite of commissioned tapestries for the community hall in Whitman College (28), while work continues on a major commission from Ursula von Rydingsvard for the new Andlinger Center for Energy and the Environment, designed by Tod Williams, Class of 1965 and Graduate School Class of 1967, and Billie Tsien. Commissioning opportunities are also being considered for the reuse of 20 Washington Road as a home for the University's programs in economics and international issues, for the Neuroscience and Psychology home completed late in 2013, and for the new Lewis Center for the Arts, which is due to be operational in 2017. Two new art programs have also been launched in important campus buildings: the newly refurbished and redesigned public spaces of Firestone Library (13) and historic Maclean House, where fifty-six artworks (paintings, photography, sculpture, and archival images) have now gone on view.

Collections Care

Collections stewardship and care has again been a major focus of effort this year. A long-anticipated and desperately needed off-campus fine art storage facility, made possible by the allocation of \$15 million from the University's resources, advanced significantly this year, with schematic design and design development phases concluded and planning consent from the Plainsboro Planning Board achieved in March. Construction began in summer 2014, and we expect to receive occupancy of this elegant, minimalist building in fall 2015. This facility will initially provide over 13,000 square feet of additional fine-art storage in museum-quality conditions and has been designed for future expansion as collections growth warrants. Coupled with ongoing major upgrades to the current Museum's fire detection and suppression systems, these projects represent a significant investment in our physical plant.

Virginia Pifko and her team continue to make steady progress on the Museum's first complete inventory in many years, identifying, cataloging, and photographing each of the works in the Museum's collections. As of July 1, 2014, they had documented over

Felix Gonzalez-Torres, American, born Cuba, 1958-1996: "Untitled", 1991. Billboard. The Museum of Modern Art, New York. Gift of Werner and Elaine Dannheisser, 1996 © The Felix Gonzalez-Torres Foundation



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Alexander Calder, American, 1898-1976: *Man* (foreground) and *The Kite That Never Flew*, 1967. Painted steel. Fisher Family Collection. © 2014 Calder Foundation, New York / Artists Rights Society (ARS), New York

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63,600 objects, taken nearly 71,500 photographs, and created about 30,000 new records. This effort has once again brought dramatic new insights into the scope and depth of the Museum's holdings, requiring that we adjust the count of our collections to over 92,000 works of art in all media. The team is on track to finish the inventory by the end of December 2015—a delay of some six months occasioned by ongoing enhancements to the Museum's fire suppression systems. The project is generously supported by the Office of the Provost and a variety of Museum resources.

Information and Technology

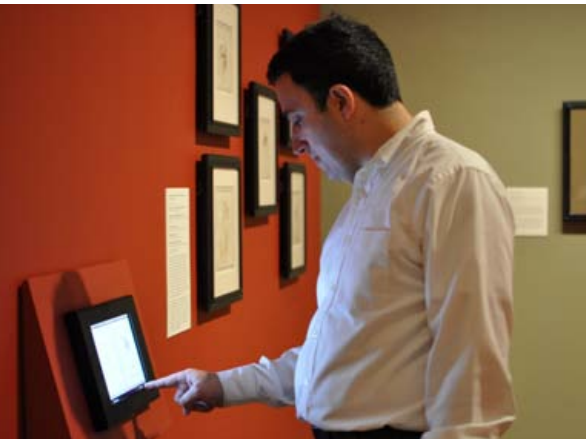
I often note that museums are now as much in the business of information management as we are concerned with managing and caring for objects. Certainly this is true for a museum with collections and data as expansive as ours. The Museum's Information and Technology Department, under the direction of Janet Strohl-Morgan, has responsibility for the development and implementation of information and technology strategies; information management policies and best practices; documentation and digitization of the Museum's collections; providing access to, management of, and preservation of collections

information and digital assets; and managing the Museum's digital initiatives, including web, mobile, audio, video, and social media; as well as numerous other key activities.

The Museum produces image-rich digital initiatives in support of its object-based scholarship, initiatives that reach over 270,000 visitors each year through the Museum's website and many more through social media outlets such as Facebook, Twitter, and Instagram. This year saw significant enrichment to the website (itself relaunched the previous year), including two new sections: In the Galleries, which highlights changing gallery installations, installations in the new Works on Paper Study Room, major loans, and selected

works of art on view; and Collections by Theme, offering curated thematic groupings of objects for use in teaching. Technology is now implicated in every Museum exhibition (14), gallery rotation, publication, and digital component, as well as in the collections-wide inventory project. During the past year, over 32,000 images were processed and more than 7,000 object records were cataloged and made available online. Project-specific highlights include:

- ▶ *A companion website for the exhibition New Jersey as Non-Site, featuring thematic groups of objects, a timeline of artistic development from 1951 to 1976, a map of the locations where artists produced their works, and a set of exhibition-related resources. A selection of companion archival materials was compiled into an online gallery.*
- ▶ *A bilingual mobile-friendly tour and learning tool for the launch of Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection in England in March. The tour allows exhibition visitors to browse twenty-four of the works on view, hear additional information from expert voices, view the works, sorted by artist, alongside comparative*



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images, and learn about Henry Pearlman. A family-friendly learning tool, Modernist Match-up, helps visitors explore the exhibition and interact in depth with ten works by answering questions to connect the artist to the art.



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- ▶ *Campus Art at Princeton continues to grow and now includes a new video of the process of restoring a mosaic discovered in Princeton's expeditions in the 1930s at the ancient city of Antioch-on-the-Orontes.*
- ▶ *A David A. Gardner '69 Magic Project grant was awarded in the amount of \$25,000 to fund a collaborative project entitled Antioch through the Ages, including an undergraduate course to be taught in spring 2015 and an interdisciplinary digital humanities initiative involving Princeton students, faculty, and staff in cataloging, publishing, and creating online access to Princeton's unique archaeological treasures, held by the Museum, from the University's excavations at Antioch-on-the-Orontes (1932–39) (15).*

The Museum's strategic planning process identified providing full and complete digital access to the Museum's collections, including data relating to those collections—an essential tool for Princeton students, faculty, outside scholars, and the public—as one of the Museum's highest priorities. Such digital access will foster the practice of object-based scholarship with original works of art and make Princeton's collections available to the world. To this end, Museum staff are developing a phased approach to providing global accessibility and discoverability to the works in the collections. The first phase, which has been ongoing since 2006, will assess the state of existing data and develop a detailed implementation plan to provide searchable access to Museum collections data and digital images. The second phase is expected to provide universal access to all works of art with baseline data, via the Museum's website, by December 2014. The third phase will involve content enrichment and will require significant additional funding for the extremely labor-intensive phase of this project.

This year, the Museum implemented a policy allowing open access to public domain images, which now can be downloaded from our website for research, scholarly publication, and personal use free of charge. Over 4,100 public domain images were downloaded between May 2013 and March 2014. We continue our partnership with Art Resource to provide fine-art stock photography for publication of over 800 of the most heavily used works in our collections and continue to collaborate on information-sharing initiatives such as ARTstor and GoogleArt. Closer to home, the Museum is working with several University departments to enable cross-searching of the University collections.

Addressing Constraints of the Existing Facility

The new Strategic Plan identifies the need to address the constraints of the existing facility by targeting improvements to public and non-public areas that facilitate access by students, faculty, staff, the community, and visitors of all kinds, even as we plan for a new facility.

Continuing to improve the functionality of the existing facility as well as its attractiveness to all visitors remains a high priority. In addition to updating the workspaces for photography, new carpeting was installed in the Kienbusch Galleries of European art. Significant upgrades to our security systems continue to be made, including the installation of a new generation of security cameras in many galleries. Other behind-the-scenes work included the refurbishment of the restroom by the entrance facing Dod Hall. Work continued on upgrading the Museum's fire suppression systems—this year focusing on various art storage areas and on the conservation laboratory. That project continues through the year, focusing on the lower-level galleries and art storage areas. A number of necessary updates were also made to 199 Nassau Street, home to the Museum's Education and Information & Technology departments.

As signaled above, much progress was made this year on the new off-campus art storage facility being developed for the Forrestal Campus, with construction having begun in July. As noted in the planning documents, the goal is to “create a modest and sophisticated architectural response that is integrated with the Forrestal landscape and delivers a premier technical facility for the storage and handling of art.” Key objectives for the project include stewardship and security of significant art collections, maximizing flexibility for growth and change, and economy and sustainability. The storage facility will be a building of approximately 20,000 gross square feet, of which 13,000 square feet will serve as collections storage. In addition, the facility will include a loading dock, a holding area for acclimatization,



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a workroom, and a room for study and examination as well as support spaces, including security. This facility will allow for the return to Princeton of works of art long stored in remote, rented art storage facilities as far away as Newark and Philadelphia, and would, in the event of a new Museum facility on campus, function as critical swing space during any period of construction.

As noted above, renovations have been completed to create a Works on Paper Study Room (16, 18), which now provides curators, faculty, students, visiting scholars, and others with a flexible space for the study and display of works on paper (prints, drawings, and photographs). The reconfigured space allows up to sixteen users to convene at a table and provides visible storage, hybridizing the study and display of works on paper, including themed installations that will rotate monthly. The inaugural installation—“Intaglio Techniques at Crown Point Press”—was curated by Ph.D. student and Mellon Research Assistant Erica Cooke and was on view from June 12 through July 13.

Readying for Growth, Leveraging Relationships, and Building Visibility

The need to develop a sustainable stream of operating funds and make the case for future growth—by building on existing relationships, cultivating new ones, and demonstrating that the Museum is an essential resource for the University and the broader community—emerged through the strategic planning process as a critical element of our efforts for the coming years. Aligned to endeavors to increase our financial resources is the need to manage them and the ways in which they are expended effectively, as well as the necessity of increasing the Museum's visibility and presence through strategic marketing, public relations, and audience-building initiatives.

Institutional Advancement

The Museum continues to benefit from the strong and deep relationships we have built and enjoy with many loyal benefactors and friends who share our commitment to keeping art at the heart of the academic enterprise at Princeton. As we work to steward and enhance



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these relationships even as we build new ones, we have been bolstered this year by the installation as the twentieth president of Princeton University of Christopher Eisgruber, whose strategic vision for this leadership university aligns so closely with our own work (17).

While it is both encouraging and exciting that the Museum's star continues to rise not only in the eyes of our benefactors but also in the eyes and minds of students and faculty across campus as well as alumni near and far, there is yet much work to be done on many levels to ready ourselves for the potential of significant future growth. This remains a time of ongoing fiscal challenge as we focus our immediate energies on raising the funds necessary to sustain the programs that are essential to fulfilling the teaching, research, and service missions of this University. The Museum remains fortunate in receiving support each year toward its core operating expenses from the University itself, support that takes the form of a substantial allocation toward staff salaries and benefits as well as such durable needs as maintenance, utilities, and housekeeping. In addition, the Museum is supported by considerable Museum-specific endowments, with the greater part of these funds dedicated specifically to the acquisition of works of art for the collections. Over the next two to three years, once endowments pledged during the Aspire campaign are fully realized, we anticipate some relief to our operating budget. However, the bulk of the Museum's programmatic needs—including those for the dozen or so special exhibitions we present each year—must be met by external sources. The pursuit of those funds, through both expendable gifts and new endowments, is perhaps our most pressing and immediate resource priority.



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“The museum is extraordinary! One of my students was nearly moved to tears over some of the artifacts downstairs, and we all were amazed to see a Sargent, a Warhol, a Bosch, a Monet, a Rubens, and on and on!”

—HIGH SCHOOL SPANISH TEACHER, FREEHOLD, NJ.



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Shortly after the Aspire campaign ended in June 2012, the University once again identified the Museum as a fundraising priority. This recognition gives us both the authority and the responsibility to raise significant new monies—both endowed and expendable funds—while the University is between major capital campaigns. A revised case statement outlines our current fundraising opportunities, which include endowed funds to support two leadership positions: \$3 million to endow the associate directorship for collections and exhibitions and \$2.5 million to endow the curatorship in ancient art. In addition to these two naming opportunities, the Museum continues to seek funds for exhibitions, publications, educational programs, and information management and access—all of which are vital to the Museum’s important contributions to the University’s teaching mission.

Most of these program areas benefited from wide-ranging support during the Aspire campaign and continue to resonate with donors on a project-by-project basis. Sadly, this has not been the case in realizing support for enhanced online access to the Museum’s holdings through digital imaging and scholarly documentation. This has emerged as an urgent institutional priority—one that we must resolve in order to provide the full and unrestricted access to the collections that our students and faculty, as well as the scholarly community, expect from a world-class art museum. The needed funds are estimated to be \$2.5 million, and, with the support of the University Provost, we are redoubling our efforts to achieve this goal.

A new Capital Leadership Committee (CLC) was formed by the University earlier this year to provide important support for the University’s current and wide-ranging fundraising priorities. A subcommittee on the Arts, chaired by John Diekman—University Trustee and chair of the Museum’s Advisory Council—includes several of the Museum’s most important benefactors and advocates and is staffed by Nancy Stout, associate director for institutional advancement, as well as by frontliners from the University’s central Development Office. This support comes at a critical time for the Museum, and we stand to benefit greatly from the commitment and advocacy of this corps of dedicated alumni volunteers.

Restricted funds raised over the past year have both strengthened existing programs and made it possible for us to establish new ones. Among the many significant gifts we have received from individual donors over the past year are:

- ▶ *Major term support from Heather and Paul Haaga, Class of 1970, to continue underwriting the Museum’s Late Thursdays programming and to support the recent transformation of the new Works on Paper Study Room*
- ▶ *Exhibitions and publications program support from Susan and John Diekman, Class of 1965; Allen Adler, Class of 1967; Diane W. Burke; Sarah Lee Elson, Class of 1984; Doris Fisher; Christopher Forbes, Class of 1972; Stacey Roth Goergen, Class of 1990; Marco Grassi, Class of 1956; Heather and Paul Haaga, Class of 1970; Preston Haskell, Class of 1960; Nancy Lee; Thomas W. Lentz; Sueyun and Gene Locks, Class of 1959; Philip F. Maritz, Class of 1983; Nancy Nasher, Class of 1976, and David J. Haemisegger, Class of 1976; Christy and Bill Neidig, Class of 1970; Christopher E. Olofson, Class of 1992; John H. Rassweiler; Mark Stevens, Class of 1973, and Annalyn Swan, Class of 1973; Trevor D. Traina, Class of 1990*
- ▶ *An important multiyear pledge from Herbert “Bill” Lucas, Class of 1950, to support the renovation and reinstallation of the art of the ancient Americas galleries*

The Museum has made strides this year in our efforts to garner institutional support for programs and other initiatives. The Barr Ferree Foundation Fund for Publications provided significant support again this year for three Museum publications associated with exhibitions, including a very special commitment of \$75,000 for *Italian Master Drawings from the Princeton University Art Museum*. The Museum's widely renowned internship program received the renewed support of the Frelinghuysen Foundation, the Hilla von Rebay Foundation, and the Peter Jay Sharp Foundation. In addition, the Sharp Foundation recently provided a grant to enable the creation of a new "collections associate" internship, a position that will enable the Museum to respond to dramatically increased requests from students and faculty for direct access to the collections of works on paper.

Corporate funding at the local and regional level, which typically provides modest financial support but important visibility for the Museum, was significantly hit by the recent financial crisis. Two notable exceptions this year were a \$25,000 gift from PSEG in support of *New Jersey as Non-Site* and important, increased sponsorship for the Gala from Bloomberg. With the deepening partnership between the Museum and the University's Office of Corporate and Foundation Relations, we look forward to continuing to broaden and strengthen the support we receive from institutional sources.

Our Partners program remains the philanthropic arm of the Museum's annual support effort, and once again this year income from both new and renewing Partners saw steady growth. This distinguished group of patrons makes an annual investment in our efforts to be part of the experience of every Princeton student while serving as a vital community resource and a world-class destination.

The Friends organization—our general and primarily local membership group—provides the Museum with annual support and volunteer energy as well as outreach into the wider local and regional community (21). Friends membership has seen only modest



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growth over the past year, although we continue to believe that substantial membership growth is possible. Thus, in tandem with the Museum's strategic planning process, we undertook a close look at the Friends membership program—now over sixty years old—and explored ways to invigorate the program and increase membership and revenue while also building affinity and fostering volunteer engagement—despite the challenges of being a free-admission museum. A Friends task force convened to consider how best

to build membership and recommended a range of new and enhanced member benefits, including increased discounts in the Museum Store, exclusive members-only events, an expanded Museum Travel Program, special access to the collections, and new opportunities to interact with me and the Museum's curators. A package of enhanced member benefits launched early in fiscal year 2015.

Perhaps more critically, a second task force was convened to consider the wider purposes of the Friends and of the Museum's various volunteer structures in light of the many changes we have undergone, including the significant growth of our professional staff in education and development and the equally dramatic transformation of the Princeton region's demographics. The outcome of these yearlong deliberations has been the transition from a Friends board structure with multiple committees, staffed largely by a single staff member in institutional advancement, to a new volunteer engagement structure that is more fully integrated into the work of the Museum today, that aligns with



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our Strategic Plan and ambitious goals for the future, and that makes volunteers our partners who are invested in the Museum's growth and success. Four new or sustained mechanisms—a Community Leadership Council, a group of Education Advocates, a Membership Volunteer Corps, and an annual Gala Committee—have been established through the summer and fall to better advance the work of the complex museum we have become and to build on the tremendous sixty-year legacy of the Friends Board.

Our 2014 benefit Gala, *Brilliantly Baroque* (22), held as always on the first Saturday in February, broke all previous records for this fundraising event. Sold out with a waiting list a full three weeks in advance, this event not only provided an important opportunity to showcase the Museum to our alumni and friends from the community and around the country but also generated essential funds for exhibitions and a wide range of educational and outreach programs. The single greatest factor in the success of this year's Gala was the growth in sponsorships from our individual and

corporate benefactors. The majority of these sponsorships came from alumni—including the personal sponsorship of President Chris Eisgruber, Class of 1983, and from others both nearby and as far away as Texas and California. The collective efforts of staff and a corps of energetic volunteers—led by Pamela Kogen Morandi and Jill Mitchell, joined by honorary committee members Shelly Belfer Malkin, Class of 1986, and Anthony E. Malkin; Christopher E. Olofson, Class of 1992; William H. Scheide, Class of 1936, and Judith McCartin Scheide; and Anne C. Sherrerd, Graduate School Class of 1987—ensured that the Gala remains the "social event of the Princeton calendar" even as it generates important revenue.



Earned Income

The Museum's earned income comes primarily from a trilogy of sources: its retail store and related wholesale operations; exhibition participation fees for the projects we circulate as well as loan fees required of some outgoing loans; and the Museum's new Travel Program.

In the retail and wholesale operations area, Christine Hacker has continued working with artisans as well as identifying and cultivating new artists, resulting in constantly refreshed merchandise for the Museum Store. She also continues to strategically develop new products that position the Museum's identity, including in relation to temporary exhibitions such as the international tour of the Pearlman Collection. Additionally, Chris has developed a presence for the Museum on 1000Museums, a website showcasing art images from museums around the world, which will enable users to acquire, on demand, high-quality framed or unframed giclée prints of key works in the Museum's collections.

Participation fees for touring exhibitions are a key Museum revenue source this year, as they have substantially covered the costs of developing the tour of the Pearlman Collection and its companion scholarly catalogue. Varying fees are charged for all Princeton-organized exhibitions that tour to other venues. In some instances, the Museum also charges handling fees for outgoing loans of works of art in order to cover special costs associated with making those loans.

A new Travel Program has been launched by the Education Department as a benefit of our paid membership program and as a complement to the Museum's educational efforts, but also as a modest source of earned revenue (23). The Travel Program is required to pay its way, even as it educates participants and affords them special insights into the world of art. This year, the program offered six trips, from day-trips within the region to a weeklong tour of England; modest growth in the number of offerings is anticipated for the coming year, when seven trips are planned.

The decision to move to an open-access platform for image rights for works of art in the public domain means that the provision of image rights and reproduction fees is no longer an appreciable source of Museum revenue, but we feel that this decision aligns with our responsibilities to the wider field.

Financial Management

We continue to refine our financial management and budget planning processes, with more formalized planning requirements and structured review mechanisms throughout the fiscal year to assure that we are able to balance our resources against our needs. Core operational and project budgets have been developed, including multiyear income and expense projections. The Museum's finance team, under the leadership of Karen Ohland, continues to collaborate with the University's Office of Finance and Treasury on a multi-year program that includes the implementation of a new chart of accounts, enhancements to the University's financial reporting and business processes, and upgrades to many of the University's financial systems and tools. The goal of this program is improved financial information and reporting that supports management, compliance, and stewardship, as well as less time spent assembling data, providing more time for analysis and planning. These new codes, processes, and systems launched in summer 2014, and we look forward to significant improvements and efficiencies.

Publishing and Communications

Under the leadership of Curtis Scott, associate director for publishing and communications, the Museum continues to expand the impact of its intellectual endeavors and to hone a marketing strategy that ensures a strong local, regional, national, and international presence through relationship-building, advertising, and media coverage. This year saw the publication



of six scholarly catalogues as well as a double issue of the Museum's *Record*. In addition to receiving positive critical reviews, two books produced by the Museum were honored by the American Alliance of Museums (AAM) in their annual Museum Publications Design Competition: the publication accompanying *The Itinerant Languages of Photography* received an honorable mention in the category of exhibition catalogues, while the catalogue for *New Jersey as Non-Site* (24) was named Best in Show from among more than

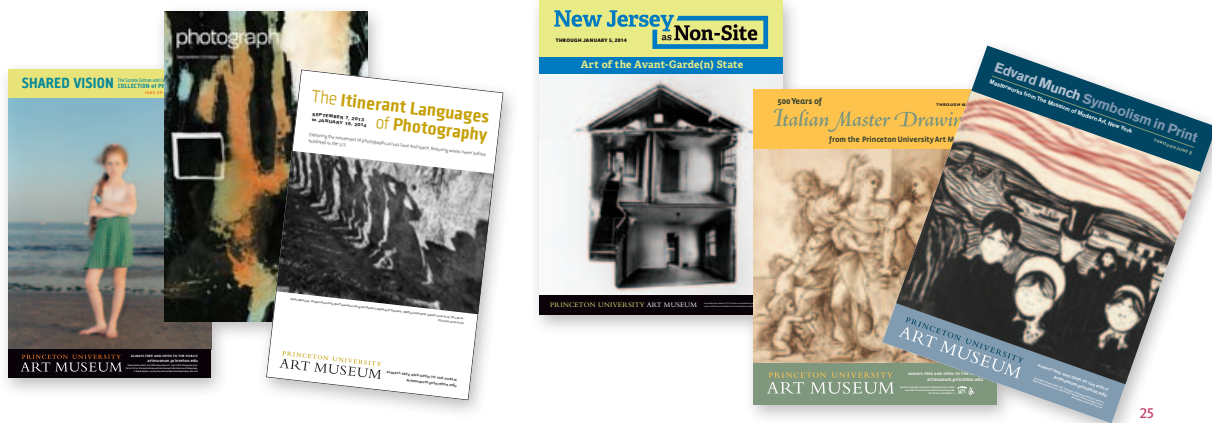
four hundred entries in fifteen categories submitted by ninety-two museums across the country. This is an especially meaningful recognition in light of the competition with many much larger institutions.

The Museum's manager of marketing and public relations, Erin Firestone, has prioritized the cultivation of a network of arts professionals, writers, journalists, and supporters to ensure that the Museum is understood as a primary provider of world-class arts programming and scholarship. To develop marketing strategies, collaborate on programming, and share

resources, the Museum partners with organizations on and off campus, including the University’s Office of Communications, Princeton Convention and Visitors Bureau, Arts Council of Princeton, McCarter Theatre, the Lewis Center, Discover Jersey Arts, Princeton Area Arts and Culture Consortium, Princeton Chamber of Commerce, Princeton Symphony Orchestra, Firestone Library, and the Princeton Singers.

Online, the Museum continues to expand its presence both by joining new web-based initiatives such as Artsy.net (cofounded by a Princeton alumnus) as well as starting new social media campaigns on Instagram and Tumblr—including weekly contests. The Museum’s Social Media Committee has also increased content coverage and user engagement with the more cultivated communities on Facebook and Twitter. Additional time and energy were devoted to increasing the quantity and quality of content on the Museum’s website, including Museum-related articles, videos, and announcements. As a result, the average duration of a visit to our website increased by 18% over the previous year. Participation in these outlets has shown a healthy increase year on year, as reflected in these highlights (current as of June 30, 2014):

	2014	2013	2012
eNewsletter recipients	6,292 <i>Increase of 30%</i>	4,843	4,478
Facebook fans	9,005 <i>Increase of 72%</i>	5,228	3,405
Twitter followers	6,617 <i>Increase of 33%</i>	4,960	2,820



At the local level, paid print advertisements are routinely placed in publications such as *Town Topics*, *Princeton Alumni Weekly*, and *Princeton Magazine*, as well as in playbills at McCarter Theatre (25). The Museum’s presence was also enhanced this year in Princeton Convention and Visitors Bureau marketing materials. At the national level, strategically positioned ads are placed in art monthlies such as *Art in America* and *Photograph* magazine, as well as in two special annual sections of the *New York Times*, “Fine Arts and Exhibitions” in October and the “Museums” section in March. Full-color inserts promoting our fall and spring exhibition seasons were included in *New York Times* home-delivery subscriptions in the aforementioned issues, and we expanded our “buy” to a larger zone in the New York metro area to include central Manhattan and Brooklyn.



The Museum has increased the number of reviews, mentions, and listings it receives in a wide variety of national and international publications, including the *New York Times*, *Wall Street Journal*, *The New Yorker*, *The Star-Ledger*, *Philadelphia Inquirer*, *The Art Newspaper*, *Town Topics*, *U.S. 1*, *Photograph* magazine, and many arts blogs and columns (26). Highlights of this year include:

- ▶ National coverage of New Jersey as Non-Site by Karen Rosenberg in the *New York Times*, by Peter Plagens in the *Wall Street Journal*, and by Greg Lindquist in *Modern Painters* magazine. Additional coverage for New Jersey as Non-Site appeared in regional NPR and PBS markets, including a piece on WHYY radio by Peter Crimmins and a feature of *The Sky Is the Limit Happening* performance, created by Geoffrey Hendricks, on NJTV by Susan Wallner.
- ▶ A feature story about the Felix Gonzalez-Torres billboard project by Priscilla Frank for *The Huffington Post*, which was shared over 550 times and received nearly 100 comments.
- ▶ A rave review of *500 Years of Italian Master Drawings* (both the exhibition and the catalogue) by Barrymore Lawrence Scherer in the *Wall Street Journal* and a substantial, multipage review by Dan Bischoff from *The Star-Ledger*.

Such review and feature coverage brings the Museum significant visibility—and value, which can be assessed quantitatively. Publicity values are determined by assessing equivalent advertising values of editorial coverage and factoring in the distribution size of the media source. Since July 2013, that total publicity value has been over \$3 million, including a *New Jersey as Non-Site* review in the *New York Times* (\$177,650); a *New Jersey as Non-Site* review in the *Wall Street Journal* (\$207,300); a review of *The Itinerant Languages of Photography* in the *New York Times* (\$89,700); a *500 Years of Italian Master Drawings* review in the *Wall Street Journal* (\$374,605); and a review of *Lee Bontecou: Drawn Worlds* in the *Wall Street Journal* (\$45,000).

Transforming the Working Culture

Recognizing the critical role that a strong, coherent team plays in all efforts to realize our mission, the Museum has committed itself to improving the ways in which we communicate and work with one another, and to making better use of our human resources in order to achieve a cooperative and efficient workplace that is grounded in mutual respect and collegiality. The Museum's senior leadership, its Management Team, is working with me to improve the ways in which we utilize our human resources, including refining our communications and meetings practices and affording meaningful, ongoing skills development opportunities for staff. The restructured and expanded Management Team now has been in place since December 2012, and its members are working together to assure clear departmental responsibilities and collaboration across departments.

The past year saw a number of staffing changes. Karl Kusserow was named the inaugural John Wilmerding Curator of American Art, thanks to the generosity of a number of benefactors who endowed that position in honor of one of our great Americanists. Zoe Kwok completed her Ph.D. in the Department of Art and Archaeology and was accorded the title of assistant curator of Asian art. Allison Unruh joined us as a curatorial research associate working on the catalogue for *Cézanne and the Modern*.

Registrar Elizabeth Aldred was recruited from the Yale University Art Gallery to fill the vacancy left by Alexia Hughes's promotion to chief registrar. At Yale, Liz's work included the coordination of domestic and international outgoing loans as well as all long-term loans and for managing collections activities and traveling exhibitions. In addition, Adam Boggs joined the team as collection technician on the inventory project, following Jonathan Prull's departure. Adam recently received his M.F.A. from SUNY Purchase, where he also worked as an art handler for the Neuberger Museum of Fine Arts.

In late summer 2013, the Museum began the process of searching for the inaugural Adler Distinguished Curator and Lecturer. This newly endowed, senior-level position, established through the generosity of Advisory Council member Allen Adler, Class of 1967, will bring a highly accomplished scholar-curator with international standing in the field of European art to advance a curatorial vision with a deep and historic commitment to object-based teaching. The successful candidate will likely be someone we will recruit rather than one who applies through the normal employment process. A search committee was established, and recruitment is continued through the year, leading to an appointment late in 2014.

In the Information and Technology Department, Marin Lewis was promoted from collections data assistant to collections information associate and was joined by Collections Information Associate Madison Goforth, a graduate of the University of Michigan's Informatics and Museum Studies program.

Museum Assistant Michelle Brown joined the staff following Henry Vega's move to Cambridge, Massachusetts. Christopher Wood and Mario Arias joined the operations staff as facility assistants. Security operations manager for the Museum and Firestone Library Albert Wise retired after many years of devoted service to the Museum, and Salvatore Caputo was recruited as his successor. We welcomed new security officers Luis Armas and Michael Patullo and said farewell to Jonathan Edwards.



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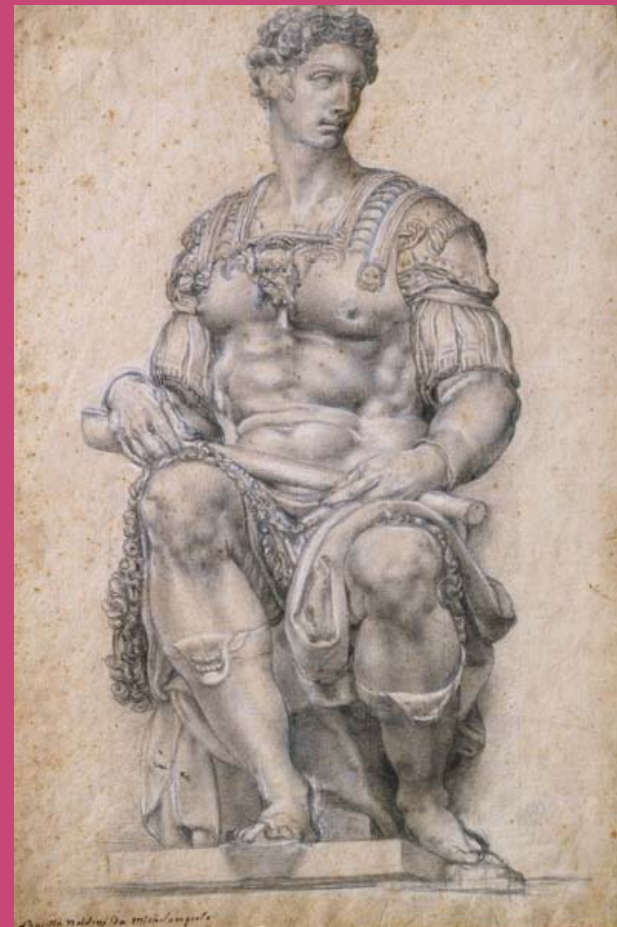
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“The size of the galleries really allows you to get ‘up close and personal,’ picking out nuance such as brushstroke, sketch lines, and texture that is impossible in larger settings.”

—MUSEUM VISITOR FROM COLUMBIA, MARYLAND



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Felix Gonzalez-Torres, American, born Cuba, 1958–1996. "Untitled", 1991. Billboard. The Museum of Modern Art, New York. Gift of Werner and Elaine Dannheisser, 1996 © The Felix Gonzalez-Torres Foundation

Exhibitions

Shared Vision: The Sondra Gilman and Celso Gonzalez-Falla Collection of Photography

Organized in cooperation with the Museum of Contemporary Art Jacksonville; Ben Thompson, Museum of Contemporary Art Jacksonville; Paul Karabinis, University of North Florida; Katherine Bussard, Peter C. Bunnell Curator of Photography

June 29–September 15, 2013

Shared Vision featured more than 130 iconic images that reflect the rich and diverse nature of the past one hundred years of photography. Selected from the world-renowned collection of Sondra Gilman and Celso Gonzalez-Falla, the work represented street scenes, the human form and environment, children, and spectacular landscapes. *Shared Vision* included works by such prominent photographers as Robert Adams, Eugène Atget, Walker Evans, Loretta Lux, Sally Mann, Doug and Mike Starn, Robert Mapplethorpe, and Alfred Stieglitz.

The Itinerant Languages of Photography

Eduardo Cadava, Professor of English; Gabriele Nouzeilles, Professor of Spanish and Portuguese Languages and Cultures

September 7, 2013–January 19, 2014

The Itinerant Languages of Photography examined the movement of photographs, as disembodied images and as physical artifacts, across time and space as well as across the boundaries of media and genre, including visual art, literature, and cinema. The culmination of a three-year interdisciplinary project sponsored by the Princeton Council for International Teaching and Research, the exhibition traced historical continuities from the nineteenth century to the present by juxtaposing materials from archival collections in Spain, Argentina, Brazil, and Mexico.



Alexander Calder 1967

James Steward, Director

January 15–October 28, 2014

Alexander Calder is best known as the originator of the mobile, but his stationary sculptures, called stabiles, are also among the works that place him as one of the most important sculptors of the twentieth century. Calder trained at the Stevens Institute of Technology in Hoboken, New Jersey, and his friendship with a number of European avant-garde artists led him to develop some of the first wholly abstract sculptures. Highlighting two landmark works from 1967, on loan from the Doris and Donald Fisher Collection, this installation revealed Calder's work in sheet metal as among his most lasting achievements.



Helen Frankenthaler, American, 1928–2011. *Belfry*, 1979. Acrylic on canvas. Collection of Preston H. Haskell, Class of 1960. © 2014 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York / photo Douglas J. Eng

New Jersey as Non-Site (38, 41, 43)

Kelly Baum, Haskell Curator of Modern and Contemporary Art

October 5, 2013–January 4, 2014

Four of the postwar era's most important artistic developments—performance, site-specificity, land art, and postmodernism—were tested in New Jersey just as much as they were in New York and Los Angeles, and many projects that have since been canonized by art historians were in fact created in New Jersey. *New Jersey as Non-Site* reconstructed the symbiotic relationship between New Jersey and the postwar avant-garde, positioning the state as a laboratory for some of the most advanced artistic experiments occurring from 1955 to 1975.

Felix Gonzalez-Torres: Untitled (36)

Kelly Baum, Haskell Curator of Modern and Contemporary Art

October 21, 2013–January 20, 2014

Following a successful outdoor video installation by Doug Aitken in 2010, the Museum hosted an outdoor work by one of the most important artists to have emerged in the 1980s: Felix Gonzalez-Torres. For three months, the Museum installed one of the artist's billboards in six locations in the greater Princeton area, including the plaza just outside its front door. The billboard featured a black and white photograph of the artist's own, recently vacated bed. In addition to the tension it stages between intimacy and publicity, and the experience of loss and desire it evokes, this image speaks powerfully to the AIDS crisis.

500 Years of Italian Master Drawings from the Princeton University Art Museum (40, 45)

Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings
January 2 – May 11, 2014

500 Years of Italian Master Drawings from the Princeton University Art Museum focused on the Museum's renowned collection of more than one thousand Italian drawings, which includes significant works by Luca Cambiaso, Guercino, and Giambattista Tiepolo, as well as masterpieces by Carpaccio, Michelangelo, and Modigliani. Featuring more than ninety rarely seen highlights, this exhibition provided a fresh examination of Italian draftsmanship by mapping issues and concepts such as technique, function, and connoisseurship.

Edvard Munch: Symbolism in Print, Masterworks from the Museum of Modern Art, New York (47)

Organized in cooperation with the Museum of Modern Art, New York; Starr Figura, Phyllis Ann and Walter Borten Associate Curator of Prints and Illustrated Books, The Museum of Modern Art; Calvin Brown, Associate Curator of Prints and Drawings
February 8–June 8, 2014

Edvard Munch, renowned as a Symbolist painter, is also considered among the greatest printmakers of the modern period. He employed printmaking techniques to distill his complex imagery into potent and universal signs that continue to speak to basic human impulses and concerns. Drawn entirely from the Museum of Modern Art's collection, *Edvard Munch: Symbolism in Print* featured twenty-six of the artist's most powerful and well-known compositions, represented in a wide array of printmaking techniques.

Lee Bontecou, American, born 1931: *Untitled*, 1963. Graphite and soot on circular-shaped stretched muslin. Museum purchase, Laura P. Hall Memorial Fund (X1964-39) © 1963, Lee Bontecou



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Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell (37, 42, 44)

Kelly Baum, Haskell Curator of Modern and Contemporary Art
May 24–October 5, 2014

Drawn from the collection of Preston H. Haskell III, Class of 1960, this exhibition explored the role of process and mark-making in abstract painting from the latter half of the twentieth century. It included works by Willem de Kooning, Jean Dubuffet, Helen Frankenthaler, Hans Hofmann, Franz Kline, Morris Louis, and Mark Rothko, among others. A portion of the exhibition was devoted to artists who examine abstraction and mark-making self-consciously, with a considerable degree of irony, and who interrogate the notions of authenticity and expression, such as Gerhard Richter, Jack Goldstein, and Robert Rauschenberg.

Lee Bontecou: Drawn Worlds (39)

Organized in cooperation with the Menil Collection, Houston; Michelle White, Curator, The Menil Collection; Kelly Baum, Haskell Curator of Modern and Contemporary Art
June 28–September 21, 2014

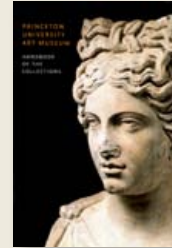
Spanning over fifty years, Lee Bontecou's career has been defined by her sculptures of fiberglass, cloth, and rubber stretched over metal armatures. Less known, her drawings are an equally vital component of her work, a form of making she continues to produce and a practice that perhaps more forcefully reveals the artist's importance within the history of art. This exhibition, the first retrospective of Bontecou's drawings, sought to define her drawing as a separate way of making and seeing, providing an entirely new perspective on Bontecou—as an artist who has perpetually challenged the modernist division of form and content.



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Publications

Books



Princeton University Art Museum Handbook of the Collections

Revised and expanded edition
 Introduction by James Christen Steward
Published September 2013

438 pages, 503 color illustrations
 Project editors: Curtis Scott and Jill Guthrie
 Designer: Bruce Campbell
 Printer: Trifolio, Verona, Italy



The Itinerant Languages of Photography

By Eduardo Cadava and Gabriela Nouzeilles, with contributions by Joan Fontcuberta, Valeria González, Thomas Keenan, Mauricio Lissovsky, and John Mraz

Published September 2013
 240 pages, 135 color and 70 duotone illustrations
 Project editor: Anna Brouwer
 Designer: Miko McGinty
 Printer: Trifolio, Verona, Italy

New Jersey as Non-Site

By Kelly Baum, with contributions by Beatriz Colomina, Kathryn Dammers, Hal Foster, William Gleason, Hendrik Hartog, and Ned Schefer

Published October 2013
 160 pages, 150 color illustrations
 Project editor: Janet Rauscher
 Designer: Daphne Geismar
 Printer: GHP Media, West Haven, Connecticut

Italian Master Drawings from the Princeton University Art Museum

By Laura M. Giles, Lia Markey, and Claire Van Cleave, with contributions by Alessandra Bigi Iotti, Jonathan Bober, Giada Damen, Diane De Grazia, Rhoda Eitel-Porter, Frederick Ilchman, Paul Joannides, Anne Varick Lauder, John Marciari, Elizabeth Pilliod, John Pinto, David M. Stone, Catherine Whistler, and Giulio Zavatta
Published January 2014

344 pages, 370 color and 40 black-and-white illustrations
 Project editor: Janet Rauscher
 Designer: Bruce Campbell
 Printer: Trifolio, Verona, Italy



Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection

With an essay by Rachael Z. DeLue and contributions by Scott C. Allan, Bridget Alsdorf, Kelly Baum, Petra ten-Doesschate Chu, Caroline Harris, Cora Michael, Norman E. Muller, Betsy Rosasco, Matthew Simms, James Christen Steward, Allison Unruh, Alastair Wright, Faith Zieske, and Lynda Zycherman
Published March 2014

320 pages, 209 color and 33 black-and-white illustrations
 Project editor: Curtis Scott
 Designer: Susan Marsh
 Printer: F&W Druck- und Mediencenter GmbH, Kienberg, Germany

Rothko to Richter: Mark-Making in Abstract Painting from the Collection of Preston H. Haskell

By Kelly Baum, with contributions by Hal Foster, Susan Stewart, and Eleanor Stoltzfus
Published May 2014

128 pages, 43 color illustrations
 Project editor: Anna Brouwer
 Designer: Daphne Geismar
 Printer: Meridian Printing, East Greenwich, Rhode Island

Record of the Princeton University Art Museum

Volume 71–72
 Essays by Emily L. Spratt, Elizabeth A. Nogrady, Eileen Hsiang-ling Hsu, and Robert Cozzolino; Acquisitions of the Princeton University Art Museum 2011–2012
Published June 2014

136 pages, 143 color illustrations
 Project editor: Janet Rauscher
 Designer: Bruce Campbell
 Printer: Brilliant Graphics, Exton, Pennsylvania

Interpretive Materials

The editorial and graphic design staff works closely with colleagues in curatorial and education to develop and produce exhibition graphics, wall labels, and other interpretive materials for all temporary exhibitions and gallery installations. The following gallery guides were also printed as supplements to the installation graphics:

“Felix Gonzalez-Torres: ‘Untitled’”
Published October 2013

“Edvard Munch: Symbolism in Print”
 By Calvin Brown
Published February 2014

“Alexander Calder at Princeton”
Published February 2014

Magazine

The magazine is produced quarterly in a print run of 8,000 copies. It is mailed to all Museum members and to numerous cultural institutions and is made available for free to visitors at the Museum entrance.
 Project Editor: Anna Brouwer
 Designer: Lehze Flax
 Printer: Brilliant Graphics, Exton, Pennsylvania



Informational and Promotional Publications

In addition to the pieces listed above, the Publishing and Communications staff produces the annual report, brochures, event invitations, educational materials, signage, and large-scale graphics, as well as all advertisements, banners, and other promotional materials.



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Jean-Paul Riopelle, Canadian, 1923-2002; *Terre promise*, 1960. Oil on canvas. Collection of Preston H. Haskell, Class of 1960. © 2014 Artists Rights Society (ARS), New York / photo Douglas J. Eng



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“Visitors can happily lose themselves in this multifaceted exhibition.”

— BARRYMORE LAURENCE SCHERER, *THE WALL STREET JOURNAL*

Acquisitions

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African Art

West African artist, probably Bamana: Figure. 8.9 x 8.3 x 17.8 cm. Gift of Michael Rips, Class of 1976 (2013-133)

Rajabu Chiwaya, active in Tanzania, 1951/55–2004: Untitled. Oil on board, 61 x 61 cm. Gift of Michael Rips, Class of 1976 (2013-122)

Chokwe artist, Tshikapa area, Democratic Republic of the Congo: Mask, 20th century. Wood, h. 19.0 cm, w. 14.6 cm, d. 9.0 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-33)

Kurumba artist, Burkina Faso, West Africa: Headdress (*Adone*), early 20th century. Wood, pigment, cloth, and thread, h. 98.4 cm, w. 22.9 cm, d. 46.4 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-115)

Lega artist, Democratic Republic of the Congo: Pendant, 20th century. Bone, quartz, and fiber, h. 11.9 cm, diam. 2.0 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-36)

Ngala artist, Democratic Republic of the Congo: Skirt, early 20th century. Raffia palm fiber, resist dye, 80.6 x 80 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-71)

Ngala artist, Democratic Republic of the Congo: Skirt, early 20th century. Raffia palm fiber, resist dye, 74.9 x 80 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-72)

Simon Okeke, Nigerian, 1937–1969: *Off to Battle*, 1963. Blended colored chalk and wash, pen and black ink, with scratching out, on white wove paper, 29.3 x 24.5 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-43)

Pende artist, Totshi area, Democratic Republic of the Congo: Double cup, 20th century. Wood, h. 5.9 cm, w. 9.4 cm, d. 4.8 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-35)

Pende artist, Totshi area, Democratic Republic of the Congo: Staff, 20th century. Wood, h. 99.7 cm, w. 7.3 cm, d. 5.4 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-37)

Pende artist, Kilembe area, Democratic Republic of the Congo: Mask, 20th century. Wood and fiber, h. 45.0 cm, w. 20.5 cm, d. 17.0 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-38)



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Pende artist, Tshikapa area, Democratic Republic of the Congo: Mask, 20th century. Wood, h. 48.0 cm, w. 15.0 cm, d. 6.5 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-39)

Suku artist, Kahemba area, Democratic Republic of the Congo: Mask, 20th century. Wood, h. 47.8 cm, w. 23.7 cm, d. 26.0 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-34)

Teke artist, Malebo Pool area, Democratic Republic of the Congo: Figure, 20th century. Wood and fiber, h. 7.2 cm, w. 4.9 cm, d. 2.3 cm. Gift of Perry E. H. Smith, Class of 1957 (2013-32)

Yaka artist, Kenge area, Democratic Republic of the Congo: Mask, 20th century. Wood, fiber, raffia, and pigment, h. 50.8 cm, w. 40.6 cm, d. 35.6 cm (excluding raffia). Gift of Perry E. H. Smith, Class of 1957 (2013-31) (48)

American Art

Helen R. Searle, American, 1830–1884: *Studies of Purple Grapes*, 1848. Oil on paper, 13.5 x 18.1 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2013-92)



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Art of the Ancient Americas

Said to have been found in a tomb at Chongos, Pisco valley, South coast, Peru, Paracas (Cavernas style), Early Horizon, 200–1 B.C.: Mask of the Oculate Being. Ceramic with resin-paint, h. 27.9 cm, w. 27.6 cm, d. 18.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-80)

Jalisco/Nayarit border, Mexico, Protoclassic (San Sebastián Red style), 200 B.C.–A.D. 250: Male-figure with cup and club. Red-slipped ceramic with resist-slipped black designs, h. 52.1 cm. Museum purchase, David L. Meginnity, Class of 1958, Fund (2013-118)

North coast, Peru, Early Intermediate (Middle Moche), Mochica, A.D. 300–600: Stirrup-spout vessel in the form of a seated noble. Ceramic with red and cream slip, h. 21.5 cm, w. 13.0 cm, d. 17.5 cm. Gift of Gillett G. Griffin (2013-90) (49)

Tiwanaku, Middle Horizon, Bolivia, Andes: Tupu with a mythical beast finial, A.D. 400–800. Cast silver with (modern) inlay of stone and shell, 22.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Peter Jay Sharp, Class of 1952, Fund (2014-15)

Probably Belize, Chak Til Mo' ("Red Tapir-Macaw"), Early Classic, Maya, ca. A.D. 550: Two zoomorphic *pawatuns*. White stone (fine-grained chalk), 13.3 x 17.1 x 14.6 cm (a); 12.7 x 13.3 x 17.8 cm (b). Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-78 a–b) (50)

Maya, Late Classic, Jaina, Northern lowlands, Campeche, Mexico: Rattle/whistle in the form of God N, A.D. 600–900. Ceramic with red, yellow and Maya blue post-fire paint, h. 9.5 cm, w. 7.3 cm, l. 10.8 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2014-16)



50

Classic Veracruz (Rio Blanco), Late Classic to Epiclassic, Mixtequilla, Gulf coast, Veracruz, Mexico: Bowl with a ritual scene, A.D. 700–1000. Molded and carved buff ceramic with traces of red pigment, h. 10.3 cm, diam. 15.7 cm. Museum purchase, David L. Meginnity, Class of 1958, Fund and gift of Gillett G. Griffin (2014-26)

Chancaay, Late Intermediate, Central coast, Peru: Standing female (*Cuchimilco*), A.D. 1200–1400. Ceramic with white and brown slips, h. 62.6 cm. Museum purchase, gift of August O. Uribe, Class of 1985, and Lisbeth W. Uribe, Class of 1985 (2014-17)

Big Eddy site, St. Francis County, Arkansas, Late Mississippian (Carson Red on Buff type, Pecan Point style), A.D. 1350–1550: Human head effigy vessel. Ceramic with red slip, h. 15.2 cm, w. 17.8 cm, d. 17.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-79)

South highlands, vicinity of Cusco, Peru, Late Horizon, Inka, A.D. 1400–1500: Ceremonial vessel with serpents. Ferruginous basalt, h. 7.5 cm, w. 24.8 cm, d. 17.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-70)

Said to have been found at the Rhoads Site, Crittenden County, Arkansas, Horseshoe Lake Phase, Middle-Late Mississippian, A.D. 1400–1550: Great Serpent/Panther vessel. Ceramic, h. 21.5 cm, w. 20.7 cm, l. 26.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-44)



51

Ancient, Byzantine, and Islamic Art

Egyptian, 25th Dynasty, 750–656 B.C.: Bust of Isis. Magnesite, h. 26 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and the Carl Otto von Kienbusch Jr. Memorial Collection Fund (2013-45) (51)

Greek, Boeotian, ca. 500 B.C.: Statuette of a seated Silenus. Terracotta, h. 7 cm, w. 3.8 cm, d. 3.8 cm. Gift of Helene Miller in memory of Kenneth Miller, Class of 1944 (2013-51)

Asian Art

Chinese, Southern Song dynasty, 1127–1279: *Jizhou* ware tea bowl, 12th–early 13th century. Stoneware with iron and ash glazes, metal rim, h. 5.4 cm, diam. 12.1 cm. Gift of Sebastian Izzard (2014-30)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Procession of Lady Song*, copy of Late Tang dynasty wall painting from Cave 156, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 95.3 x 742.7 cm. Gift of Lucy L. Lo (2013-104)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Procession Zhang Yicha*, copy of Late Tang dynasty wall painting from Cave 156, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 95.4 x 698.9 cm. Gift of Lucy L. Lo (2013-105)



52

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Building*, copy of High Tang dynasty wall painting from Cave 217, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 149.5 x 96.3 cm. Gift of Lucy L. Lo (2013-106)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Buddhist Tiger Story*, copy of Northern Wei dynasty wall painting from Cave 254, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 78.5 x 112.0 cm. Gift of Lucy L. Lo (2013-107)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Archer*, copy of Tang dynasty wall painting from Cave 346, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 66.3 x 89.0 cm. Gift of Lucy L. Lo (2013-108)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Lady Restoration*, copy of High Tang dynasty wall painting from Cave 130, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 102.2 x 69.5 cm. Gift of Lucy L. Lo (2013-109)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Animals*, copy of Western Wei dynasty wall painting from Cave 249, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 64.0 x 96.4 cm. Gift of Lucy L. Lo (2013-110)

Indian, Deccan: *A prince visiting a female ascetic*, early 18th century. Opaque watercolor and gold on paper, 34.7 x 24.6 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2013-111) (52)

Japanese, Edo period, 1600–1868, Sakai Hoitsu, 1761–1828: *Flowers and Grasses*. Folding fan; ink and color on paper, h. 32.0 cm, w. ca. 44 cm. Gift of Koichi Yanagi (2014-20)

37

Japanese, Edo period, 1600–1868, Suzuki Kiitsu, 1796–1858: *Flowers in the landscape*. Folding fan; ink and color on paper, h. 30.0 cm, w. ca. 42 cm. Gift of Koichi Yanagi (2014-21)

Japanese, Edo period, 1600–1868, Katsushika Hokusai, 1760–1849: *Crow, Sword, and Plum Blossoms*, from the series *Shisei no uchi* (*The Four Great Clans of Japan*), early to mid-19th century. Woodblock print (*surimono*); ink and color with overlaid-ink designs on paper, 20.8 x 18.2 cm. Museum purchase, The Anne van Biema Collection Fund (2014-27)

Japanese, Edo period, 1600–1868, Yokoyama Seiki, 1793–1865: *Scenes of Flowers, Turtles, and Landscapes*. Handscroll; ink and color on mica treated paper, 18.1 x 307.1 cm (painting). Gift of David B. Long in honor of Professor William Morgan (2013-29)

Japanese, Edo period, 1600–1868, Nishiyama Hōen, 1804–1867: *Scenes of Figures, Flora, Insects, Birds, and Landscapes*. Handscroll; ink and color on paper, 27.2 x 466.9 cm (painting). Gift of David B. Long in honor of Professor William Morgan (2013-30)

Japanese, Meiji period, 1868–1912, after Katsushika Hokusai, 1760–1849: *Crow, Sword, and Plum Blossoms*, from the series *Shisei no uchi* (*The Four Great Clans of Japan*), reprinted 1890s. Woodblock print (*surimono*); ink and color on paper, 20.3 x 17.8 cm. Gift of Sebastian Izzard (2014-28)

European Art

Eugène Boudin, French, 1824–1898: *Study*. Oil on canvas laid on board, 43.8 x 61 cm. Gift of Michael Rips, Class of 1976 (2013-121)

Jacopo dal Casentino, Italian, 1279–1358: *Crucifixion*, 1330s. Tempera on wood panel, 91.5 x 45 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of G. Allan Forsyth, Class of 1953, and Blaikie F. Worth (2013-116) (53)

Master of the Legend of Saint Mary Magdalene, Flemish, ca. 1490–1526 (or workshop): *Madonna and Child*, ca. 1500. Oil on panel, 45.9 x 34.8 x 3.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of G. Allan Forsyth, Class of 1953, and Blaikie F. Worth (2013-117)



54

Modern and Contemporary Art

Jennifer Bartlett, American, born 1941: *Four Right Angles*, 1972. Enamel over silkscreen grid on baked enamel steel plates, 30.5 x 30.5 cm (each plate); 261.6 x 162.6 cm (overall). Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-88 a–mm)



53

Goshka Macuga, Polish, born 1967: *Frame for Tichý 16*, 2013. Giclée print with ink on mount board, 57.8 x 46.4 cm. Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2014-5)

Jason Middlebrook, American, born 1966: *Untitled Painting Plank 5*, 2008. Acrylic on cherry wood plank, concrete, h. 213.4 cm, w. 76.2 cm, d. 35.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-14)

Dennis Oppenheim, American, 1938–2011: *Ground Mutations – Shoe Prints, November, 1969*, 2013. Photo-documentation arranged 2013; black and white and color photography and text, 152.4 x 101.6 cm (each); 152.4 x 203.2 cm (overall). Gift of the Dennis Oppenheim Estate (2014-29 a–b)

George Ortman, American, born 1926: *Sagittarius*, 2010. Acrylic and wood, h. 47 cm, w. 47 cm, d. 47 cm. Gift of the American Academy of Arts and Letters, New York (2013-119)

Milton Resnick, American, 1917–2004: *Untitled*, 2003. Acrylic on paper, 76.2 x 55.9 cm. Gift of Stephanie H. Bernheim (2013-101)

George Segal, American, 1924–2000: *The Constructors*, 1985. Plaster, steel, rope, wood, and plastic hats, h. 411.5 cm, w. 365.8 cm, d. 213.4 cm. Gift of the George and Helen Segal Foundation (2013-89)

Arlene Shechet, American, born 1951: *Out and Out*, 2013. Glazed ceramic, glazed bricks, and wood base, h. 67.3 cm, w. 53.3 cm, d. 38.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-102)

Photography

Vito Acconci, American, born 1940: *Following* (*Two Works*), 1969. Gelatin silver print and chalk on paper, 50.8 x 40.6 cm (each image). Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-6) (54)

Florencia Blanco, French, active in Buenos Aires, born 1971: *Lucas* (*San Miguel del Monte*), from *Painted Photos Series*, 2008. Inkjet print, 60 x 60 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-41)

Florencia Blanco, French, active in Buenos Aires, born 1971: *Anonymous Photograph* (*Chacarita Cemetery, Buenos Aires*), from *Painted Photos Series*, 2008. Inkjet print, 60 x 60 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2013-42)

Marcelo Brodsky, Argentine, active Buenos Aires, born 1954: *The undershirt* (*La camiseta*), 1979, printed 2012. Chromogenic print, 59.7 x 53.7 cm (image); 61.9 x 55.6 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-55)

Marcelo Brodsky, Argentine, active Buenos Aires, born 1954; Manel Esclusa, Spanish, active Barcelona, born 1952; Horst Hoheisel, German, born 1944; Pablo Ortiz Monasterio, Mexican, born 1952; Martin Parr, British, born 1952; Cássio Vasconcellos, Brazilian, born 1965: *Visual Correspondences*, 2006–10. Single-channel video. Gift of Marcelo Brodsky, Manel Esclusa, Horst Hoheisel, Pablo Ortiz Monasterio, Martin Parr, and Cássio Vasconcellos (2013-87)



55

Bruno Dubner, Argentine, active in Buenos Aires, born 1978: *Untitled*, from the series *Testimony of a contact* (*Testimonio de un contacto*), 2009. Chromogenic print, 130 x 100 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-57)

Francis Frith, British, 1822–1898: *Obelisk and Granite Lotus Column*, 1857. Albumen print, 17.8 x 22.9 cm. Gift of Michael Rips, Class of 1976 (2013-126)

Eduardo Gil, Argentine, active Buenos Aires, born 1948: *Silhouettes and cops* (*Siluetas y cana*), from the series *The silhouette action* (*El siluetazo*), Buenos Aires, September 21–22, 1983. Gelatin silver print, 31 x 50 cm (image); 50 x 60 cm (sheet). Museum purchase (2013-73)

David Goldblatt, South African, born 1930: *Untitled* (*Selling milk*), ca. 1972. Gelatin silver print, 19 x 19 cm (image); sheet: 26 x 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund and Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2014-2)



56

David Goldblatt, South African, born 1930: *In the office of the People's Funeral Parlour, Orlando West, Soweto, August 1972*, ca. 1972. Gelatin silver print, 18.7 x 18.4 cm (image); 26 x 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund and Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2014-3)

Harris & Ewing Studio, Washington, D.C.: *Woodrow Wilson*, ca. 1913. Gelatin silver print, 22.8 x 15.2 cm. Gift of the Honorable John S. Kuhlthau, Class of 1958, and Dr. Phil Woerner, Class of 1957 (2014-25)

Graciela Iturbide, Mexican: *Cholos, Harpys, East L. A.*, 1986, printed 1990. Gelatin silver print, 40.5 x 50.5 cm. Museum purchase, David L. Meginnity, Class of 1958, Fund (2013-59)

Graciela Iturbide, Mexican: *Birds on light pole, Road to Guanajuato* (*Pájaros en el poste de luz, Carretera a Guanajuato*), Mexico, 1990, printed 2013. Gelatin silver print, 31.1 x 45.7 cm (image); 40.6 x 50.5 cm (sheet). Museum purchase, David L. Meginnity, Class of 1958, Fund (2013-58) (55)



57

Lotte Jacobi, American, 1896–1990: *Summertime Street Scene with Outdoor Café (Sommerliches Strassenbild mit Kaffeehausterrasse)*, ca. 1930. Gelatin silver print, 23.4 x 17.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-4)

Justin Kimball, American, born 1961: *River Road*, from the *Pieces of String series*, 2013. Ink jet print, 50.8 x 76.2 cm (image); 61 x 86.4 cm (sheet). Gift of Justin Kimball in honor of Justin H. Kimball, Class of 1961 (2014-18)

Justin Kimball, American, born 1961: *Forest Road, Back Door*, from the *Pieces of String series*, 2013. Ink jet print, 50.8 x 76.2 cm (image); 61 x 86.4 cm (sheet). Gift of Justin Kimball in honor of Justin H. Kimball, Class of 1961 (2014-19)

Gian Paolo Minelli, Swiss, active Buenos Aires, born 1968: *Chicas (Girls)*, from *Zona Sur–Barrio Piedra Buena*, 2003. Chromogenic prints, 100 x 120 cm (each sheet). Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2013-62 a–b) (56)

Gian Paolo Minelli, Swiss, active Buenos Aires, born 1968: *Cité Desnos #51*, 2010. Chromogenic print, 100 x 140 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2013-63)

Pablo Ortiz Monasterio, Mexican, born 1952: *And it is silver, cement, or laughter (Y es plata, cemento o risa)*, 1987. Gelatin silver print, 21.6 x 30.5 cm (image); 27.9 x 35.2 cm (sheet). Museum purchase, David L. Meginnity, Class of 1958, Fund (2013-60)

Pablo Ortiz Monasterio, Mexican, born 1952: *D. F.*, 1987. Gelatin silver print, 30.5 x 45.7 cm (image); 40.6 x 50.8 cm (sheet). Museum purchase, David L. Meginnity, Class of 1958, Fund (2013-61)



58

J. D. 'Okhai Ojeikere, Nigerian, 1930–2014: *Untitled*, from the series *Hairstyles*, ca. 1970. Gelatin silver print, 27 x 20 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2014-22)

J. D. 'Okhai Ojeikere, Nigerian, 1930–2014: *Untitled*, from the series *Hairstyles*, ca. 1970. Gelatin silver print, 27 x 20 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2014-23) (58)

Esteban Pastorino Díaz, Argentine, active Madrid, born 1972: *Municipalidad de Carhué (Carhué Town Hall, Buenos Aires Province, Argentina)*, from the series *Salamone, 1998–2001*, 2000, printed 2012. Gum bichromate print, 64 x 80 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2013-64)

RES, Argentine, born 1957: *Arrabal de Buenos Aires (Buenos Aires outskirts)*, from the series *J. L. Borges o el enloquecimiento de la esfera de Pascal (J. L. Borges or the maddening of Pascal's sphere)*, 1996. Gelatin silver print, 31.4 x 45.7 cm (image); 40.6 x 50.2 cm (sheet). Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2013-56)

Fazal Sheikh, American, born 1965: *Bhajan Ashram at dawn, Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm. Gift of Emmet and Edith Gowin (2013-96)

Fazal Sheikh, American, born 1965: *Bhajan Ashram*, 2005. Inkjet print, 54 x 65 x 3.5 cm. Gift of Emmet and Edith Gowin (2013-97)

Fazal Sheikh, American, born 1965: *Prem Dasi*, 2005. Inkjet print, 54 x 65 x 3.5 cm. Gift of Emmet and Edith Gowin (2013-98) (57)

Fazal Sheikh, American, born 1965: *Bhajan Ashram, Private prayer, Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm. Gift of Emmet and Edith Gowin (2013-99)

Fazal Sheikh, American, born 1965: *Krishna icon sleeping, Vrindavan*, 2005. Inkjet print, 54 x 65 x 3.5 cm. Gift of Emmet and Edith Gowin (2013-100)

Rena Small, American, born 1954: *Basquiat*, from *Artist's Hands Grid Continuum*, 1985. Gelatin silver print, 49.2 x 39.6 cm (image); 50.6 x 40.7 cm (sheet). Gift of Rena Small (2013-76)



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Rena Small, American, born 1954: *Warhol*, from *Artist's Hands Grid Continuum*, 1985. Gelatin silver print, 49.6 x 39.7 cm (image); 50.5 x 40.6 cm (sheet). Gift of Rena Small (2013-77)

Cássio Vasconcellos, Brazilian, born 1965: *Vidal de Negreiros–Ilha Bela*, 1988. Gelatin silver print, 34.2 x 51.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-65)

Robert von Sternberg, American, born 1939: *Iao Valley, Maui*, 1971, printed 2013. Inkjet print, 20.3 x 30.5 cm (image); sheet: 33 x 48.3 cm (sheet). Gift of Robert von Sternberg (2013-75)

Robert von Sternberg, American, born 1939: *Columbia Icefield*, 2009, printed 2013. Inkjet print, 27.9 x 42 cm (image); 33 x 48.3 cm (sheet). Gift of Robert von Sternberg (2013-74)

John Willis, American, born 1957: *New Deal Mural, Pine Ridge High School*, 2004. Gelatin silver print, 45.8 x 55.3 cm (image); 50.8 x 61 cm (sheet). Gift of Richard S. and Jeanne Press (2013-68)

John Willis, American, born 1957: *Sharps Corner*, 2006. Gelatin silver print, 45.8 x 55.8 cm (image); 50.8 x 61 cm (sheet). Gift of Richard S. and Jeanne Press (2013-67) (59)

John Willis, American, born 1957: *Mount Rushmore National Monument and the Sacred Black Hills (Paha Sapa)*, 2007. Gelatin silver print, 45.6 x 56.3 cm (image); 50.8 x 61 cm (sheet). Gift of Richard S. and Jeanne Press (2013-66)

John Willis, American, born 1957: *Sun Dance Grounds the Day After the Ceremony Ended*, 2007. Gelatin silver print, 54.6 x 67.5 cm (image); 59.7 x 72.4 cm (sheet). Gift of Richard S. and Jeanne Press (2013-69)

Drawings

Adam Van Doren, American, born 1962: *Belfry, Nassau Hall*, 2013. Watercolor, graphite, and gouache, 49.8 x 35.6 cm. Gift of the artist (2014-1)

Attributed to Gregorio de' Ferrari, Italian, 1644–1726: Ceiling drawing, early 18th century. Pen and brown ink and brush and brown wash, 44.4 x 26.3 cm. Gift of the Estate of Dale Roylance (2013-91)

Darina Karpov, Russian, born 1973: *Surfaces and Cavities*, 2007. Graphite on paper, 141 x 102.9 cm. Gift of the Saul and Evelyn Reinfeld Charitable Trust (2013-95)



60

Earl Cavis Kerkam, American, 1890–1965: *Nude*. Gouache on paper, 35.6 x 25.4 cm (image); 45.5 x 36.1 cm (sheet). Gift of Michael Rips, Class of 1976 (2013-128)

Sir Thomas Lawrence, British, 1769–1830: *Master Charles Malton*, 1790. Graphite, with red, brown, and black chalk, stumped, with touches of watercolor on beige wove paper, 29.2 x 19.4 cm. Museum purchase, Surdna Fund (2014-24) (60)

Daniel Zeller, American, born 1965: *Seasonal Overlay*, 2007. Graphite on paper, 111.8 x 137.2 cm. Gift of the Saul and Evelyn Reinfeld Charitable Trust (2013-94)

Prints

Grace Albee, American, 1890–1985: *African Violet*, 1933. Wood engraving on imitation Japanese paper, 12.1 x 15.5 cm (block); 17.8 x 22.2 cm (sheet). Bequest of Chester A. Files Jr., Class of 1945 (2014-7)

Grace Albee, American, 1890–1985: *Dolls*, ca. 1950. Wood engraving on imitation Japanese paper, 7.7 x 7.5 cm (block); 13.5 x 11.5 cm (sheet). Bequest of Chester A. Files Jr., Class of 1945 (2014-8)

Grace Albee, American, 1890–1985: *Sakonnet Light*, 1953. Wood engraving on imitation Japanese paper, 14.2 x 18.3 cm (block); 18.4 x 24.4 cm (sheet). Bequest of Chester A. Files Jr., Class of 1945 (2014-12)

Grace Albee, American, 1890–1985: *On the Beach*, 1963. Wood engraving on imitation Japanese paper, 14.9 x 20.9 cm (block); 19.6 x 27.2 cm (sheet). Bequest of Chester A. Files Jr., Class of 1945 (2014-11)

Grace Albee, American, 1890–1985: *The First Snow*, 1967. Wood engraving with watercolor addition on imitation Japanese paper, 14 x 9 cm (block); 21 x 14.1 cm (sheet). Bequest of Chester A. Files Jr., Class of 1945 (2014-13)

Grace Albee, American, 1890–1985: *Ducks*, 1969. Wood engraving on imitation Japanese paper, 27.7 x 20.2 cm (block); 18.5 x 26 cm (sheet). Bequest of Chester A. Files Jr., Class of 1945 (2014-9)

Grace Albee, American, 1890–1985: *In for a Landing*, 1970. Wood engraving on imitation Japanese paper, 12.6 x 20.2 cm (block); 18.5 x 26 cm (sheet). Bequest of Chester A. Files Jr., Class of 1945 (2014-10)

Dominique Barrière, French, 1618–1678: *The Hanging Marsyas*, 1650–60. Engraving, 35.4 x 18.4 cm (plate); 39.9 x 26.5 (sheet). Gift of Christopher Moss, Graduate School Class of 1988 (2013-103)

Ilya Bolotowsky, American, 1907–1981: *Untitled 2*, 1979. Screenprint, 55.9 x 76.2 cm. Gift of Michael Rips, Class of 1976 (2013-120)

Georges Braque, French, 1882–1963: Plate C from *La Théogonie d'Hésiode, Suite Vollard*, 1932. Etching, 36.7 x 29.8 cm (plate); 53.2 x 38.2 cm (sheet). Gift of Helene Miller in memory of Kenneth Miller, Class of 1944 (2013-46)

Salvador Dalí, Spanish, 1904–1989: *Crucified Christ*, plate one from *Mystic Manifesto (Manifeste Mystique)*, 1951. Etching, 14.8 x 20.5 cm (plate); 38 x 27.2 cm (sheet). Gift of Helene Miller in memory of Kenneth Miller, Class of 1944 (2013-49)

Salvador Dalí, Spanish, 1904–1989: *Manhattan*, 1964. Color lithograph, 55.9 x 76.2 cm. Gift of Michael Rips, Class of 1976 (2013-124)



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Salvador Dalí, Spanish, 1904–1989: *Chevalier Combat*, 1971. Color etching with aquatint, 33 x 53.3 cm. Gift of Michael Rips, Class of 1976 (2013-123)

Eric Fischl, American, born 1948: Plate 5 from the portfolio *Floating Islands*, 1985. Color sugar-lift aquatint with drypoint, 57.1 x 41.9 cm (sheet trimmed inside platemark). Gift of Michael Rips, Class of 1976 (2013-125)

Léon Gaucherel, French, 1816–1886, after Édouard Dubufe, French, 1819–1883: *Henri Joseph Harpignies*, 1878–79. Etching on Japanese paper, 27.7 x 21.8 cm (plate); 30.2 x 24.4 cm (sheet). Gift of Donato Esposito (2013-52)



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Al Held, American, 1928–2005: *Scholes I*, 1991. Screenprint, 73.7 x 86.4 cm. Gift of Michael Rips, Class of 1976 (2013-127)

After Angelica Kauffmann, British, born Switzerland, 1741–1807: *Heloise Reading a Letter from Abelard*, 1779. Stipple engraving, 37.3 x 27.4 cm (plate); 47.5 x 34 cm (sheet). Gift of David Hunter McAlpin Jr., Class of 1950 (2014-31)

After Angelica Kauffmann, British, born Switzerland, 1741–1807: *Death of Heloise*, ca. 1779. Engraving, 34.5 x 31.2 cm (plate); 47 x 34.5 cm (sheet). Gift of David Hunter McAlpin Jr., Class of 1950 (2014-32)

Alfred Le Petit, French, 1841–1909: *Carolus Duran*, 1879. Lithograph, 23.5 x 20.3 cm (image); 29 x 25.4 cm (sheet). Gift of Donato Esposito (2013-54)

Alfred Le Petit, French, 1841–1909: *M. Bouguereau*, 1885. Lithograph, 21.5 x 17.9 cm (image); 29.1 x 25.7 cm (sheet). Gift of Donato Esposito (2013-53)

Paul Pierre Lemagny, French, 1905–1977, with drypoint remarques by Pablo Picasso, Spanish, 1881–1973: *Pablo Picasso*, 1956. Engraving on light gray chine-collé, 39.7 x 27.7 cm (plate); 55.7 x 38.4 cm (sheet). Gift of Helene Miller in memory of Kenneth Miller, Class of 1944 (2013-48)

Henri Matisse, French, 1869–1954: *Virgin and Child*, ca. 1951. Lithograph on chine collé, 35 x 28.3 cm (image); 47.1 x 36.5 cm (sheet). Gift of Helene Miller in memory of Kenneth Miller, Class of 1944 (2013-47)

Jean Pierre Norblin de la Gourdain, French, 1745–1830: *Head of a man*, ca. 1774–89. Etching, 2.5 x 2.1 cm (plate); 3.4 x 2.9 cm (sheet). Gift of Donato Esposito (2013-85)

Jean Pierre Norblin de la Gourdain, French, 1745–1830: *Head of a man*, 1778. Etching, 1.8 x 2 cm (plate); 2.9 x 2.6 cm (sheet). Gift of Donato Esposito (2013-81)

Jean Pierre Norblin de la Gourdain, French, 1745–1830: *Head of a man*, 1778. Etching, 2.8 x 2.3 cm (plate); 3.5 x 2.8 cm (sheet). Gift of Donato Esposito (2013-84)

Jean Pierre Norblin de la Gourdain, French, 1745–1830: *Standing man*, 1779. Etching, 2.6 x 1.5 cm (plate); 3.5 x 2.1 cm (sheet). Gift of Donato Esposito (2013-82)

Jean Pierre Norblin de la Gourdain, French, 1745–1830: *Standing man*, 1779. Etching, 2.6 x 1.5 cm (plate); 3.7 x 2.9 cm (sheet). Gift of Donato Esposito (2013-83)

Jean Pierre Norblin de la Gourdain, French, 1745–1830: *Man seated on the ground*, ca. 1779. Etching, 2.8 x 2.2 cm (plate); 3.7 x 3.3 cm (sheet). Gift of Donato Esposito (2013-86)

Pablo Picasso, Spanish, 1881–1973, published by Ambroise Vollard, French, 1867–1939: *Man and Woman (Homme et Femme)*, 1927. Etching, 19.4 x 28 cm (plate); 27.1 x 33.8 cm (sheet). Gift of Helene Miller in memory of Kenneth Miller, Class of 1944 (2013-50)

James Rosenquist, American, born 1933: *Above*, 1981. Color lithograph, 86.4 x 83.8 cm. Gift of Michael Rips, Class of 1976 (2013-129)

James Rosenquist, American, born 1933: *Somewhere*, 1981. Color lithograph, 86.4 x 83.8 cm. Gift of Michael Rips, Class of 1976 (2013-130)

James Rosenquist, American, born 1933: *Silver Birds*, 1981. Color lithograph, 86.4 x 83.8 cm. Gift of Michael Rips, Class of 1976 (2013-131)

James Rosenquist, American, born 1933: *Sky*, 1981. Color lithograph, 86.4 x 83.8 cm. Gift of Michael Rips, Class of 1976 (2013-132) (61)

James Jacques Joseph Tissot, French, 1836–1902: *Croquet*, 1878. Etching and drypoint, 30.5 x 18.1 cm (plate); 37.2 x 24.4 cm (sheet). Museum purchase, Felton Gibbons Fund (2013-112) (62)

James Jacques Joseph Tissot, French, 1836–1902: *Croquet*, 1878. Cancelled print impression, 30.5 x 18.1 cm (plate); 48 x 31.3 cm (sheet). Museum purchase, Felton Gibbons Fund (2013-113)



64

James Jacques Joseph Tissot, French, 1836–1902: *The Prodigal Son*, 1881. Set of four etchings, with etched frontispiece, 31.2 x 37.1 cm (each plate); 49.7 x 61.8 cm (each sheet). Museum purchase, Felton Gibbons Fund (2013-114 a–e)

Richard Tuttle, American, born 1941: *Any Two Points*, 1999. Portfolio of eight color aquatints with etching, drypoint, embossing, and woodcut, 27.9 x 27.9 cm (each). Gift of Mary Robinson in honor of Anne Robinson Woods, Class of 1988 (2013-93 a–h)

Andy Warhol, American, 1928–1987: *Flash-November 22, 1963*, 1968. Screenprint on paper, 53.3 x 53.3 cm. Gift of The Andy Warhol Foundation for the Visual Arts (2013-135)

Andy Warhol, American, 1928–1987: *Flowers*, 1970. Screenprint, 94.8 x 94.5 cm (image); 96.5 x 97 cm (sheet). Gift of The Andy Warhol Foundation for the Visual Arts (2013-136) (63)

Andy Warhol, American, 1928–1987: *Ladies and Gentlemen*, 1975. Screenprint on Arches paper, 111.1 x 73.3 cm. Gift of The Andy Warhol Foundation for the Visual Arts (2013-137)



63

Andy Warhol, American, 1928–1987: *Fiesta Pig*, 1979. Screenprint on Arches 88 paper, 54.6 x 77.5 cm. Gift of The Andy Warhol Foundation for the Visual Arts (2013-138)

Andy Warhol, American, 1928–1987: *Joseph Beuys*, 1980–1983. Screenprint and rayon flock on Lenox museum board, 101.6 x 81.3 cm. Gift of The Andy Warhol Foundation for the Visual Arts (2013-139)

Andy Warhol, American, 1928–1987: *Sitting Bull*, 1986. Screenprint on Lenox museum board, 91.4 x 91.4 cm. Gift of The Andy Warhol Foundation for the Visual Arts (2013-140)

James Abbott McNeill Whistler, American, 1834–1903: *Black Lion Wharf*, 1859. Etching, 15 x 22.6 cm (plate); 22.3 x 30 cm (sheet). Gift of Michael Rips, Class of 1976 (2013-134) (64)

Loans

44 Loans from the Collections

Breath of Heaven, Breath of Earth: Ancient Near Eastern Art from America
Hallie Ford Museum of Art, Willamette University, Salem, Oregon

August 19, 2013–January 10, 2014
Phoenician: Plaque with a king plucking a lotus flower, first half of the 8th century B.C. Elephant ivory, h. 9.2 cm, w. 5.0 cm. Museum purchase, John Maclean Magie, Class of 1892, and Gertrude Magie Fund (y1956-88)

Francesco Vanni
Yale University Art Gallery

September 27, 2013–January 5, 2014
Francesco Vanni, Italian, 1563–1610: *St. Ansanus Baptizing the Sieneese*. Black chalk squared for transfer in red chalk on beige laid paper, lined, 37.7 x 21.3 cm. Gift of Frank Jewett Mather Jr. (x1951-104)

The New Art Spirit: The Armory Show at 100
New York Historical Society

October 11, 2013–February 23, 2014
Theodore Robinson, American, 1852–1896: *In the Orchard*. Oil on canvas, 51 x 41.5 cm. Gift of Frank Jewett Mather Jr. (y1943-96)

Géricault: Images of Life and Death
Schirn Kunsthalle Frankfurt

October 18, 2013–January 26, 2014
Théodore Géricault, French, 1791–1824: *Study for "Raft of the Medusa,"* 1818. Graphite, with stumped black chalk on cream laid paper, 23.1 x 34.8 cm. Museum purchase, John Maclean Magie, Class of 1892, and Gertrude Magie Fund (x1986-9)



65

Poseidon and the Sea: Myth, Cult, and Daily Life

The Bowers Museum of Cultural Art, Santa Ana, California

October 19, 2013–January 12, 2014

Joslyn Art Museum, Omaha, Nebraska
February 6–May 15, 2014

Tampa Museum of Art
June 14–November 30, 2014

Greek, Early Corinthian, attributed to the Lion Group, active ca. 625–600 B.C.: Round aryballos: octopus, ca. 625–600 B.C. Ceramic, h. 6.7 cm, diam. 6.6 cm, diam. rim 4.2 cm. Gift of Jessie P. Frothingham (y1929-189)

Lydian: Spouted vessel with inscription, late 7th–early 6th century B.C. Ceramic, h. 12.2 cm, l. 30.5 cm, w. 14.0 cm. Gift of the American Sardis Society (y1929-195)

South Italian, Paestan, Attributed to the Asteas-Python Workshop: Red-figure fish plate, ca. 340–330 B.C. Ceramic, h. 5.8 cm, diam. 27.8 cm. Museum purchase (y1979-3)

Greek, Middle Corinthian, related to The Boar-Hunt Painter: Alabastron with Poseidon riding a hippocamp, ca. 580 B.C. Ceramic, h. 16.5 cm, diam. 7.2 cm. Gift of Brian T. Aitken (y1992-1)

Gallo-Roman: Handle with attachments in the form of ships, 1st century B.C.–1st century A.D. Bronze, h. 9.5 cm, w. 17.2 cm, d. 4.2 cm. Museum purchase, gift of Nicholas Zoullas (1996-65)

The Making of Chinese Masterpieces: Chinese Painting from the 8th to the 19th Centuries
Victoria and Albert Museum, London

October 26–January 19, 2013
Chinese, Northern Song dynasty, 960–1127, Li Gongnian, active early 12th century: *Winter Evening Landscape*, ca. 1120. Hanging scroll; ink and light colors on silk, 129.6 x 48.3 cm (painting), 202.5 x 62.2 cm (mount). Gift of DuBois Schanck Morris, Class of 1893 (y1946-191) (65, detail)



66

Lee Bontecou: Drawn Worlds
The Menil Collection, Houston

January 24–May 18, 2014
Princeton University Art Museum

June 28–September 21, 2014
Lee Bontecou, American, born 1931: *Untitled*, 1963. Graphite and soot on circular-shaped stretched muslin, stretcher, 207.7 x 196 cm. Museum purchase, Laura P. Hall Memorial Fund (x1964-39)

Lee Bontecou, American, born 1931: *Untitled*, 1958. Soot and graphite with areas of erasure and resist on cream wove paper, 99 x 69 cm. Gift of Dr. Alvin E. Friedman Kien (x1993-201)

Striking Resemblance: The Changing Art of Portraiture

Jane Voorhees Zimmerli Art Museum, Rutgers University

January 25–July 13, 2014
Rineke Dijkstra, Dutch, born 1959: *Tiergarten, Berlin, Germany, June 7, 1998*, 1998.

Chromogenic print, 137.1 x 106.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2001-163)

Red Grooms, American, born 1937: *The Cedar Bar*, 1986. Mixed media: wood, paper, cloth, wax, clay, wire, electric lights, and acrylic, 61.0 x 201.0 x 119.3 cm. Gift of Peter B. Lewis, Class of 1955 (2002-41)

Peter Hujar, American, 1934–1987: *David Wojnarowicz*, 1981. Gelatin silver print, 37.5 x 37.7 cm. Gift of Stephen Koch (2001-275)

Unknown photographer: Silhouettes of members of the Ireland family, ca. 1860s. Albumen prints on cartes-de-visite, 43.6 x 33.4 x 2.2 cm. Museum purchase, gift of David and Kathryn Richardson, Parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in honor of Peter C. Bunnell (2007-27)

A Collective Invention: Photographs at Play
The Morgan Library & Museum, New York

February 14–May 18, 2014
Roger Fenton, British, 1819–1869: *Lichfield Cathedral, Central Doorway, West Porch*, 1858. Albumen print, 42.2 x 35.1 cm (image); 62 x 48.9 cm (sheet). Anonymous loan (L.1991.57.7)

Robert Heineken
Museum of Modern Art, New York

March 5–June 22, 2014
Armand Hammer Museum of Art and Cultural Center, Los Angeles

October 5, 2014–January 17, 2015
Robert Heineken, American, 1931–2006: *Man and Figure*, 1965. 27.7 x 24 cm; 39.1 x 33.9 cm (mount). Gift of Mrs. Saul Reinfeld (x1983-148)

The Unity of Nature: Alexander von Humboldt and the Americas
Americas Society

March 14–July 31, 2014
Louis Rémy Mignot, American, 1831–1870: *South American Scene (Vespers, Guayaquil River, Ecuador)*, 1862. Oil on canvas, 37.5 x 56.5 cm. Gift of Stuart P. Feld, Class of 1957, and Mrs. Feld (y1980-38)

Jean-Michel Basquiat Drawing, Work from the Schorr Family Collection
Acquavella Galleries, New York

May 1–June 13, 2014
Jean-Michel Basquiat, American, 1960–1988: *Leonardo da Vinci's Greatest Hits (formerly: Divine da Vinci)*, 1982. Acrylic, oil paint stick, and paper collage on canvas, 213.2 x 183.3 cm. Lent by the Schorr Family Collection (L.1989.1.2)

Jean-Michel Basquiat, American, 1960–1988: *Untitled*, 1982. Oil paint stick and graphite on heavy white rag board, 152.4 x 101.6 cm. Lent by the Schorr Family Collection (L.1989.1.4)

Long-term Loans to the Museum

Lent by AXA Equitable, New York

July 1, 2013–July 1, 2014
Marsden Hartley, American, 1877–1943: *Blue Landscape*, 1942. Oil on board, 40.6 x 50.8 cm

Anonymous loan

July 5, 2013–July 5, 2014
Pietro Longhi, Italian, 1702–1785: *The Artist in His Studio*, 1740s. Oil on canvas, 60.5 x 49.5 cm (66)

Anonymous loan

August 13, 2013–August 13, 2014
Kongo artist: Powder container, 20th century. Wood and metal tacks, 22.9 x 12.7 x 12.7 cm

Songye artist: Power assemblage (*mwakana*), 20th century. Wood, copper, iron, snakeskin, horn, raffia, animal pelt, seeds, and bamboo



67

Michael Subotsky, South African, born 1981: *Shackles, Pollsmoor Maximum Security Prison*, 2004. Archival pigment print on cotton rag paper, 62 x 85.3 x 4.5 cm

Tracey Rose, South African, born 1974: *Lucie's Fur Version 1:1:1—The Messenger*, 2004. Iris print (67)

Mende artist: Mask (Sowei), late 19th to early 20th century. Wood, cloth, and metal, 38.1 x 21.6 x 21.6 cm

Yaka or Pende artist: Hat, 20th century. Beads and raffia palm fiber

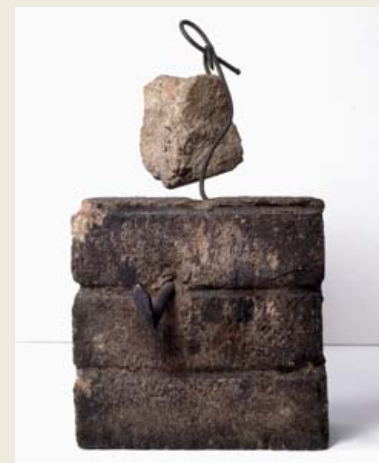
Grebo artist: Hat, late 19th century. Wood, metal, and leather

Kuba artist: Hat, 20th century. Glass beads, cowrie shells, raffia thread metal, and cotton

Bamana artist: Hat, 20th century. Cotton fabric, leather, mirror, and animal parts

Lent by the Robert Rauschenberg Foundation

October 21, 2013–April 30, 2014
Robert Rauschenberg, American, 1925–2008: *Tampa Clay Piece 3*. Fired and glazed ceramic with tape and silkscreened decal, 49.5 x 61 x 14 cm



68

Robert Rauschenberg, American, 1925–2008: *Tampa Clay Piece 4*, 1972. Clay, screenprint ceramic decal, screenprint lacquer decal, staples with platinum lustre, epoxy, fiberglass, and soil, 24.1 x 43.2 x 3.8 cm

Robert Rauschenberg, American, 1925–2008: *Pollen (Jammer)*, 1975. Sewn fabric, 242.6 x 114.3 cm

Robert Rauschenberg, American, 1925–2008: *Grounder*, 1987. Painted cast aluminum and desert rose, 11.7 x 10.2 x 8.9 cm

Robert Rauschenberg, American, 1925–2008: *Untitled*, 1995. Clay, wire, and brick, 24.1 x 14 x 6 cm

Robert Rauschenberg, American, 1925–2008: *Untitled*, 2003. Bronze, 6.2 x 6.3 x 2.5 cm

Robert Rauschenberg, American, 1925–2008: *Untitled (Elemental Sculpture)*, ca. 1953. Bricks, mortar, metal rods, and concrete, 36.2 x 20.3 x 19.7 cm (68)



69

Lent by Rob Diamond, Nell Diamond, and Jennifer Diamond

September 30, 2013–January 15, 2014
Mark Grotjahn, American, born 1965: *Untitled (Solid Cream Butterfly 43.84)*, 2012. Colored pencil on paper, 217.8 x 121 cm (69)

Lent by the Estate of Ad Reinhardt; Courtesy David Zwirner, New York/London

November 1, 2013–December 20, 2013
Ad Reinhardt, American, 1913–1967: *Abstract Painting, Blue*, 1952. Oil on canvas, 76.2 x 25.4 cm

"This was a real discovery. The collection covers all periods and is outstanding in every way. Go if you possibly can!"

—VISITOR FROM WELLINGTON, NEW ZEALAND



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73



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74



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72



76

Educational Programs and Special Events

48

Late Thursdays

Summer Exhibition Celebration (77) July 11, 2013

A lively evening of music, refreshments, and family-friendly fun in celebration of the exhibitions *Shared Vision: The Sondra Gilman and Celso Gonzalez-Falla Collection of Photography* and *Faces and Facets: Recent Acquisitions*.



77

Sunset Yoga on the Art Museum Lawn July 25, 2013

Yoga instructor Debbi Gitterman from YogaStream explored the healing benefits of yoga and the practice's connections with art. Cosponsored by lululemon athletica

Picnic on the Lawn & Outdoor Film Screening August 1, 2013

A picnic on the lawn with live music and refreshments, followed by director Shawn Levy's family comedy *Night at the Museum*.

Nassau Street Sampler (78) September 12, 2013

We welcomed the campus and community to the fifth annual Nassau Street Sampler, featuring a taste of what local restaurants have to offer and musical performances from some of Princeton's beloved student groups.

Jayson Musson September 19, 2013

The Student Advisory Board's Annual Artist Lecture was delivered by Jayson Musson, also known as Hennessy Youngman, a character through whom the artist comments on the racial and gendered politics of the art world.

Cocktails and Curators September 26, 2013

Graduate students from all departments joined members of our curatorial staff for a relaxed evening of artful conversation in our galleries.

Second Annual Latino Heritage Month Celebration October 3, 2013

This celebration featured a student-led tour of the exhibition *The Itinerant Languages of Photography* and performances by the student groups Ballet Folklorico and Mas Flow. The event was made possible through a partnership between the Museum's Student Advisory Board and the newly formed Princeton Latinos y Amigos.

The Sky Is the Limit: A Happening (79) October 10, 2013

The Sky Is the Limit, a Happening created by Fluxus artist Geoffrey Hendricks in 1969, was choreographed anew by Hendricks and participating students. The Happening channeled the legacy of early performance art, incorporating movement, sound, image, everyday objects, and audience participation into a new piece for the Princeton campus.

Yoga: Midterms Edition October 24, 2013

This exploration of the healing benefits of yoga was followed by refreshments in the galleries.

New Jersey as Non-Site: An Insider's View November 7, 2013

A behind-the-scenes look at the special exhibition *New Jersey as Non-Site*, with a lecture by Kelly Baum, Haskell Curator of Modern and Contemporary Art.

Riverside Bluegrass Band November 14, 2013

A performance by the Riverside Bluegrass Band celebrated the exhibition *New Jersey as Non-Site*. A presentation by Kelly Baum, Haskell Curator of Modern and Contemporary Art, preceded the performance.

Joan Fontcuberta
November 21, 2013
In honor of the exhibition *The Itinerant Languages of Photography*, Catalan photographer Joan Fontcuberta delivered the keynote lecture for the international symposium "The Itinerant Languages of Photography."



78

Annual University Staff Open House January 30, 2014

Music and highlights tours led by the newest class of student tour guides were offered. Princeton's Prospect House presented "A Taste of Prospect," inviting visitors to enjoy a sampling of their most popular refreshments.

Lasting Legacies, Changing Attributions February 20, 2014

In conjunction with the exhibition *500 Years of Italian Master Drawings from the Princeton University Art Museum*, Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, discussed the collecting and connoisseurship of Italian drawings at Princeton.

Student Advisory Board Presents: Failed Love February 27, 2014

The Museum's Student Advisory Board's annual event—celebrating the power of a broken heart to inspire art—featured live music, poetry readings, lots of chocolate, and great art!

Line and Invention in Parmigianino's Drawings March 6, 2014

Marzia Faietti, director of the Department of Drawings and Prints at the Galleria degli Uffizi, Florence, lectured on the innovative draftsmanship of the sixteenth-century artist Parmigianino.

Disegno: A Community Event March 6, 2014

Tours of the exhibition *500 Years of Italian Master Drawings* were led by student tour guides while guests enjoyed Italian white wine varietals, refreshments, and music.

Inside View: Calvin Brown and Starr Figura March 27, 2014

In honor of the exhibition *Edvard Munch: Symbolism in Print, Masterworks from the Museum of Modern Art*, Calvin Brown, Associate Curator of Prints and Drawings, and Starr Figura, Phyllis Ann and Walter Borten Associate Curator of Prints and Illustrated Books at The Museum of Modern Art, discussed the groundbreaking prints of Edvard Munch and their influence in the twentieth century.



79

Student Advisory Board Presents: Inspiration Night April 3, 2014

Individuals from the diverse campus community shared their love of the Museum's ability to inspire and intrigue. The evening included performances by SYMPOH, BodyHype, Off the Record, and other student musicians.

Graduate Student Gallery Talk: Humor and Wit in the Asian Galleries April 10, 2014

Wai-yee Chiong, Ph.D. candidate in the Department of Art and Archaeology, discussed the installation "Humor and Wit: Parody and Play in Japanese Painting and Prints."

Graduate Student Trivia Night April 17, 2014

Graduate students from the Department of Art & Archaeology quizzed the crowd.

Venetian Drawing from Carpaccio to Tiepolo April 24, 2014

Catherine Whistler, senior curator at the Ashmolean Museum of Art and Archaeology, University of Oxford, discussed Venetian drawing from the fifteenth to eighteenth century.

Alexander Calder May 1, 2014

In honor of the Alexander Calder sculptures loaned to the Museum from the Fisher Family Collection, art critic Jed Perl discussed Calder's work. A reception in the Museum followed.

L'Avant-Scène Presents: Goldoni's Gl'innamorati (The Lovers) May 8, 2014

In honor of the exhibition *500 Years of Italian Master Drawings*, the students of L'Avant-Scène theater group read excerpts from the Venetian playwright Carlo Goldoni's *Gl'innamorati* (The Lovers) in Italian.

Concerts & Performances

Princeton Singers September 28, 2013

The Princeton Singers performance "Dante's Dream: To See the Stars Once More" was held in the medieval galleries. The concert explored the world of Dante Alighieri with music from the Renaissance, Romantic, and contemporary eras.

Festival of Music and Art: American Voices October 6, 2013

As a tribute to the 150th anniversary of the Emancipation Proclamation, the Princeton Symphony Orchestra partnered with the Juilliard Jazz Orchestra in a performance of Derek Bermel's *Migration Series*. This concerto portrays scenes from the famous collection of paintings by Jacob Lawrence which depicts the migration of African Americans seeking a better life in the early twentieth century. Following the concert, the Museum hosted a reception and viewing of works by African American artists.

L'Avant-Scène February 7–8, 2014

L'Avant-Scène performed Jean Racine's masterpiece *Phèdre* in the Sterling Morton Gallery.

Winter Exhibitions Celebration February 15, 2014

This special evening celebrated the Museum's winter exhibitions, *500 Years of Italian Master Drawings* and *Edvard Munch*. The Princeton Singers and guest conductor Andrew Megill presented the most important secular musical genre of Renaissance Italy, the madrigal.

C. K. Williams's Beasts of Love February 24, 2014

Williams's brutal, lyrical retelling of the story of Phaedra, Hippolytus, and Theseus was directed by Robert Sandberg.

Hot Pursuit: A pARTy Crawl April 5, 2014

Visitors enjoyed student-led tours of selected art in the Museum's collection, performances by L'Avant-Scène, and pan-European food and wine preceding a performance of *The Barber of Seville* at McCarter Theatre Center.

Capricci ed Invenzioni April 10, 2014

In celebration of the exhibition *500 Years of Italian Master Drawings*, a program of sonatas, songs, and dances from late Renaissance and Baroque Italy was performed on period instruments by Musica Alta and Friends. Laura Giles, Heather and Paul Haaga Jr., Class of 1970, Curator of Prints and Drawings, and Wendy Heller, Professor of Music and Director of the Program in Italian Studies, provided introductory remarks. Presented by the Art Museum and the Department of Music.

American Boychoir School Collaboration May 10, 2014

To celebrate the new partnership between the Museum and the American Boychoir School of Princeton, the choir performed a series of musical selections as they moved through the galleries. Related themes among the works in each gallery were discussed along the way.

Lectures

From Tanner to Puryear: African American Art in the Museum Collection October 1, 2013

Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, discussed works by African American artists in the Museum's collections. Cosponsored by the Princeton Public Library, Princeton University Art Museum, and Princeton Symphony Orchestra.

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Fall Exhibitions Celebration

October 5, 2013
Renowned artist Nancy Holt (74) delivered the keynote lecture in honor of the special exhibition *New Jersey as Non-Site*, in which her work was featured. A reception celebrating the fall exhibitions season followed.

Amiri Baraka
October 15, 2013

Revolutionary dramatist, novelist, and poet Amiri Baraka discussed his work with the Spirit House Players and his lifelong engagement in civil rights activism.

Art and the Politics of Display
November 6, 2013

Barry Rabner, President and CEO of Princeton HealthCare System, introduced Museum Director James Steward, who presented the second in a series of lectures at the hospital. A tour of the hospital's art collection followed. This lecture series is one part in the collaboration between the Museum and Princeton HealthCare System on the latter's Art for Healing initiative—the acquisition of works of art that foster healing.

Photography in Latin America
LECTURE SERIES

This lecture series was co-organized by Professors Eduardo Cadava and Gabriela Nouzeilles in conjunction with the exhibition *The Itinerant Languages of Photography*.

Going Analog in the Era of the Digital
November 4, 2013

Brazilian artist and photographer Rosângela Rennó

La Piel de las Ciudades / The Skin of the Cities

November 11, 2013
Swiss photographer Gian Paolo Minelli

Mexican Portraits
November 25, 2013

Mexican photographer Pablo Ortiz Monasterio

Reframing History: Nicaragua Revisited
December 2, 2013

American photographer Susan Meiselas



Gregg Bordowitz
December 3, 2013

In honor of AIDS Awareness Week, the Museum welcomed artist, writer, and activist Gregg Bordowitz, whose work focuses on increasing AIDS awareness, among other topics.

Museum Speaker Series: Dr. James Steward
February 6, 2014

The Museum Speaker Series inaugural event featured a lecture and roundtable discussion led by James Steward, Museum Director. This event was geared toward undergraduate and graduate students interested in museum careers. The Museum Speaker Series is sponsored by the Princeton University Department of Art & Archaeology, the Princeton University Art Museum, and the P. Y. and Kinmay W. Tang Center for East Asian Art.

Collecting Abstraction: A Conversation with Preston H. Haskell, Class of 1960
May 30, 2014

Pulitzer Prize-winning biographer and art critic Mark Stevens, Class of 1973, discussed the collecting of modern and contemporary art with Preston H. Haskell, Class of 1960, on the occasion of the exhibition *Rothko to Richter*.

Films

Observance of World AIDS Day/Day Without Art

December 1, 2013
Derek Jarman's *Blue* was screened on the first day of AIDS Awareness Week.



Princeton's Monuments Men: A Film Screening and Discussion

February 7, 2014
The story of the "Monuments Men," who saved many of Europe's art treasures from the destruction and chaos of World War II, is one of the great, previously untold stories of modern history. After a screening of *The Monuments Men*, Museum Director James Steward joined Alfred Bush (who knew and worked with many of Princeton's Monuments Men) for a discussion with the audience.

Family Programs

Festival of Music & Art: Jacob Lawrence's Migration Series

October 5, 2013
Families explored the ways Jacob Lawrence and other artists used shapes and colors to tell a story and created story collages of their own. This program was presented in collaboration with the Princeton Symphony Orchestra

Gallery and Stage: A Celebration of Ancient Chinese Art and Culture (81)

October 12, 2013
Families created a giant snake sculpture inspired by the Museum's collection of Chinese art and the ancient Chinese tale "The White Snake." The sculpture was displayed at McCarter Theatre for the run of its production of *The White Snake*.

Homeschool Week
January 14–17, 2014

Homeschool families were invited to the Museum for self-guided, interactive tours followed by related art projects.

Family Day: Line, Shape, Color
May 17, 2014

Families enjoyed a day of art-making, scavenger hunts, live performances, stories, and refreshments as they explored the use of line, shape, and color in art.

Art for Families
October 19–November 23, 2013
February 1–April 26, 2014

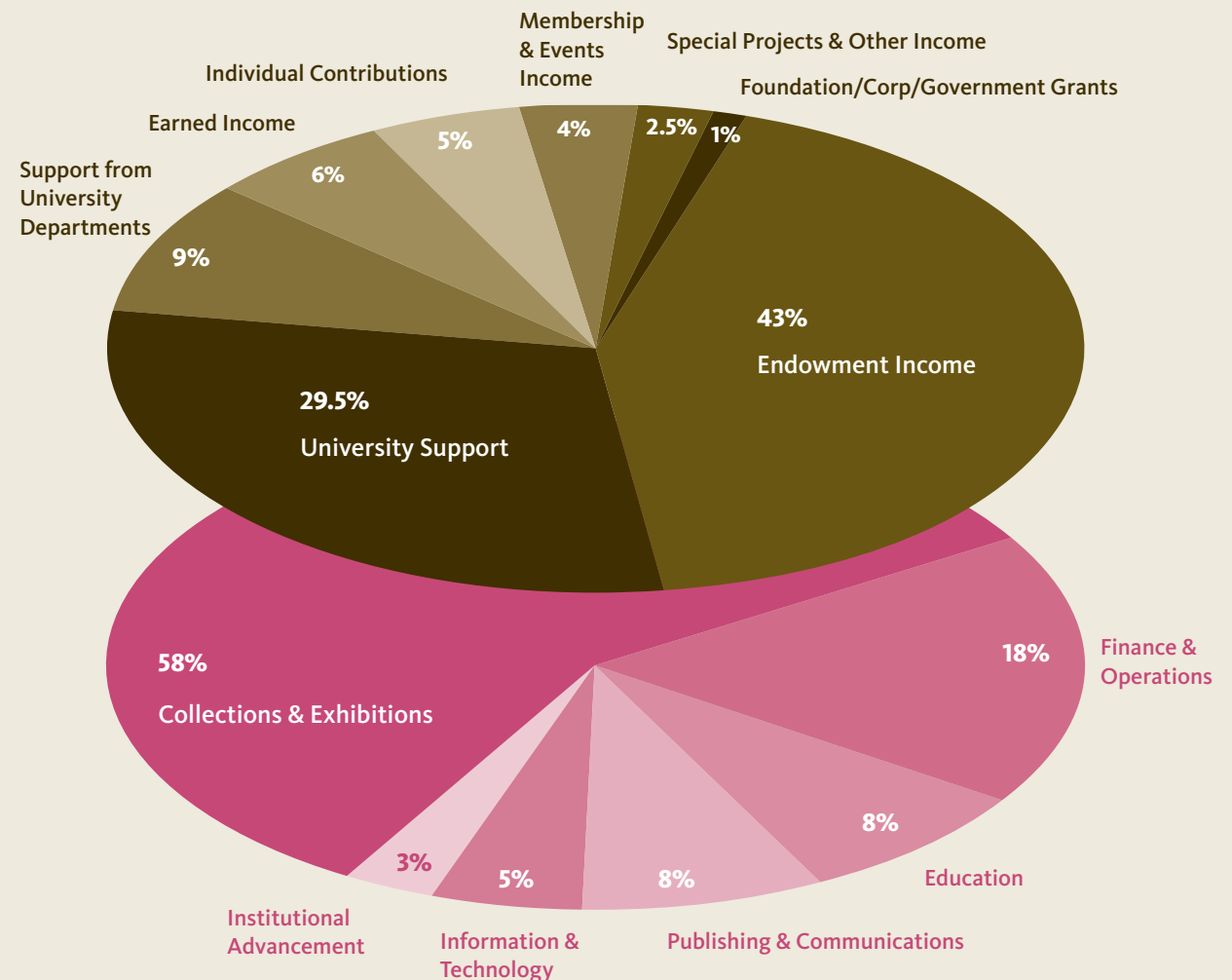
On Saturday mornings in the fall and the spring, families are invited to visit the Museum to enjoy a self-guided gallery activity designed to generate close looking and thoughtful discussion, followed by a related art project.

Artful Adventures

This series of ten self-guided single-gallery tours is available to families at any time. Designed to encourage close looking and thoughtful discussion, these activities keep children and adults actively engaged as they explore the Museum together. Children receive an Artful Adventures passport and a sticker for each Adventure they complete. They are encouraged return to the Museum to collect all ten stickers.

Operating Income and Expense

<i>Income</i>	FY14 Actual	<i>Expense</i>	FY14 Actual
Endowment Income	\$ 6,191,000	Collections & Exhibitions	\$ 8,439,000
University Support	4,298,000	Finance & Operations	2,675,000
Support from University Departments	1,319,000	Education	1,236,000
Earned Income	916,000	Publishing & Communications	1,170,000
Individual Contributions	733,000	Information & Technology	670,000
Membership & Events Income	549,000	Institutional Advancement	474,000
Special Projects & Other Income	371,000	Special Projects	29,000
Foundation/Corp/Government Grants	131,000		
Total Income	14,508,000	Total Expense	14,693,000
Carry forward from FY13	4,455,000	Carry forward to FY15	4,270,000
Grand Total	18,963,000	Grand Total	18,963,000





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85



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Donors

54 *Aspire Campaign Donors*

Major Benefactors Gifts of \$500,000 or more, November 9, 2007–June 30, 2012

Hugh Trumbull Adams, Class of 1935*
Allen R. Adler, Class of 1967, and Frances Beatty Adler
James E. Burke* and Diane W. Burke
Gregory Callimanopoulos, Class of 1957
Sarah Lee Elson, Class of 1984
Heather and Paul G. Haaga Jr., Class of 1970
Nancy A. Nasher, Class of 1976,
and David J. Haemisegger, Class of 1976
Preston H. Haskell, Class of 1960
Rachelle Belfer Malkin, Class of 1986,
and Anthony E. Malkin
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and Virginia Wright
Anonymous donors

Annual Donors

The Princeton University Art Museum recognizes and thanks the many generous benefactors and friends whose gifts help to make possible its broad range of exhibitions, publications, programs, and outreach (includes gifts received between July 1, 2013 and June 30, 2014)

Gold Patrons

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