



Princeton University Art Museum

Annual Report 2016–2017

Published by the Princeton University Art Museum

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Princeton University Art Museum Annual Report 2016–2017

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ARTS
COUNCIL
OF GREAT
BRITAIN



Director's Overview

As I write, much of the news of the art world seems to be risk and turmoil.

Leadership changes abound. The national endowments have been targeted for elimination by a U.S. president for the first time in their history—though happily there appears to be significant congressional support for their continued funding. Works of art representing and responding to fraught historical episodes are lightning rods once again. Against this backdrop, I am not alone in arguing that the need for the arts and humanities has never been greater. Collectively they have the capacity to afford solace, to remind us of our highest values and aspirations; they tell us about the long view of history and connect us to the past; they can invite discussion and healthy debate; and they can simultaneously remind us of the ways in which we differ from one another and, perhaps more importantly, of what binds us together as humans.

The oft-misquoted Winston Churchill put it well when he noted in 1938—when Britain was on the brink of war—that “The arts are essential to any complete national life. . . . Ill fares the race which fails to salute the arts with the reverence and delight which are their due.” Among many other values and objectives, this Museum remains committed to enriching individual lives and thus the life of the nation, to welcoming growing numbers of visitors, to serving and engaging students academically, socially, and individually, to offering solace and the opportunity to slow down and look closely. It is thus heartening indeed that the year which ended June 30, 2017, saw such robust attendance, with some 194,603 visitors coming to the Museum to discover the collections, enjoy our temporary exhibitions, or participate in one of some 248 public programs.

Attendance is but one of many measures of impact. Many other measures also tell us that the Princeton University Art Museum is operating at an unprecedented level of impact. Weekly attendance often surpasses 4,000 visitors, even in weeks without an attention-grabbing exhibition on the walls. Lectures are routinely delivered to standing-room-only crowds (which is a bit of a double-edged sword, for we hate turning guests away). We continue to welcome more precepts to our study rooms each year, and our galleries are regularly animated by Princeton University students precepting one another. Qualitative measures tell a similar story. Thoughtful review coverage in the nation's periodicals regularly appears. Participants in the Museum's Travel Program shower its leaders with praise for offering experiences of unique and memorable insights. Faculty regularly write to tell us how their visit to the Museum's galleries and study rooms deepened the impact of their courses, often in unanticipated ways. None of this, however, affords us the occasion to rest on our laurels, but encourages us on to great and more impactful participation—the Museum's in the life of the University and the communities around us, and the visitor's in the work of a dynamic museum.

As I consider eight years as director, it sometimes feels to me that I've only just arrived, and that, much as I recognize the ways in which we've strengthened the institution, tremendous work lies ahead. Even as we have made great strides in creating



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a new art storage facility that now allows us to house safely our growing collections, the goal of creating the galleries and study spaces adequate to our mission and to the active use of our collections is yet to be achieved. The massive efforts of the multiyear collections inventory and photography project may be behind us, but much of the work to catalogue and digitize the collections' associated rich content remains, and there are still funds to be raised to support this work. And of course the work of researching and preparing groundbreaking exhibitions, mounting public programs, and working with faculty and students continues apace.

As this report attempts to make clear, the work—daunting as it may be at times—is also extraordinarily rewarding. The testimony of a high school sophomore (albeit one with seven years of Latin under her belt!) whose experience of ancient history was profoundly changed by our exhibition *The Berlin Painter and His World*; the opportunity to acquire a collection of ancient jade that may never come again; the sight of a newly installed gallery that reveals yet again the richness of our collections: all of these remind us of the importance of the work we do every week, if not every day.

It is equally the support of our volunteers—from docents to Museum Ambassadors to members of the Community Leadership Council and Advisory Council—that not only makes these many efforts possible but also makes them more enjoyable and worthwhile. We cherish both new friends and old, and feel profoundly the loss of volunteers and benefactors who have remained steadfast in their support over many decades, including two longtime members of the Advisory Council who remained honorary members until their death in the past year—Lloyd Cotsen and Duane Wilder. The impact of their leadership and generosity will be felt for years to come.

James Christen Steward

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

Exhibitions

Among the ten large- and small-scale exhibitions and installations the Museum presented this past year, a number of key partnerships allowed us to offer a wide array of works of art from diverse cultures, periods, and media. The global and chronological reach of our exhibitions from the art of the Indian subcontinent from the sixteenth century to the present; to the traditional arts of Africa; to contemporary Chinese photography; to—most recently—Athenian vase-painting from the early fifth century B.C. underscored the Museum’s goal of presenting a series of exhibitions that touches lives, impacts the classroom experience, foregrounds the Museum’s intellectual resources, and highlights and complements our globe-spanning collections.

Beginning in late spring of 2016 and continuing into the summer, *Women, Art, and Social Change: The Newcomb Pottery Enterprise* (4, 34) featured exceptional examples from the American Arts and Crafts movement in the years just prior to and following 1900. The handicraft shops established at the H. Sophie Newcomb Memorial College in New Orleans were an integral part of that wider movement and promoted production of the high-quality ceramics for which Newcomb Pottery became best known, as well as less familiar textiles, metalwork, jewelry, graphic arts, and bookbinding. One remarkable aspect of that exhibition was the inclusion of works in various media from Newcomb College’s beginnings at the turn of the century until the shops’ closure before World War II. Like many of our exhibitions, the works on view signaled a connection to wider social issues, in this instance women’s search for financial



independence during a critical era in the early women's movement. Nearly half a century after the Princeton University Art Museum organized *The Arts and Crafts Movement in America* (1972), inaugurating serious study in the field and launching a passion for the field that continues unabated, *Women, Art, and Social Change* brought one of its greatest representatives into aesthetic and social focus.

Surfaces Seen and Unseen: African Art at Princeton (5)

featured works from the Museum's growing collection of African art, including newly acquired objects from the Holly and David Ross Collection, as well as loans from other private collectors, in order to explore the changes to the surfaces of these works over time and the rich and layered meanings of these changes. The twenty-five examples from western and central Africa revealed surfaces in a constant state of becoming, renewed and enhanced through the interventions of ritual and daily life. Collecting and exhibiting African art has been a priority in recent years, part of the Museum's efforts to ensure the global reach of its collections and to address areas that had remained underdeveloped. Since the original bequest of African art to the Museum in 1953, gifts and acquisitions have allowed the Museum to display excellent examples of objects of prestige and daily use, royal regalia, and sculptures representing the breadth of the African continent. Today,

a growing interest in the field among Princeton alumni and friends coincides with the Museum's ongoing commitment to strengthening its African holdings.

Summer 2016 afforded the occasion to celebrate the act of collecting. First, *Ansel Adams to Edward Weston: Celebrating the Legacy of David H. McAlpin* (35, 39) presented an array of portraits, landscapes, and still lifes drawn from the exceptional 1971 gift by alumnus David H. McAlpin (1897–1989), Class of 1920, of more than five hundred photographs. An investment banker for most of his career, McAlpin was also a trustee of Princeton, an officer at many philanthropic organizations, and a committed conservationist. It was through his championing of photography, however, beginning in the late 1920s, that he made his most lasting mark. McAlpin's lifelong interest in photography coalesced in the 1930s when he visited An American Place, the Manhattan gallery overseen by the photographer and impresario Alfred Stieglitz. McAlpin soon became acquainted with many prominent artists, including the photographers Ansel Adams, Eliot Porter, and Edward Weston and the painters Charles Sheeler and Georgia O'Keeffe. In his lifetime, he amassed one of the century's most significant collections of American photography, anchored by an unparalleled suite of prints purchased directly from Adams and Weston. Supplemented by works acquired subsequently thanks to a purchase fund McAlpin established, *Ansel Adams to Edward Weston* was a kind of mini-history of photography and a tour de force.

A Material Legacy: The Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art (1, 6, 36) continued the theme of celebrating distinguished alumni





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collectors. Nancy and David, who met as undergraduates at Princeton and graduated together in 1976, inherited a passion for collecting from Nancy's parents, the legendary Ray and Patsy Nasher. *A Material Legacy*, organized in cooperation with the Nasher Museum of Art at Duke University, revealed the range of their aesthetic and cultural interests—varying from abstract to figurative, gestural to geometric, minimalist to extravagant—while demonstrating that no single visual idiom dictates the output of contemporary artists. In covering this range of contemporary art making, the exhibition also highlighted how artists—dating back to antiquity as well as to the avant-garde of a century ago—have been continuously fascinated by the potential of raw materials and how disparate artistic practices can share similar creative strategies. The exhibition was the highlight of the summer and fall in our galleries, and drew many new and returning visitors.

To commemorate the four hundredth anniversary of the death of William Shakespeare in 1616, the Museum partnered with the University Library in presenting an exhibition devoted to the ways in which visual artists have memorialized Shakespeare's literary and theatrical achievement, from the first compilation of his collected plays, published in 1623, to nineteenth-century designs for famous staged productions. *"Remember Me": Shakespeare and His Legacy* (7) showcased works from the Library's Rare Books Division and the Graphic Arts Collection, together with works from the Museum's holdings and from the collection of Advisory Council member Allen Adler and his wife Frances Beatty Adler, to present twenty-one rare books, prints, and drawings. Selected with the help of Bradin Cormack, professor of English at Princeton, the exhibition examined how Shakespeare's identity has evolved over time into the towering figure of British literature we know today. At the core of the exhibition was a superb copy of the landmark First Folio—the first published edition of his collected plays, printed in 1623 and



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one of the treasures of the Princeton University Library. Following the First Folio were three exceedingly rare examples of the quarto editions of individual plays—two of which were published in the author’s lifetime—and two volumes of the poems and sonnets published in 1640. As Shakespeare left no autographic manuscripts of his work, these books represent the earliest surviving examples of the author’s literary legacy, and their pages present the historical touchstone from which our understanding of the authenticity of Shakespeare’s language has been derived.



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A strategic partnership with the San Diego Museum of Art brought to Princeton highlights of one of the richest collections of Indian art in North America—and in doing so highlighted our renewed commitment to the art of the Indian subcontinent, past and present. *Epic Tales from India: Paintings from the San Diego Museum of Art* (8, 37), featuring ninety-one paintings from the renowned Edwin Binney 3rd Collection of South Asian Painting, illuminated the subject of Indian painting from different

perspectives as only a collection of this depth can do. Indian paintings are usually admired as individual works of art, framed and hung on gallery walls, but most came from books and were intended to accompany a text. *Epic Tales from India* presented the works as illustrations associated with classic literary epics, attempting to recapture something of their original intent for both newcomers to Indian art and experts alike.

A companion exhibition, *Contemporary Stories: Revisiting South Asian Narratives*, brought this story up to the present day by featuring a range of contemporary artists who are mining and reinterpreting the painting and narrative traditions of the subcontinent. Envisioned as a conversation with *Epic Tales from India*, *Contemporary Stories* examined the ever-shifting meanings of classical narrative stories through the work of present-day artists who have chosen to bring richly associative styles, icons, or narratives from South Asia to bear on their practice. Their varied projects directly addressed contemporary issues through the use of historically potent languages of art. Together, the two exhibitions represent this Museum’s most significant presentation to date of the arts of South Asia and reflect our commitment to this area, including an initiative through which we will bring important new acquisitions from this field into the collections.

Willem de Kooning: Drawn and Painted acted as a kind of revelation, both of its subject matter and of the possibilities of a nimble form of exhibition practice. Organized in conjunction with a seminar taught in the fall of 2016 by John Elderfield, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, the exhibition comprised paintings and drawings of the late 1960s and 1970s by the Dutch-born American artist on loan from the Willem de Kooning Foundation in New York (9). John and the students in his course



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studied and selected an array of highly expressive works on canvas on paper in order to consider the intimate relationship between the drawn and the painted in de Kooning's practice. Some clearly were composed with the aid of line drawing. Others combine relatively thin charcoal lines and broad areas of paint, and still others are drawn from chains or clusters of cursive brushstrokes of varying widths. Each student in the course produced a short video of an individual large-scale artwork, some of which were presented at a public colloquium in December. Ultimately the exhibition was rehung early in the new year to reflect the students' work, inviting the public to participate in the evolving process of understanding the work of a great modern master.

Revealing Pictures: Photographs from the Christopher E. Olofson Collection (38) was drawn entirely from acquisitions made by a distinguished alumnus of the class of 1992 over the past fifteen years and presented rich examples of photographs that are often more than what they seem. Images that might appear at first glance to be unassuming or straightforward reveal themselves to be anything but. An image of an abandoned bed engulfed in lush greenery is also a record of a portion of the Mississippi delta where the land is disappearing at an alarming rate, making the prospect of anyone needing or discarding a bed a moot point. Such ecological, historical, or cultural significance can be found in all the works gathered in the exhibition—whether studies of individuals or environments—pointing back to Olofson's own background in international studies and the interest in narrative, identity, representation, and nationhood that informs his collecting. Chris initially became interested in contemporary Chinese painting in the



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late 1990s, but later turned to photography, a medium that he grew up around and that, as he explains, felt “both approachable and fresh.” Works on loan not only occupied three of our temporary exhibitions galleries but also were inserted into many of the collections galleries to create a series of interventions intended to provoke new ways of understanding the collections through often provocative juxtapositions (10). We are thrilled, and honored, that Chris has committed the whole of his collection to Princeton in due course.

The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C. (33) arguably reflected the fruits of a lifetime of thinking by its curator, Michael Padgett, and was described by critics as the most important exhibition of ancient art in the world in recent years. Accompanied by a 448-page scholarly catalogue, the exhibition introduced the world of ancient Greece some 2,500 years ago through the hands of a single, unnamed artist, bringing us into intimate contact with one of the great artists of the ancient world and in doing so reminding us of the power of the individual artist then and now. The exhibition presented eighty-four works, including fifty-four of the finest vases attributed to the Berlin Painter, on loan from major museums around the world, as well as important objects from the Museum and several private collections. The exhibition premiered at Princeton before traveling to the Toledo Museum of Art in Ohio, where it continued to find large and enthusiastic audiences until its closing in October 2017.



In addition to our special exhibitions, the Museum mounted a total of five installations in our Works on Paper Study Room over the course of the fiscal year, the most popular of which was *Picasso Prints*, featuring twenty-two drypoints, etchings, and lithographs executed by the artist from 1905 to 1963—among which was an exceptionally fine and rare proof impression of the *Minotauromachy* of 1935, given by Picasso to Alfred Barr and later donated to the Museum by his widow (11). These installations—curated by staff, faculty, and students—afford glimpses into various areas of strength in the Museum’s extraordinary collections of prints and drawings.

Campus Art

Two spectacular site-specific works by the internationally acclaimed Pakistani-American artist Shahzia Sikander were unveiled to the public this past winter. A sprawling sixty-six-foot mosaic and a luminous twenty-five-foot multilayered glass painting (12) were permanently installed at the Louis A. Simpson International Building and the Julis Romo Rabinowitz Building, respectively—both parts of the former Frick Lab, now magnificently rebuilt. Trained in the traditions of Indo-Pakistani miniature painting at the famed National College of Arts in Lahore, Pakistan, Sikander has transformed that practice



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Numerous other campus art activities have taken place, ranging from installations in Firestone Library to ongoing loans to executive offices across campus. We continue to benefit from the generous loans of important sculptures, such as Ai Weiwei's *Zodiac Heads* from Mitch and Joleen Julis, and the Beverly Pepper sculpture *Thetis Circle* from the private collection of an individual with close ties to Princeton. The Museum has also been involved in important new efforts devoted to diversifying the visual environment on campus, working with a new task force examining the iconography of the historic campus and its art holdings. Among the outcomes on which significant progress was made in the past year is the diversification of the campus portrait collection with the addition of new subjects who have contributed greatly to Princeton's achievements. The Museum is working with the new Campus Iconography Committee to coordinate these efforts, including commissioning new portraits of Nobel laureates Toni Morrison and Arthur Lewis, to be displayed respectively in the newly named Morrison Hall and Arthur Lewis Auditorium. These are to figure as the first of ten new commissions.

into a visual language infused with the concerns of our contemporary world. These works represent her first achievements at such a monumental scale; the glass work specifically grew out of the artist's response to the glass sculptures installed on the Museum's front lawn by Doug and Mike Starn in 2015, and was fabricated in Munich, Germany, working with the same glass studio that collaborated with the Starns.

In anticipation of the fall 2017 opening of the new Lewis Arts Complex, the Campus Art Steering Committee commissioned the renowned architect and designer Maya Lin to design and fabricate work for the site. The final work is expected to contain two elements: a site-specific water table and an "earth drawing," both responding to the nature of the site and reflecting the artist's ongoing commitment to environmentalism. These impressive environmental installations will be executed in two phases, with completion expected in the spring of 2018, reflecting a year of deep collaboration and consultation.

Engagement

The Public programs and other outreach continue to attract a robust regional audience. Two annual Family Days and Saturday morning Art for Families programs welcome thousands of people each year. During the past fiscal year, the Museum's Late Thursdays and weekly programs included 248 events that hosted 21,460 guests. Tours were provided for 604 groups totaling 14,477 visitors. Of those, 352 were school groups with 10,026 total students—a number that has held constant in recent years, largely because of the

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simple fact that the Museum reached capacity for school groups several years ago. Unlike many museums that tend to have a higher percentage of elementary school students, the Museum attracts school groups from pre-K through high school, with 19 pre-kindergarten tours for 476 children; 99 elementary groups of 3,473 students; 86 fifth- to eighth-grade groups including 2,690 students; and 109 high school groups numbering 2,646 students. The K–12 schools program would not be possible without the ongoing efforts of the Museum Docent Association, which celebrated its fiftieth

anniversary last year. These dedicated men and women volunteer countless hours to the Museum, tailoring each of their tours to the teacher's specific curricular needs (13).

The Museum continues its efforts to reach out to diverse communities and underrepresented groups. This past fall, the Museum utilized its two exhibitions focused on South Asia, *Epic Tales from India* and *Contemporary Stories*, to create connections with the large South Asian communities in the Princeton area, resulting in strong representation of these communities at fall programs, particularly the South Asian Arts and Music Festival (14). The challenge will be to build on that foundation, both to develop the relationship with South Asian communities and to reach out to other underrepresented demographics.

The Museum hosted its sixth annual outdoor film series during the summer of 2016, with three films on the theme of "Girl Power" inspired by the pioneering women highlighted in the exhibition *Women, Art, and Social Change*. The Museum also continued its ongoing



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collaboration with the Princeton Garden Theatre, offering screenings of films that relate to the exhibitions on view at the Museum. A superb series of lectures highlighting women artists anchored the fall programming. Legendary artist Pat Steir discussed her work, including two major paintings that recently entered the Museum's collections and were

on view in the contemporary gallery; Teresita Fernández, whose *Nocturnal (Cinematic Sky)* was included in *A Material Legacy*, discussed her work and responded to questions; and Shahzia Sikander gave a talk to celebrate her public commissions for Princeton and her works on view in the *Contemporary Stories* exhibition. On an extraordinary evening commemorating World AIDS Day, Museum Director James Steward hosted a conversation with Edmund White, professor of creative writing at Princeton and renowned author, and Larry Kramer, gay rights advocate, author, and prize-winning playwright, who shared reminiscences, read from their work, and answered questions from the audience.

During the 2016–17 academic year, the Museum welcomed 5,784 students from 105 courses and brought 81 professors and preceptors from 45 departments into the Museum’s galleries and study rooms. In addition to its regular work with the humanities disciplines, the Museum has recently focused on outreach to professors in STEM

disciplines, finding particular success with psychology, neuroscience, physics, and environmental studies. In October 2016, Veronica White, curator of academic programs, organized the faculty panel discussion “Reading Faces: A Conversation between Art History and Psychology” to examine caricatures and studies of expressions from the perspectives of art history, psychology, and neuroscience. That same semester, Professor Alexander Todorov drew heavily on the Museum’s collection to teach the psychology seminar “Exploring the passions of the soul: The study of emotions in art and science,” a course supported by the Museum’s Mellon Fund for Faculty Innovation. In spring 2017, visiting scholar Alan Braddock taught the environmental studies class “The Ecocritical Exhibition: Pursuing Sustainability at the Princeton University Art Museum.”



As issues of diversity and inclusion continue to be a focus on campus, the Museum organized two faculty panels related to the special exhibition *Revealing Pictures* that highlighted issues of inclusion and representation. Seeking to diversify the pool of students engaged with art, the Museum partnered with the Freshman Scholars Institute (FSI), an intensive summer enrichment course focused on first-generation college students at Princeton, to bring all the participants to the Museum for a close-looking exercise. Most notably, the new Museum Voices Internship was created and successfully launched this summer to bring students from underrepresented communities into the Museum’s summer internship program. In total, the Museum provided pre-professional experience for fourteen paid student interns in summer 2017—a record.

Curatorial Teaching and Research

As in the past, the Museum's curators and other staff have been actively involved in teaching, co-teaching, and leading individual classes in the Department of Art and Archaeology and for courses across the University. One of the highlights this past year was John Elderfield's fall 2016 undergraduate seminar on Willem de Kooning, which allowed students to study firsthand a number of paintings and drawings on loan from the Willem de Kooning Foundation in New York. James Steward participated in the course "Monuments of European Identity," focusing his attention on the construct of the museum as one such "monument." Michael Padgett taught a course on "Attic Vase-Painting: Style, Subject and Social Context" in conjunction with the exhibition *The Berlin Painter and His World*, and Bryan Just offered a course on "The Art and Politics of Ancient Maya Courts," which also included a University-funded trip with the students to Chiapas, Mexico, over spring break (16). As is often the case, both courses were cross-listed with other departments on campus. Caroline Harris continues to teach a freshman seminar, "Behind the Scenes at the Princeton University Art Museum," which introduces a diverse group of students to some of the most pressing issues in the museum field.



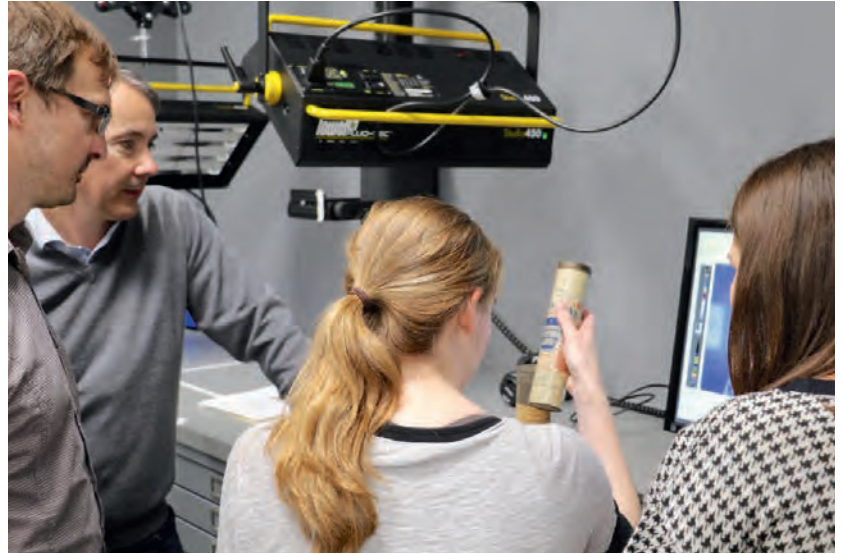
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In addition to teaching classes, curators occasionally serve as advisors on undergraduate theses and as readers and examiners on doctoral dissertations, as well as dissertation prospectus examiners. For example, Bryan Just was the principal advisor on senior Carly Pope's study of "The Development of Early Ceramic Traditions in the Americas: The Economic and Social Contexts of Valdivia, Ecuador; Monagrillo, Panama; and Puerto Marques, Mexico," which was awarded the prestigious Frederick Barnard White Prize in Art and Archaeology in 2016.

In January, the Museum organized a two-day collaborative workshop with students from both Princeton and Yale to prepare in-depth technical analyses of seventy-five historic photographs in the collection (17, 18). The data from the X-ray fluorescence spectroscopy examinations, sponsored by Princeton's Dean for Research Innovation Fund, were published in the exhibition catalogue *Clarence H. White and His World: The*



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Art and Craft of Photography, 1895–1925. By telling us more about the developing materials and papers used in individual photographs, the results allow us to date the works more precisely and to establish a more definitive chronology for the artist’s career. The Yale-Princeton student partnership came together under the guidance of Paul Messier of Yale’s Institute for Preservation of Cultural Heritage and Anne McCauley, Princeton’s David Hunter McAlpin Professor of the History of Photography and Modern Art.

The Museum’s curatorial and education staff continues to be active in the wider world of art historical scholarship and sustains a busy schedule of scholarly and public presentations. Director James Steward acted as lead author for the publication *Michael Kenna: Rouge* (Prestel), which in turn led to a companion exhibition at the Museum this fall. In late April, James delivered one of the so-called “Last Lectures” to the graduating class of 2017—the third time in five years he has been invited to do so. Other outside scholarly activities by the curators included essays in exhibition catalogues, peer-reviewed journal publications, and myriad lectures and symposia papers. Among them: Katherine Bussard published “Some Thoughts on the Role of Family and Photography in Today’s Refugee Crisis” in the journal *Exposure*; Juliana Dweck received an Artis Travel and Research Grant to conduct research on contemporary art in Israel, where she gave the lecture “Art, Activism, and City Planning—Israeli Art as Urban Critique” at the Mamuta Art and Research Center in Jerusalem. She also served on the planning committee for the Council of American Jewish Museums, for which she organized a panel and gave the talk “Radical Hospitality: The Courage and Uncertainty of Revolutionizing Museum Access.” Laura Giles delivered a talk on “The Collecting Odyssey of Henry Pearlman” at the Long Beach Island Foundation; Bryan Just presented a paper on “Seeing with Both Eyes: Explorations of Space and Matter in Maya Vase Painting” at the College Art Association annual conference; Karl Kusserow wrote an opening essay for Shelly Malkin’s catalogue *Of Paradise, Storms & Butterflies*;

Zoe Kwok organized a panel at the annual Association for Asian Studies Conference on “Banqueting in Chinese Art, Literature, and Religion”; and Cary Liu wrote an essay, “The Qin and Han Imperial City: Modeling and Visualizing Architecture,” for the seminal catalogue published by the Metropolitan Museum of Art in conjunction with the exhibition *The Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C./A.D. 220)*.

Student online projects completed this year include:

- ✦ *Margot Yale, academic-year intern, researched and curated Populist Printmaking: Works from the WPA Graphic Arts Division, an online exhibition focused on the Museum’s WPA-era print collection. A subset of this online exhibition was installed in the Works on Paper Study room in the summer of 2016.*
- ✦ *Yifan Wu, 2016 summer intern, researched and curated the online exhibition Not Just a Bridge: Works from the Museum Collections, a study undertaken in collaboration with curators Cary Liu and Zoe Kwok to consider bridge imagery not merely as representations of structures but also as important visual cues and metaphors.*
- ✦ *Simon Wu, academic-year intern, coordinated an online companion to John Elderfield’s course, Art 423: Willem de Kooning, featuring essays and video by six undergraduates.*

Publishing and Communications

Volume 74 of the *Record of the Princeton University Art Museum* was published early in the summer of 2016. Edited by Michael Padgett, it features four articles that explore works in the Museum’s collections of ancient art, including one written in collaboration with students from Princeton University’s course on ancient Egyptian archaeology and one prepared by Princeton Ph.D. student and intern Laura Lesswing. Volume 75, which focuses on art of the ancient Americas, will be edited by Bryan Just. Bryan is also preparing the first-ever catalogue of Princeton’s celebrated collection of Mesoamerican art, structuring the book with his classroom teaching in mind. Object cataloguing and research accompanied the project of carrying out new photography of some 375 objects by a specialized art photographer, working in collaboration with the book’s designer.

This spring, the Museum published *The Berlin Painter and His World* in conjunction with the exhibition devoted to the seminal red-figure vase-painter, whose elegant renderings of daily life and mythological stories provide a vital window onto Athenian society during the early fifth century B.C. Placing the Berlin Painter’s work in historical and archaeological contexts, the landmark catalogue presents new research that offers a unique perspective on the role of vase-painting in the young Athenian democracy. Nine essays and eighty-four catalogue entries describe the social, political, and artistic milieu of early fifth-century Athens, elucidating aspects of potting, painting techniques, mythology, religious beliefs, civic and funerary customs, an extensive export trade, and the Berlin Painter’s relationships with other artisans in Athens, including the potters

with whom he worked. The lavishly illustrated publication, edited by curator Michael Padgett, also examines constructions of style in early fifth-century Attic vase-painting, offering a reconsideration of the classification model developed by Sir John D. Beazley (1885–1970) as well as the role of connoisseurship (stylistic analysis and attribution), which has been the subject of scholarly debate in recent decades.

In advance of the fall 2017 exhibition on photographer Clarence H. White, work on the accompanying exhibition catalogue, *Clarence H. White and His World: The Art and Craft of Photography, 1895–1925*, progressed throughout the year. The groundbreaking



catalogue includes fourteen texts by nine authors, including three Princeton graduate students.

In-depth essays by Anne McCauley, guest curator of the exhibition and the David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton, chronicle White's career as both experimental photographer and teacher, while also helping to reshape

and expand our understanding of early twentieth-century American photography. The project is the result of extensive new research in the Clarence White archives in the Princeton University Art Museum and the Library of Congress as well as in other collections and archives throughout the U.S. and Europe.

The exhibition catalogue for *Nature's Nation: American Art and Environment*, scheduled for publication in 2018, has also been in development during the past year. Spanning three hundred years of American art, the catalogue will include an ambitious and sweeping narrative in three sections written by exhibition curators Karl Kusserow and Alan Braddock, as well as essays and interviews by an additional fourteen contributors from diverse fields, including practicing artists.

Communications and Building Visibility

In marketing its programs and activities, the Museum continues to hone a communications strategy that ensures a strong local, regional, national, and international presence through relationship-building, advertising, and media coverage. By cultivating a network of arts professionals, writers, journalists, and supporters, the Museum ensures that it will continue to be considered a primary provider of arts programming and scholarship at the highest levels. The Museum partners with organizations on and off campus to develop marketing strategies, collaborate on programming, and share resources. Campus partners include the University's Office of Communications, the Office of Community and Regional Affairs, the Department of Art and Archaeology, the

Department of African American Studies, the Council of the Humanities, the Sharmin and Bijan Mossavar-Rahmani Center for Iran and Persian Gulf Studies, the Andlinger Center for Energy and the Environment, the Lewis Center for the Arts, the Department of Music, Princeton University Office of Religious Life, and the Princeton University Library. Regional collaborations include partnerships with the Princeton Garden Theatre (now a regular partner in presenting curated film series), McCarter Theatre, the Peacock Inn, Nassau Inn, the Princeton Convention and Visitors Bureau, the Arts Council of Princeton, Discover Jersey Arts, the Princeton Area Arts and Culture Consortium, the Princeton Chamber of Commerce, the Princeton Symphony Orchestra, and the Princeton Singers. Additionally, the Museum's marketing materials are now distributed through fourteen regional hotels in central New Jersey and southeast Pennsylvania.

Over the course of the year, Museum staff worked closely with campus colleagues to advance work on the Princeton & Slavery Project, a multiyear research project led by Princeton faculty and students to understand more fully the ties of early University trustees, presidents, faculty, and students to the institution of slavery. Working with Professor of History Martha Sandweiss, the Museum selected artist Titus Kaphar to create a sculptural commission for the front lawn of Maclean House (in its early history, home to the presidents of what was then the College of New Jersey) that would explore aspects of this specific and local history. Along with two installations in the Museum's galleries, these projects were the focus of significant collaborative research and planning toward a targeted installation date in November 2017.



This year the Museum's twenty-member Advisory Council met twice in Princeton for all-day meetings that focused on some of the Museum's most pressing issues. Council members are staunch Museum benefactors, advocates, and counselors who regularly make themselves available to the Museum's director, senior managers, and curators, and help to assure the Museum's success. The Museum's Community Leadership Council (CLC) marks its second anniversary in December 2017. This group, comprising regional business leaders, heads of regional not-for-profits, government and community leaders, and others serves as an essential advisory group as the Museum develops additional outreach efforts. The CLC is also fostering new partnerships with the Princeton Public Schools, the local YMCA, and other new partners

and is providing critical insights into community patterns and desires, insights that were and will be especially helpful with exhibitions such as *Epic Tales from India*. Looking to the future, the Museum is spearheading an initiative for spring 2018 that will bring together an array of campus and community partners for a program of exhibitions, readings, residencies, performances, lectures, workshops, and community actions that investigate the far-reaching theme of migrations. The response to date has been phenomenal, with twenty-four community organizations, four campus centers, and multiple departments representing students and faculty from across disciplines planning to take part; each will

explore the theme as it best fits their mission. Thus, migrations may refer to the physical movement of people, animals, goods, or even ideas across the planet.

The Museum's website continues to be a primary public resource for Museum-related articles, videos, and announcements. A redesign of the site's graphics was implemented in April, incorporating new photography and seeking to provide users with a more immersive experience and give the site a greater visual connection to the physical Museum. From July 2016 through June 2017, the number of website users increased modestly from 270,668 to 277,891. The number of site visits also increased from 380,972 to 387,324, with most visitors spending their time planning a visit to the Museum, searching the collections, or visiting the calendar pages. Social media has also seen a strong increase from year to year:

| | 2017* | | 2016 | 2015 |
|------------------------|--------|------------------|--------|-------|
| eNewsletter recipients | 9,341 | Increase of 15% | 8,126 | 7,439 |
| Facebook fans | 14,942 | Increase of 9% | 13,680 | 7,960 |
| Twitter followers | 9,222 | Increase of 21% | 7,619 | 6,465 |
| Instagram followers | 2,254 | Increase of 150% | 911 | 0 |

*As of June 30, 2017

At the local level, print advertisements are routinely placed in publications such as *Town Topics*, *Princeton Alumni Weekly*, and *U.S. 1* and in playbills at McCarter Theatre. At the national level, strategically positioned ads are placed in annual special art editions of the *New York Times*, namely the Fine Arts and Exhibitions section in October and the highly anticipated Museums section in March. Additionally, full-color inserts promoting the primary exhibitions of the fall and spring seasons were included in nearly 116,860 regional *Times* subscriptions in the aforementioned issues—an expansion of more than 25,000 subscribers over the previous year.



The following reflects the quantified value of selected media coverage that the Museum received from July 2016 through June 2017 in regional and national placements, cumulatively valued at more than \$4 million:

| Media Placement | Topic | Est. Publicity Value |
|---|--|----------------------|
| <i>Princeton Alumni Weekly</i> | Cézanne Awakened: A Once-Sleepy Museum Has Taken on a New Life | \$13,920 |
| <i>NJ.com</i> | 18 hours in Princeton (featured museum) | \$3,000 |
| <i>New York Times</i> | Things to do in New Jersey (featured <i>A Material Legacy</i>) | \$28,000 |
| <i>Times of Trenton; NJ.com</i> | 3 must-see exhibitions in Princeton (<i>A Material Legacy, Surfaces Seen and Unseen, Ansel Adams to Edward Weston</i>) | \$15,000 |
| <i>New York Times</i> | Art Fall Preview (included <i>Epic Tales from India</i>) | \$68,000 |
| <i>Asian Art Newspaper</i> | <i>Contemporary Stories</i> | \$14,000 |
| <i>Hyperallergic</i> | Minor White Archive | \$32,000 |
| <i>Huffington Post</i> | Best college art and history museums | \$12,000 |
| <i>The Brooklyn Rail</i> | Shahzia Sikander (mentioned Princeton commissions) | \$3,000 |
| <i>Apollo Magazine</i> | <i>The Berlin Painter and His World</i> | \$2,968,000 |
| <i>Wall Street Journal (Global Edition)</i> | <i>The Berlin Painter and His World</i> | \$386,865 |
| <i>Philadelphia Inquirer</i> | Spring Arts Preview, featuring <i>The Berlin Painter and His World</i> | \$72,000 |
| <i>New York Times</i> | Exhibitions included in weekly events | \$3,212,000 |

The Collections

During the 2017 fiscal year, 690 works of art entered the Museum's collections. Special mention must be made of the thousands of works of art left as a bequest by Gillett Griffin, curator of Pre-Columbian and Native American art, emeritus, at the Museum, who died



of natural causes at his home in Princeton in June 2016 (22). Gillett almost single-handedly created Princeton's renowned collections of the art of the ancient Americas over the thirty-eight years he served as faculty curator. The Museum's registrars, working closely with curator Bryan Just, are currently in the process of accessioning the 2,482 ancient American objects, in addition to a large number of other works of art from a variety of periods and cultures in an array of media. The total bequest encompassed 3,270 works of art, a remarkable addition to the collections from one of the Museum's most beloved friends.

Important individual acquisitions include two monumental abstract paintings by contemporary painter Pat Steir, *Winter Sky* (2002) and *Moon Beam* (2005), rooted in the tradition of Chinese landscape painting. Both of these works—one of which came to us as a gift of the artist—whose imagery oscillates between moments of action and respite, render visible traditional Chinese beliefs regarding life cycles, which are often described as dynamic and still, transformative and repetitious. Among the traditional Asian art purchases was an extraordinary large-scale Japanese *Dainichi Nyorai* Buddha painting of the thirteenth to fourteenth century. Paintings of this date and quality are now extremely difficult to find and acquire, and this may have been the Museum's last chance to obtain a work of this quality.

As part of a long-term strategy of growing the Museum's collection of works by African American artists, the Museum has acquired, under the leadership of curator Laura Giles, a number of prints by contemporary artists Mel Edwards (68), Kerry James Marshall (23), Toyin Ojih Odutula (69), Martin Puryear, and John Wilson (71)—all of which will figure prominently in future gallery rotations and classroom teaching. Similarly, Katherine Bussard has led a yearlong special initiative that brought to the collections important photographs from the period before, during, and immediately following the Civil War, particularly works revealing the complexity of race relations during that time. Contemporary works on similar themes by artists such as Carrie Mae Weems (63) have also been acquired this year, as well as works by Sally Mann (57) and others that speak to the enduring power of landscape



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and of memory, especially as a continuing response to the bloodiest war in U.S. history. Moreover, as part of the broader campus art initiative, the Museum led the process of acquiring and installing artwork for the new African American Studies Reading Room in Firestone Library, leading to the selection of three captivating abstract prints by two of the renowned Gee's Bend quiltmakers, Mary Lee Bendolph and Loretta Pettway.

A major group of prints by the Spanish artist Jusepe de Ribera (70) was recently acquired, through purchase and gift, from the collection of longtime Advisory Council member and Princeton resident Jonathan Brown, Graduate School Class of 1964, and his wife Sandra, adding enormously to the Museum's holdings of Spanish prints and also leaving an important legacy at Princeton from one of the world's greatest scholars of Spanish art.

As noted above, use of works in the collections for teaching and research continued to gain momentum in the past year. Along with the increase in the number of curricular visits to the Museum galleries, each academic year we welcome as many as two

hundred classes in our five precept rooms—straining them to capacity. Approximately 3,000 works of art—the majority of which were prints, drawings, and photographs—were pulled from storage, brought to our study rooms, and investigated by students and faculty. Moreover, in addition to these class visits, dozens of Princeton professors and outside scholars come to see hundreds of objects, often for multiple-day visits and/or repeat viewings.

The precept rooms where these appointments take place are seeing yet more activity in the coming years as a result of the recently awarded Andrew W. Mellon Foundation grant for collections research in three rich but understudied areas of the



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Museum’s holdings—African, Latin American, and Native American art—by an array of subject-matter specialists and outside scholars. As part of this Mellon grant, the appointment of Kristen Windmuller-Luna (24) as Collections Research Specialist for African Art this past spring has greatly increased information about the Museum’s collection of African artworks. More than 500 objects have already been examined and reviewed for their condition, appropriateness for study or exhibition, and level of record completeness, and provenance has been added for all works. A major focus of the first phase of

work funded by the Mellon grant has been standardizing key data points to facilitate collection access, including the standardization of over 140 constituent records, more than 700 geographic records, and the creation of a lexicon of materials terminology. Faculty outreach has resulted in five Princeton professors using African artworks in their teaching for the first time in the fall 2017 semester. Over the next two years, two outside regional specialists will consult on distinct collection areas as part of the African art project. Additional grants from the Institute for Museum and Library Services (IMLS) have been received for focused work in the Asian art and drawings collections.

Information and Technology

Exceptional progress has been made to advance one of the Museum’s key strategic objectives—creating open access to the entirety of the Museum’s collections for online visitors, and by doing so better serving the teaching and research needs of students, faculty, and the worldwide public. In support of this important goal, the Collections Discovery Initiative (CDI), which completed the second year of an intensive five-year project (2015–20), is on track to meet its goal of publishing online all objects in the Museum’s care by February 2018. In addition, the CDI will provide online access to one hundred fifty years of scholarship accumulated in Museum records, and will publish an online archive of the history of Princeton exhibitions. While basic records exist for all works of art, to date over 16,900 objects have been catalogued to CDI standards across all collecting areas of the

Museum, including standardization of terminology, adding subject and geographic access points, as well as providing extensive literature and exhibition histories. Financial support from the University, from Museum endowment funds, and from ongoing fundraising efforts support the CDI project's research, cataloguing, and application development.

A successful collaboration with the University's Office of Information Technology and the University Library helped to fast-track implementation of the International Image Interoperability Framework for delivering the Museum's images. This innovative industry standard allows for rich zoom-and-pan delivery for objects from the collections, as well as annotation and scholarly exchange. An application programming interface has been constructed to allow for the development of collections search tools and future projects to provide improved access to collections information.

An array of technology-based projects supported Museum exhibitions and other initiatives in the past year, including an online and in-gallery digital component designed to complement *The Berlin Painter and His World* as well as the Museum's first online exhibition, *Transient Effects: The Solar Eclipses and Celestial Landscapes of Howard Russell Butler* (25), which was later mounted as a physical exhibition to coincide with the solar eclipse in August 2017. The Museum continues to participate in "Digital Antioch," a multiyear cross-departmental initiative to create an online resource center at Princeton that provides online access to the unique archaeological treasures excavated at Antioch-on-the-Orontes (1932–39). With support from the IMLS, "The Minor White Photography Archive at Princeton: Digitization, Documentation, and Access" was completed this year with the publication of over 6,000 photographs and accompanying documentation on a new microsite. The Museum also continues its participation in the American Art Collaborative, a consortium of fourteen art museums in the United States committed to establishing a critical mass of linked open data on the subject of American art that will greatly enhance discovery and scholarship.



Facilities

Among the many challenges of maintaining the Museum's current facility is the need to address deferred upgrades and to make ongoing improvements to the building's infrastructure and systems, which affect both public and nonpublic spaces. This past year, in partnership with the University's Office of Design and Construction, Office of Information Technology, and Department of Public Safety, three multiyear efforts were successfully completed: improvements to the Museum's wireless network, upgrades to the security systems, and necessary fire code work. This work was mostly carried out at times that minimized disruption to student and public access to the Museum and the collections. Additional improvements have included replacing outdated gallery light



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fixtures with more energy-efficient LED lamps; installation of upgraded glass doors for cases in the galleries of ancient art; and installation of new art storage furniture in the prints and drawings storeroom.

A new, state-of-the-art 20,000-square-foot off-site art storage facility, completed in spring 2016, has allowed the Museum to consolidate the whole of its collections in greater Princeton and de-densify its on-campus storerooms. Planning work continued on the historic preservation and refurbishment of Bainbridge House, one of the oldest buildings in Princeton, for future use by the Museum. To help alleviate ongoing space

pressures, the University allocated additional office space on Alexander Street to accommodate several Museum staff departments, which, along with the continuing presence of offices on Nassau Street necessitate an array of logistical responses to assure that staff in multiple locations continue to work together effectively.

Institutional Advancement

The Museum continues to dedicate significant energy to generating the resources necessary to sustain its leadership role in the arts and humanities, both at Princeton and beyond. The Museum must secure the annual donated revenue necessary to support its programmatic activities, including exhibitions, publications, academic programs, and educational outreach, as well as collections access initiatives, programs that are the cornerstone of the Museum's work and are fundamental to the University's teaching, research, and service mission. Thus, finding the funds needed to sustain this essential work has continued to be an urgent and ongoing institutional priority.

During the past fiscal year, two more pledged endowments were fully realized, and others are anticipated to be fulfilled during the course of this next year. These completed endowments provide important relief to the Museum's operating budget, and we are enormously grateful to all of our endowing benefactors. In addition to the continuing need to secure both term and endowed funds for programs, finding support to endow three leadership positions at the Museum remains a priority:

- \$3 million to endow the associate directorship for collections and exhibitions;
- \$2.5 million to endow the curatorship in ancient art; and
- \$2 million to endow a curatorship of academic programs.

In fall 2016, the Museum received welcome and generous multiyear funding for the curatorship of academic programs from Julie Kemper Foyer, Class of 1978, through the William T. Kemper Foundation. This gift allowed the appointment of Veronica White, Class of 1998, to this position on a full-time basis as funds are sought to endow this position in perpetuity. Veronica's work is essential to our efforts to integrate the collections and exhibitions into teaching and research across disciplines, and for deepening the experience of the Museum in the classroom.

- ▶ *A renewed and increased commitment from Heather and Paul Haaga, Class of 1970, continues to provide critical underwriting support for the Museum's vibrant Late Thursdays program;*
- ▶ *Leadership gifts from Annette Merle-Smith (widow of a member of the Class of 1952 and a long-standing Museum docent) and Tony and Shelly (Belfer) Malkin, Class of 1986, will provide major support for the exhibition Nature's Nation: American Art and Environment, which will open in October 2018;*
- ▶ *A significant multiyear commitment for major exhibition support from Susan and John Diekman, Class of 1965;*
- ▶ *Important annual exhibition support from Sako and Bill Fisher, Class of 1979; Heather and Paul Haaga, Class of 1970; and Christopher Olofson, Class of 1992;*
- ▶ *An unrestricted gift from William Walton, Class of 1974, and Dori Walton, Class of 1978;*
- ▶ *Restricted exhibition support from Padmaja Kumari and Kush Parmar, Class of 2002; and from Amy and Robert Poster, Class of 1962, helped to underwrite the fall 2016 exhibition Epic Tales from India;*
- ▶ *The Frelinghuysen Foundation—the family foundation of Alice C. Frelinghuysen, Class of 1976, and her husband George, Class of 1973—once again helped support the Museum's paid summer internship program, in which undergraduate and graduate students enjoyed a range of experiences, from exhibition development to educational outreach to collections classification and digitization.*

Support for the new Museum Voices Summer Internship Program was provided by Christina Simonius, Class of 1990. This program provides career exposure and experience to students from communities that have been historically underrepresented in the museum field, as well as to first-time college-goers, and represents a meaningful part of the Museum's commitment to enhancing diversity in the wider museum field.

Over the past year, the Museum has benefitted from a substantial increase in the number of grant proposals that have been submitted and successfully funded. This includes, as noted above, important institutional support from both foundation and government sources to help advance the Museum's Collections Discovery Initiative (CDI), which seeks to provide full and unrestricted digital access to the collections for



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students, faculty, the scholarly community, and online visitors from around the world. Recent support for this effort includes:

- *The Andrew W. Mellon Foundation grant of \$300,000 to support specialist research on the collections of African, Latin American, and Native American art; and*
- *The Institute of Museum and Library Services (IMLS) grant of \$150,000 to support discovery and access for the Asian art collections.*

Institutional support for exhibitions, publications, and programming over the past year included:

- *The Stavros Niarchos Foundation provided a grant of \$100,000 for The Berlin Painter and His World. This major exhibition, which later traveled to the Toledo Museum of Art, also received a grant of \$30,000 from the National Endowment for the Arts.*
- *The Barr Ferree Fund for Publications, administered by the Department of Art and Archaeology, provided important support for two scholarly publications currently in production: Mesoamerican Art at the Princeton University Art Museum, the forthcoming and first-ever scholarly catalogue dedicated to Princeton's rich collection of the art of the ancient Americas; and Clarence H. White and His World, the catalogue accompanying the first major exhibition devoted to White's career in fifty years.*
- *Other support received for the Clarence White exhibition project included a grant of \$150,000 from the Henry Luce Foundation and a grant of \$10,000 from the Robert Mapplethorpe Foundation.*
- *The National Endowment for the Arts granted \$50,000 toward the upcoming Nature's Nation.*

- ✦ The exhibition *Epic Tales from India* received a grant of \$35,000 from the E. Rhodes and Leona B. Carpenter Foundation as well as campus support from Princeton's Program in South Asian Studies, Center for the Study of Religion, Department of Comparative Literature, and Office of Religious Life.
- ✦ The New Jersey State Council on the Arts made a \$30,000 grant to the Museum for FY17 programming, also awarding the Museum a Citation of Excellence for the highest possible assessment of its Council grant application.

The Museum's annual Gala, its only fund-raising event of the year, continued to surpass its goals last year, with the 2017 Gala, *Splendors of Shalimar*, breaking yet another record, making it the most successful fundraising event in the Museum's history (28). The energy and excitement generated by this mid-winter celebration not only provides an important opportunity to showcase the Museum to alumni and friends from the community and around the country but also generates essential funds for exhibitions and a wide range of education and outreach programs. The single greatest factor in the success of this year's Gala was once again the increased number of table sponsorships provided by individual and corporate benefactors, and in particular the number of sponsorships at the highest levels—a record six at the \$25,000 level this year. The majority of table sponsorships came from alumni—including the personal sponsorships of President Christopher Eisgruber, Class of 1983, and Provost David Lee, Graduate School Class of 1999, as well as others from nearby and as far away as Chicago, Atlanta, Dallas, Los Angeles, and San Francisco.



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The Museum's general membership group—the Friends of the Princeton University Art Museum—continued to grow and to provide the Museum with annual revenue, as well as affording engagement opportunities for members of the wider regional community and beyond. Membership households increased by 10% over the previous year, reflecting a strong retention rate as well as successful outreach in attracting new and lapsed members through an annual “May is Membership Month” campaign. A new series of members-only events offer members “insider access” to the Museum with the director, curators, and other experts in the field, while broader outreach efforts—to the Princeton community and to new audiences from around the region—help build affinity and foster engagement. The Partners membership program (annual support of \$2,500 and higher) continued to be a vital arm of annual philanthropic support, providing unrestricted funds that are essential to the Museum's exhibitions and public programs. In appreciation of their generous support, Partners are offered an exclusive level of access and other benefits.



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Earned Income

The Museum Store continued to work with a wide range of artisans to emphasize handmade merchandise while also overseeing various product development endeavors. Selections of work from over three hundred American artisans have been represented in the Store since the inception of the artisanal merchandise program. The Store continues its successful ambassadorial role, participating in high-profile events, including Community and Reunions, and providing an extended Museum experience by making artist

profiles available in the Store and on the Museum’s website.

This year, the Museum saw significant revenue from traveling some of its temporary exhibitions, with total income of more than \$280,000. Traveling exhibitions to other venues not only helps diversify revenue streams and balance the burden on annual fundraising, it also increases the impact and visibility of the Museum’s scholarship and generates additional sales of our exhibition catalogues, as was the case for *The Berlin Painter and His World*. The four-venue tour for the Clarence White exhibition, and the three-venue tour of *Nature’s Nation*, have been planned to continue these trends in the coming years.

Financial Management and Operations

Members of the Museum’s finance team supported the development and rollout of the University’s new talent acquisition systems, participating in focus groups, offering feedback on the initial training sessions, and providing ongoing training and support



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as needed. The finance team also continues to coordinate training on the University's PRIME financial management system, improving oversight, stewardship, and allocation of our financial resources.

During the past year, the Museum continued its emphasis on the customer service role of the security officers. The Protective Intelligence Program was implemented for outgoing loans to other museums, both domestically and internationally, providing assessments of the risk, feasibility, and safety of loans to particular institutions.

Building on the Museum's significant investment in project management training for the majority of its full-time staff, this year saw the development and implementation of project management guidelines, worksheets, and templates, improving both efficiency and accountability. In particular, the Museum's updated exhibition budget template has allowed for greater analysis during exhibition planning and implementation, as well as post-exhibition; it also allows for better forecasting for future exhibitions.

A Visitor Services Task Force was convened to focus on ways to improve the visitor experience, and was charged with making recommendations for how best to deliver a seamless, integrated, and comprehensive high-quality experience to all visitors. The Task Force has focused on developing strategies for capturing visitor feedback, analyzing the effectiveness of in-gallery information display and signage, and improving the collection of visitor demographic data.

These and other details of a year that probably saw more activity and visibility than any other provide evidence of the Museum's continued commitment to excellence, the possibilities as-yet untapped, and the continuing work necessary to assure that the Museum is living up to its commitment of advancing the University's teaching and research mission and providing deep learning opportunities for our surrounding communities and visitors from around the world.



Exhibitions

Women, Art, and Social Change: The Newcomb Pottery Enterprise (4, 34)

May 7–July 10, 2016

Coordinated by Karl Kusserow, John Wilmerding Curator of American Art, and Martin Eidelberg, Professor Emeritus of Art History, Rutgers University

Organized by the Newcomb Art Museum of Tulane University and the Smithsonian Institution Traveling Exhibition Service

This exhibition brought together works created during the 45-year life span of the Newcomb enterprise—an artistic and commercial venture which provided a rare opportunity for Southern women to support themselves and resulted in one of the most vital workshops of the American Arts and Crafts movement, including iconic pottery as well as textiles, metalwork, jewelry, and bookbinding. Newcomb Pottery, established in 1895 as an educational experiment of H. Sophie Newcomb Memorial College (Tulane University's former women's college), is considered one of the most significant makers of American art pottery of the twentieth century, both critically acclaimed and highly coveted. *Women, Art, and Social Change* built on Princeton's long-standing role in shaping public understanding of the Arts and Crafts movement.

Ansel Adams to Edward Weston: Celebrating the Legacy of David H. McAlpin (35, 39)

McAlpin (35, 39)

June 25–October 2, 2016

Katherine Bussard, Peter C. Bunnell Curator of Photography

This exhibition of approximately forty photographs celebrated the pioneering legacy



of David H. McAlpin, Class of 1920, whose seminal gift to Princeton of more than five hundred photographs, beginning in 1971, made this one of the earliest museums to commit to photography as a fine art form. A friend to many midcentury artists and a champion of art museums, McAlpin brought a visionary impulse to his collecting and to his donation to Princeton. His 1971 gift included exceptional works by acclaimed historical photographers of the nineteenth and the early twentieth century, as well as works by those artists McAlpin had befriended in the decades before his gift—Ansel Adams, Georgia O'Keeffe, Eliot Porter, Alfred Stieglitz, Edward Weston, and

Minor White. McAlpin further ensured serious engagement with the medium through an acquisitions fund and an endowed professorship in the Department of Art & Archaeology dedicated to the history of photography—the first in the nation.

Surfaces Seen and Unseen: African Art at Princeton (5)

July 2–October 9, 2016

Juliana Ochs Dweck, Mellon Curator of Academic Engagement

Surfaces Seen and Unseen: African Art at Princeton examined how changes to the surfaces of African sculptures alter their appearance and power over time. The exhibition showcased the Museum's growing African collection and loans from private collections. African artists tended to define the underlying form of a work, but over many years a range of users or ritual experts could intervene to renew its surface. In some examples, substances such as earth, oils, or grains, applied to a sculpture during ritual offerings, activated the form for power or healing and, in the process, transformed the object's patina. Other objects were empowered over time as ritual experts attached materials, including feathers, fabrics, and mirrors. Surface colors changed when masks were repainted for subsequent performances. As the works reached the West, however, dealers of African art often removed these layers of surface, shaping a different (and arguably false) understanding of African art. More recently, however, the complexity of objects' surface





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accumulations have come to be appreciated as bearers of cultural and aesthetic value, displaying layers of color, encrustation, or attachments—and thus of artistic and cultural intervention.

A Material Legacy: The Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art (1, 6, 36)

July 30–October 30, 2016

Coordinated by James Steward, Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director, and Michael Jacobs, Manager of Exhibition Services

Organized in cooperation with the Nasher Museum of Art, Duke University

A Material Legacy brought together many of the most exciting artists of the past decade to illuminate the material impulse found in contemporary art practices. Nearly all made within the last ten years, and many in the last several years, the works in the exhibition provided a fresh view into art making in the twenty-first century and included globe-spanning artists from North America to Chile and India. The daughter and son-in-law of legendary sculpture collectors Ray and Patsy Nasher, Nancy Nasher and her husband David Haemisegger have continued a family tradition by amassing a significant collection of contemporary art that sustains an interest in three-dimensional work while incorporating painting, drawing, and multimedia works, often at enormous scale. *A Material Legacy* revealed the various ways in which the featured artists manifest a material tendency—as seen in the precise calculations of Sol LeWitt, the surface brilliance and technical bravura of Anish Kapoor, the

historically resonant and politically charged work of Kara Walker, and the exuberant confrontation of Kehinde Wiley.

Drawn entirely from the collection of Nancy A. Nasher and David J. Haemisegger, both members of the Class of 1976, the exhibition continued the Museum's exploration and celebration in recent years of collections assembled by such distinguished Museum friends as Preston H. Haskell and Lenore and Herb Schorr.

"Remember Me": Shakespeare and His Legacy (7)

October 1–December 31, 2016

Coordinated by Calvin Brown, Associate Curator of Prints and Drawings

Organized in cooperation with the Department of Rare Books and Special Collections, Princeton University Library

The year 2016 marked the 400th anniversary of the death of William Shakespeare on April 26, 1616. To commemorate the occasion, the Art Museum partnered with the Princeton University Library in presenting an exhibition devoted to ways in which Shakespeare's literary and theatrical achievement has been memorialized in the visual arts. *"Remember Me": Shakespeare and His Legacy* showcased works from the Library's Rare Books Division and the Graphic Arts Collection, together with works from the Art Museum and a private collection. Selected with the help of Bradin Cormak, professor of English at Princeton, the works on view examined how Shakespeare's identity has evolved over time into the monumental figurehead of British literature we know today.

Contemporary Stories: Revisiting South Asian Narratives

October 22, 2016–January 22, 2017

Coordinated by Zoe Kwok, Assistant Curator of Asian Art; Rashmi Viswanathan, independent scholar

Featuring major works by five internationally renowned artists, this exhibition explored the continuing power and role of narrative in the art of South Asia. While some of these works directly refer to or reinterpret techniques and stylistic manners found in earlier art, others take inspiration from the symbiotic relationship between text and image in many traditional paintings. Together, they provided a glimpse into the varied ways in which contemporary South Asian artists draw on the past while grounding their work unambiguously in the realities of the twenty-first century.

Epic Tales from India: Paintings from the San Diego Museum of Art (8, 37)

November 19, 2016–February 5, 2017

Coordinated by Zoe Kwok, Assistant Curator of Asian Art; organized by the San Diego Museum of Art, Marika Sardar, Associate Curator of Southern Asian and Islamic Art Indian paintings are usually admired as individual works of art, framed and hung on museum walls, but viewing them this way reveals only part of their story. Most of these paintings come from books and were intended to accompany a text. Drawing from the San Diego Museum of Art's renowned Edwin Binney 3rd Collection, this exhibition introduced viewers to the world of South Asian paintings from the sixteenth through the nineteenth century through the classics of literature that they illustrate.

The ninety-one paintings in the exhibition represented the most significant gathering of South Asian art ever shown at Princeton and were arranged by book or type of book, thus placing the paintings in something approaching their original narrative context. Visitors learned about the varied traditions of manuscript-making in the region, and were introduced to the most famous works of South Asian literature—from sacred texts in Sanskrit to the range of secular stories, poems, and histories that became popular in later centuries.



**The Berlin Painter and His World:
Athenian Vase-Painting in the Early Fifth
Century B.C.** (33)

Princeton University Art Museum
March 4–June 11, 2017
Toledo Museum of Art
July 8–October 1, 2017

J. Michael Padgett, Curator of Ancient Art
The Berlin Painter and His World was a celebration of ancient Greece and of the ideals of reason, proportion, and human dignity that are its legacy. Focusing on the extraordinary work of a single anonymous master artisan, the exhibition provided a window onto ancient Athenian society, at a time of economic growth and cultural flourishing, through the art of vase-painting, the largest body of pictorial imagery to have survived from antiquity. Depictions of myths, cult, and daily life on red-figure vases posit questions on love and war, life and death, that still resonate today.

Though the artist's elegant style has long been appreciated, this was the first exhibition devoted to the Berlin Painter. The exhibition featured eighty-four vessels and statuettes of the early fifth century B.C., gathered from museums and private collections around the globe, and examined the elements of this artist's style that allow the attribution of objects to his hand while affording unique insights into life 2,500 years ago.

Willem de Kooning: Drawn and Painted

January 23–March 19, 2017 (9)

John Elderfield, Allen R. Adler, Class of 1967,
Distinguished Curator and Lecturer
Organized in cooperation with The Willem de
Kooning Foundation

This installation comprised never-before-exhibited paintings and drawings of the late 1960s through 1970s by the Dutch-born Abstract Expressionist Willem de Kooning (1904–1997), revealing the intimate relationship between the drawn and the painted in de Kooning's practice. On loan from The Willem de Kooning Foundation in New York, the works were the focus of the fall 2016 seminar Art 494, taught by Professor John Elderfield, and this selection was made by its six students.

**Revealing Pictures: Photographs from the
Christopher E. Olofson Collection** (38)

February 4–July 2, 2017

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

Photography has long occupied a special place among forms of visual representation for its ability to both document and interpret the world around us. We may perceive a photograph as objective; however, the way we see photographs often involves our own subjectivity. *Revealing Pictures*, drawn from the collection of Christopher E. Olofson, Class of 1992, presents rich examples of photographs that are more than what they seem. Images that might appear at first glance to be unassuming, banal, or straightforward reveal themselves to be

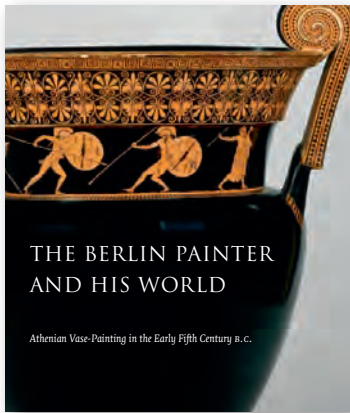
anything but. An image of an abandoned bed engulfed in lush greenery is also a record of a portion of the Mississippi Delta where the land is disappearing at an alarming rate, making the prospect of anyone needing or discarding a bed a moot point. Such ecological, historical, or cultural significance can be found in all the works gathered here—whether studies of individuals or environments—pointing back to Olofson's own background in international studies and an interest in narrative, identity, representation, and nationhood that informs his collecting.



Publications

36 Books and Journals

The Museum's scholarly publications support its mission to educate, challenge, and inspire its audiences through exposure to the world of art. Produced by the Department of Publishing and Communications, the Museum's books are distributed worldwide through a partnership with Yale University Press; the *Record* is available through EBSCO, Swets, and WT Cox Subscriptions, and electronically through JSTOR.



The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C.

Edited by J. Michael Padgett, with contributions by J. Robert Guy, J. Michael Padgett, Nathan T. Arrington, Jasper Gaunt, Jenifer Neils, John H. Oakley, David Saunders, H. A. Shapiro, Dyfri Williams, Elke Böhr, Pieter Broucke, Susanne Ebbinghaus, An Jiang, Kiki Karoglou, Jessica L. Lamont, Laura M. Lesswing, Adrienne Lezzi-Hafter, Elizabeth Molacek, Aaron J. Paul, Seth Pevnick, Phoebe Segal, Amy C. Smith, and Jennifer Udell

448 pages, 9 1/2 x 11 inches
348 color and 18 black-and-white illustrations
Project editor: Janet Rauscher
Designer: Susan Marsh
Printer: Die Keure, Bruges, Belgium
Published March 2017

Interpretive Materials

Working closely with colleagues in curatorial and education, the editorial and graphic design staff has edited, designed, and produced graphics, interpretive materials, and object labels for ten temporary exhibitions and roughly two dozen gallery rotations, including the reinstallation of significant portions of the European galleries and ongoing upgrades in the ancient galleries. The following printed gallery guides were also produced:

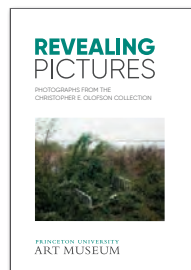
Beneath the Surface

By Juliana Ochs Dweck
Published July 2016



Revealing Pictures: Photographs from the Christopher E. Olofson Collection

By Katherine A. Bussard
Published February 2016



Magazine

The Museum's quarterly magazine is mailed to approximately 1,800 members, other individuals, and institutions and is offered free to visitors at the Museum entrance, in a print run that averages approximately 8,000 copies per issue.

Project Editor: Anna Brouwer
Designer: Miko McGinty, Inc.
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.



39



40

“Fabulous, astonishing art and sculpture collection. I’ve visited over twenty times and still have much to see and learn as the collections change and update.”

—VISITOR REVIEW ON TRIPADVISOR



41

Acquisitions

38 African Art

Bamenda Tikar artist, Northwest region, Cameroon, *Mask*, 20th century, before 1975. Wood, paint, kaolin, and tukula, 61 × 39.4 × 34.3 cm. Gift of Perry E. H. Smith, Class of 1957 (2016-1210)

Bamileke artist, Cameroon Grassfields, Cameroon, *Bowl*, 20th century, before 1975. Wood and paint, 21 × 16 × 16.5 cm. Gift of Perry E. H. Smith, Class of 1957 (2016-1027)

Bamun artist, Cameroon Grassfields, Cameroon, *Flywhisk*, early 20th century, before 1933. Wood, glass beads, horse tail, cowrie shells, cloth (possibly raffia), and thread, 36.8 × 17.8 × 49.5 cm. Gift from the Holly and David Ross Collection (2016-102) (42)

Bamun artist, Cameroon Grassfields, Cameroon, *Flywhisk*, 20th century. Wood, horse tail, cotton, and kaolin, l. approximately 78.0 cm. Gift of Perry E. H. Smith, Class of 1957 (2016-1028)

Kongo artist, Democratic Republic of the Congo, *Gunpowder flask*, 20th century, before 1975. Wood, 8.1 × 7.4 × 6 cm. Gift of Perry E. H. Smith, Class of 1957 (2016-1209)

Lobi artist, Burkina Faso, Côte d'Ivoire, *Altar Vessel*. Terracotta, 50.8 × 38.1 cm. Gift of Michael Rips, Class of 1976 (2016-550 a-b)

Mangbetu artist, Democratic Republic of the Congo, *Stool*, 20th century, before 1975. Wood and paint, 27.7 × 31 × 28.5 cm. Gift of Perry E. H. Smith, Class of 1957 (2016-1203)



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Mangbetu artist, Democratic Republic of the Congo, *Vessel*, 20th century, before 1975. Terracotta and cane, 20 × diam. 17.9 cm. Gift of Perry E. H. Smith, Class of 1957 (2016-1204)

Mfumte artist, Cameroon, *Figure*, 20th century. Wood, leather, and organic material, 36.8 × 12.7 × 11.4 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2016-48)

Ngbaka artist, Democratic Republic of the Congo, *Male figure representing Sètò*, 20th century, before 1975. Wood, 24.8 × 7.4 × 8.2 cm. Gift of Perry E. H. Smith, Class of 1957 (2016-1025)

Ngbaka artist, Democratic Republic of the Congo, *Female figure representing Nàbo*, 20th century, before 1975. Wood, 26.8 × 6.9 × 6.6 cm. Gift of Perry E. H. Smith, Class of 1957 (2016-1026)

Obamba artist, Gabon, *Reliquary sculpture*, late 19th–early 20th century. Wood, copper, and brass, 34.9 × 20.3 × 2.5 cm. Museum acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund (2016-49)

Yoruba artist, Nigeria, *Robe of honor (alaari agbada)*, late 19th century. Cotton and silk, 287 × 134.6 cm. Museum purchase, Mary Trumbull Adams Art Fund (2016-101)

American Art

Harriet Whitney Frishmuth (American, 1880–1980), *Fantaisie*, modeled 1922, cast 1922–23. Bronze, 26.7 × 12.4 × 14 cm. Gift of Frank L. Hohmann III, Class of 1968 (2016-494)

Harriet Whitney Frishmuth (American, 1880–1980), *Rhapsody*, modeled 1925, cast 1926–29. Bronze, 30.2 × 20.6 × 11.1 cm. Gift of Frank L. Hohmann III, Class of 1968 (2016-495)

Attributed to Pieter Vanderlyn (American, ca. 1687–1778), *Boy with Dog*, ca. 1725–30. Oil on canvas, 72.4 × 61.6 cm. Gift of Dr. Bernard H. Chaiken in memory of Mildred Chaiken (2016-66) (43)

Ancient, Byzantine, and Islamic Art

Roman, 1st century B.C.–1st century A.D., *Statue of a woman wearing a peplos (Peplophoros)*. Marble, h. 46.5 cm, w. 19 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Classical Purchase Fund (2016-374) (44)

Art of the Ancient Americas

Chupícuaro, Late Formative, 500 B.C.–A.D. 100, Southern Guanajuato or Northern Michoacán, Mexico, *Standing female*. Ceramic with red, black, and cream slips, highly burnished, 33.3 × 16.5 × 8.6 cm. Museum purchase, Mary Trumbull Adams Art Fund (2016-96)



44

Chavin style, Early Horizon, 400–200 B.C., said to be from Karwa, Ica, Peru, *Painted textile with supernatural*. Painted plain weave cotton, pigment dye, some pedimento visible, 71.1 × 59.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-86)

The Kurdian/Acosta Soto Costa Rican jade collection. Various cultures and regions, Costa Rica. Various phases spanning 300 B.C.–A.D. 800. Approximately 270 small objects in various forms. Jadeite and other precious stones. Museum purchase, Fowler McCormick, Class of 1921, Fund and Peter Jay Sharp, Class of 1952, Fund (2016-103–373)

Maya, Late Classic, A.D. 550–700, Belize, Guatemala, or Mexico, *Vessel portraying inebriated youths*. Ceramic with polychrome slip, h. 16.4 cm, diam. (max.) 17.2 cm. Museum purchase, Mary Trumbull Adams Art Fund (2016-97) (45)

Canelos Quichua, Pastaza province, Ecuador, *Drinking bowl with four part geometric design*, ca. 1979. Ceramic, 6.3 × diam. 16.5 cm. Gift of Pamela Scheinman (2016-76)

Canelos Quichua, Pastaza province, Ecuador, *Drinking bowl with relief modeled faces*, ca. 1979. Ceramic, 7 × diam. 18.4 cm. Gift of Pamela Scheinman (2016-77)

Canelos Quichua, Pastaza province, Ecuador, *Drinking bowl with geometric design and low foot*, ca. 1979. Ceramic, 7 × diam. 16.8 cm. Gift of Pamela Scheinman (2016-78)

Asian Art

Chinese, Qing dynasty (1644–1912), Jiang Yu 姜漁 (19th century), Zhang Naiqi 張迺齊 (late 18th–early 19th century), *Birds and Flowers*, 1809. Album of sixteen leaves; ink and color on silk, 36.3 × 26.2 cm (each painting). Gift of Mrs. Hsiao lan Mote (2016-553 a–p)

Chinese, Qing dynasty (1644–1912), Dai Xi 戴熙 (1801–1860), *Beyond Landscape*. Hanging scroll; ink on gold flecked paper, 105.3 × 27.5 cm (painting). Gift of Mrs. Hsiao lan Mote (2016-552)

Qi Baishi 齊白石 (Chinese, 1863–1957), *Three Longevities (Three Peaches)*, 1948–49?. Hanging scroll; ink and color on paper, 178.4 × 47.5 cm (painting). Gift of Margaret W. Sullivan and Daniel P. Sullivan, Class of 1951 (2016-37)

Chinese, Tianjin, China, Modern period (1912–present), *The Red Lantern mug with lid*, 1969. Vitreous enamel, h. 12.5 cm. Gift of Alfreda Murck, Graduate School Class of 1995 (2016-81 a–b)

Chinese, Modern period (1912–present), *Jiang Qing Mirror*, 1972–76. Glass, wood, and metal nails, 63.5 × 43.5 cm. Gift of Alfreda Murck, Graduate School Class of 1955 (2016-82)

Zhu Qizhan 朱屺瞻 (Chinese, 1892–1996), Shanghai, China, *Narcissus*, 1973. Hanging scroll; ink and color on paper, 67.5 × 64 cm (painting); 176 × 73 cm (mount). Gift of David B. Long in honor of David and Katherine Ludwig (2017-107)

Chinese, Modern period (1912–present), *Gang of Four targets and dart gun*, late 1970s. Ink and color on cardboard, metal, and rubber, 13.2 × 12.8 × 2.5 cm (each target); 6.5 × 15 × 2.5 cm (gun); 12 × 2.5 × 2.5 cm (dart). Gift of Scott D. Seligman, Class of 1973 (2016-485 a–f)



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46

Wang Mansheng 王滿晟 (Chinese, born 1962), *Silence Series 08-1*, 2008. Ink and color on paper, 76.2 × 56.2 cm. Gift of the Department of Art and Archaeology, Princeton University, in honor of Professor Jerome Silbergeld on the occasion of his retirement (2016-23)

Lan Zhenghui 蓝正辉 (Chinese, born 1959), RO8, 2015. Hanging scroll; ink on paper, 136.3 × 31.9 cm. Gift of Ethan Cohen in honor of Jerome Silbergeld (2016-555)

Wang Mansheng 王滿晟 (Chinese, born 1962), *Diamond Sutra (Jin'gang jing)*, March 2016. Ink on paper, about 24 × 46 cm (sheets a–k); 24 × 66.5 cm (sheet l). Gift of the artist (2017-9 a–l)

Indian, Calcutta, India, *Study of a Yellow-footed Green Pigeon*, illustration from the *Rind Album*, ca. 1800. Watercolor, 55 × 38 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-31)

Japanese, Kamakura period (1185–1333), *Dainichi Nyorai*, 13th–14th century. Hanging scroll; ink, color, and gold on silk, 90.5 × 41.5 cm (painting). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-122)

Japanese, Edo period (1600–1868), attributed to Katsushika Hokusai 葛飾北斎 (1760–1849), Preparatory study for illustration in *An Illustrated New Edition of "The Water Margin" (Shinpen suiko gaden)*, late 1820s. Black and toned ink over under drawing on joined paper, 29.8 × 31.5 cm. Museum purchase, Laura P. Hall Memorial Fund and The Anne van Biema Collection Fund (2017-70)

Japanese, Edo period (1600–1868), Utagawa Kunisada 歌川国貞 (1786–1865), in collaboration with four of his students, *Five Festivals (Gosek'ku no uchi)*, 1849. Woodblock prints (*aiban uchiwa-e* format); ink and color on paper, 23.2 × 30.2 cm (each). Museum purchase, The Anne van Biema Collection Fund (2017-71–5)

Japanese, late Edo period (1600–1868) to early Meiji period (1868–1912), Kano Eitoku 狩野永應立信 (1814–1891), *Four Seasons Landscape (Shiji kakei ichiran zu)*, 1882. Hanging scroll; ink and color on silk, 168 × 81.5 cm. Gift of the P.Y. and Kinmay W. Tang Center for East Asian Art (2017-110) (46)

Japanese, Meiji period (1868–1912), Imao Keinen 今尾景年 (1845–1924), *Pines, Waves, and Mountains*, 1916. Hanging scroll; ink and color on silk, 142.5 × 236.5. Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of the P.Y. and Kinmay W. Tang Center for East Asian Art (2017-8)



Lee Ufan (South Korean, born 1936), *RELATUM K [項K]*, 1979. Woodblock print; ink on paper, 51.5 × 64 cm. Museum purchase, Laura P. Hall Memorial Fund (2017-21)

European Painting and Sculpture

Perino del Vaga (Pietro Buonaccorsi) (Italian 1501–1547), *Adoration of the Shepherds*, ca. 1530–35. Oil on wood panel, 101.9 × 125.4 × 14.6 cm. Gift of George R. Goldner, Graduate School Class of 1972 (2017-22) (48)

Paul Fordyce Maitland (British, 1863–1909), *Cheyne Walk in Winter*, ca. 1890. Oil on canvas, 15.6 × 22.9 cm. Bequest of Emma Swan Hall (2016-58)

Samuel John Peploe (British, 1871–1935), *Paris Plage*, ca. 1907. Oil on canvas board, 21.7 × 26.5 cm. Bequest of Emma Swan Hall (2016-59)

Modern and Contemporary Art

Deborah Bell (South African, born 1957), *Prayer Piece*, 2000. Mixed media on paper, 160 × 120 cm. Gift of Princeton in Africa

Sheila Berger (American, born ca. 1960), *Where Two Points Meet*, 2009. Encaustic on panel, 165.1 × 109.2 cm. Gift of Michael Rips, Class of 1976

Barnaby Furnas (American, born 1973), *Burning Sea #1*, 2012. Water dispersed pigment and acrylic on linen, 87.6 × 132.1 cm. Gift of Fredric and Susan Finkelstein in honor of Emily Finkelstein Chan, Class of 1996, and Mark Chan, Class of 1997 (2017-147)

Louise Kruger (American, 1924–2013), *Head and Torso*, 1987. Ceramic, 52.1 × 30.5 × 22.9 cm. Gift of Lois Dodd (2016-377)

Bryan LeBoeuf (American, born 1975), *Trois Bateaux*, 2003. Oil on linen, 30.5 × 40.6 cm. Gift of Christopher C. Forbes, Class of 1972 (2016-516)

Bryan LeBoeuf (American, born 1975), *Trois Bateaux*, 2004. Oil on linen, 167.6 × 243.8 cm. Gift of Christopher C. Forbes, Class of 1972 (2016-515)

Bryan LeBoeuf (American, born 1975), *Trois Bateaux*, 2004. Charcoal on paper, 61 × 91.4 cm. Gift of Christopher C. Forbes, Class of 1972 (2016-517)

Uche Okeke (Nigerian, 1933–2016), *Adam and Eve*, 1965. Oil on board, 121 × 90 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-23)

Shahzia Sikander (American, born Pakistan, 1969), *The Elusive Motif*, 2016. Gouache hand painting, gold leaf, gold paint, and silkscreen pigments on paper, 203.2 × 167.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund, and gift of the artist (2017-16) (47)

Pat Steir (American, born 1938), *Winter Sky*, 2002. Oil on canvas, 320 × 274.3 cm. Gift of the artist and Locks Gallery (2016-45)

Pat Steir (American, born 1938), *Moon Beam*, 2005. Oil on canvas, 278.1 × 348 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-44)

Photography

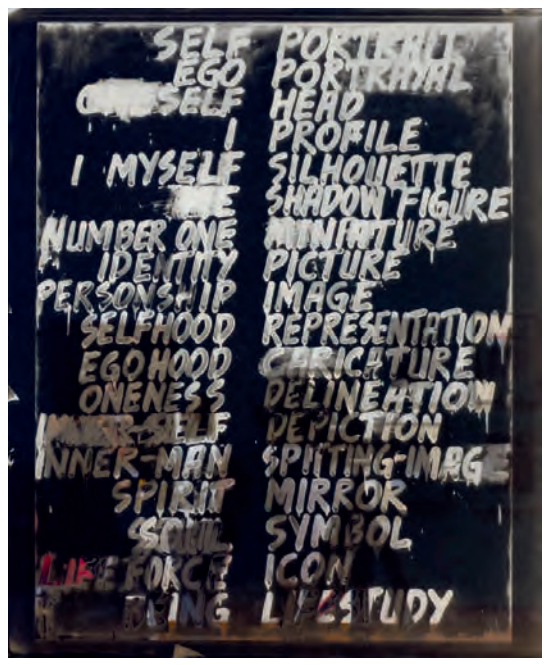
Anna Atkins (British, 1799–1871), *Sectional title page for British and Foreign Flowering Plants*, 1851–54. Cyanotype, 35.5 × 24.7 cm. Museum purchase, Surdna Fund (2015-6766) (49)

James Presley Ball Sr. (American, 1825–1904), *Wedding Couple*, 1849–1850s. Daguerreotype, 14 × 10.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-375)

Ilse Bing (German, active France and United States, 1899–1998), *Attendees descending grand staircase*, Bal de la Couture, Paris, 1931. Gelatin silver print, 15.2 × 22.5 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Margaret M. Cannella, Class of 1973 (2016-507)



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50

Ilse Bing (German, active France and United States, 1899–1998), *Elegant couple (man seated)*, Bal de la Couture, Paris, 1931. Gelatin silver print, 22.5 × 15.6 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Margaret M. Cannella, Class of 1973 (2016-505)

Ilse Bing (German, active France and United States, 1899–1998), *Finishing (iron) implements in forge*, Paris, 1931. Gelatin silver print, 20.3 × 27.9 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Margaret M. Cannella, Class of 1973 (2016-509)

Ilse Bing (German, active France and United States, 1899–1998), *Models at dressing table*, Paris, 1931. Gelatin silver print, 16.5 × 20 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Margaret M. Cannella, Class of 1973 (2016-511)

Ilse Bing (German, active France and United States, 1899–1998), *Seamstresses*, Paris, 1931. Gelatin silver print, 16.5 × 22.5 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Margaret M. Cannella, Class of 1973 (2016-510)

Ilse Bing (German, active France and United States, 1899–1998), *Seated attendees*, Bal de la Couture, Paris, 1931. Gelatin silver print, 16.2 × 22.5 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Margaret M. Cannella, Class of 1973 (2016-506)

Ilse Bing (German, active France and United States, 1899–1998), *Woman with balloons*, Bal de la Couture, Paris, 1931. Gelatin silver print, 16.5 × 21 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Margaret M. Cannella, Class of 1973 (2016-508)

Ilse Bing (German, active France and United States, 1899–1998), *Bejeweled rings on shimmery background*, 1933. Gelatin silver print, 22.2 × 28.3 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Margaret M. Cannella, Class of 1973 (2016-512)

Ilse Bing (German, active France and United States, 1899–1998), *Modèle – Schiaparelli (model with suit, hat and gloves)*, 1934. Gelatin silver print, 28.3 × 17.8 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Margaret M. Cannella, Class of 1973 (2016-513)

Ilse Bing (German, active France and United States, 1899–1998), *Baroness von Zuilen*, 1943. Gelatin silver print, 34.3 × 23.5 cm. Gift of M. Robin Krasny, Class of 1973, in memory of Margaret M. Cannella, Class of 1973 (2016-514)

William O. Bixler (American, active 1910s), *Panorama of the Forks of the Delaware section of Easton, Pennsylvania*, 1917. Gelatin silver print, 15 × 95.5 cm (image); 177 × 99.5 cm (sheet). Gift of David B. Long in honor of David and Katherine Ludwig (2017-108)

Mel Bochner (American, born 1940), *Self/Portrait*, 2016. Collodion silver positive on mirror, 61 × 50.8 cm; 77.5 × 67.3 cm (frame). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2017-3) (50)

Mathew Brady (American, 1823–1896), *A Company of New Jersey Volunteers Resting at College Heights, Fairfax, Virginia*, 1862, 1862. Albumen print, 8.3 × 6.3 cm. Gift of David B. Long in honor of Leonard L. Milberg (2016-74)

Mathew Brady (American, 1823–1896), Alexander Gardner (American, born Scotland, 1821–1882), published by Taylor & Huntington (American, studio active 1887–1890), *General View from Signal Tower, Petersburg, Virginia*, June 15, 1864. Albumen print, 22.9 × 27.9 cm. Gift of David B. Long in honor of David and Katherine Ludwig (2017-109)

Carl Chiarenza (American, born 1935), *Interaction, Fence*, 1956. Gelatin silver print, 15.3 × 10 cm (image); 25.1 × 20.1 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-85)

Carl Chiarenza (American, born 1935), *Quarry House, Rochester, NY*, 1956. Gelatin silver print, 11.2 × 11 cm (image); 15.1 × 14 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-86)

Carl Chiarenza (American, born 1935), *3D Grid Structure, Rochester, NY*, 1956. Gelatin silver print, 10.3 × 9.9 cm (image); 15.3 × 11.4 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-84)

Carl Chiarenza (American, born 1935), *Interaction, Coal Bin*, 1956–57. Gelatin silver print, 6.1 × 12.5 cm (image); 7.5 × 12.5 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-83)

Carl Chiarenza (American, born 1935), *Ice Formation on Chappell's Barn, Honeoye Falls, NY*, 1959–60. Gelatin silver print, 34.9 × 27.5 cm (image); 35.2 × 27.8 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-87)



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Carl Chiarenza (American, born 1935), *Hooded Tree Spirit, Ipswich*, 1960. Gelatin silver print, 23.6 × 18.7 cm. Gift of the artist in honor of Peter C. Bunnell (2017-90)

Carl Chiarenza (American, born 1935), *Marble Madonna, Ipswich*, 1960. Gelatin silver print, 32.2 × 25.6 cm. Gift of the artist in honor of Peter C. Bunnell (2017-91)

Carl Chiarenza (American, born 1935), *Gloucester Window, Sailing Ship*, 1962. Gelatin silver print, 25.4 × 33.8 cm (image); 27.6 × 35.4 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-82)



Carl Chiarenza (American, born 1935), *Great Nature*, 1962. Gelatin silver print, 26.5 × 34 cm. Gift of the artist in honor of Peter C. Bunnell (2017-89)

Carl Chiarenza (American, born 1935), *Sulfite Cathedral*, 1962, printed 1989. Gelatin silver print, 47.4 × 34.5 cm (image); 50.2 × 38.8 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-88)

Carl Chiarenza (American, born 1935), *Quarry, NH 7*, 1975. Gelatin silver print, 24.7 × 32.1 cm (image); 27.6 × 35.4 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-93)

Carl Chiarenza (American, born 1935), *Rockland 2*, 1979. Gelatin silver print, 40.8 × 34.2 cm (image); 50.2 × 40.5 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-92)

Carl Chiarenza (American, born 1935), *Woods 551*, 1983. Gelatin silver print 37.6 × 45.5 cm (image); 40.4 × 50.4 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-94)

Carl Chiarenza (American, born 1935), *Peace Warrior, Don Quixote, 188*, 1993, printed 2003. Gelatin silver print, 46 × 58 cm (image); 50.5 × 60.7 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-96)

Carl Chiarenza (American, born 1935), *Untitled 143*, 2000. Gelatin silver print, 47 × 36.5 cm (image); 50.4 × 40.4 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-98)

Carl Chiarenza (American, born 1935), *Peace Warrior, 66*, 2003. Gelatin silver print, 24.2 × 19.2 cm (image); 25.1 × 20.1 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-95)

Carl Chiarenza (American, born 1935), *Solitudes 370*, 2004. Gelatin silver print, 32.6 × 25.2 cm (image); 35.2 × 27.8 cm (sheet). Gift of the artist in honor of Peter C. Bunnell (2017-97)

Published by D. C. Burnite & Company (American, 1833–1886), *African American Lady with Tax Revenue Stamp*, 1864–65. Albumen print, 10.2 × 6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-25)

Liz Deschenes (American, born 1966), *Untitled (Charlesworth)*, 2013. Gelatin silver print mounted to aluminum, 106.7 × 86.4 cm (point to point). Gift of Dilyara Allakhverdova and Elchin Safarov (2016-83) (52)



54

Mike Disfarmer (American, 1884–1959), *Standing girl on table*, ca. 1920. Gelatin silver print, 12.7 × 7.6 cm (image); 14 × 8.8 cm (sheet). Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2016-502)

Mike Disfarmer (American, 1884–1959), *Older sister holding infant on lap*, 1936. Gelatin silver print, 7.9 × 5.4 cm (image); 9.5 × 7 cm (sheet). Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2016-498) (53)

Mike Disfarmer (American, 1884–1959), *Proud father holding child on lap*, 1936. Gelatin silver print, 7.9 × 5.4 cm (image); 9.6 × 7 cm (sheet). Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2016-500)

Mike Disfarmer (American, 1884–1959), *Girl standing on table*, ca. 1940. Gelatin silver print, 11.2 × 7.4 cm (image); 12.6 × 8.7 cm (sheet). Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2016-504)

Mike Disfarmer (American, 1884–1959), *Little boy in overcoat standing on table*, ca. 1940. Gelatin silver print, 12.7 × 7.6 cm (image); 14 × 8.8 cm (sheet). Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2016-503)

Mike Disfarmer (American, 1884–1959), *Standing father and mother, with son standing on table*, ca. 1940. Gelatin silver print, 12.5 × 7.5 cm (image); 14 × 8.8 cm (sheet). Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2016-501)

Mike Disfarmer (American, 1884–1959), *Two brothers with matching suspenders*, ca. 1940. Gelatin silver print, 9.5 × 7.6 cm. Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2016-497)

Mike Disfarmer (American, 1884–1959), *Standing soldier*, April 20, 1945. Gelatin silver print, 11.3 × 7.4 cm (image); 12.6 × 8.8 cm (sheet). Gift of Jon Ungar, Class of 1982, and Nicky Ungar (2016-499)

Published by E. & H. T. Anthony & Co. (American, active 1862–1901), *War Views: Dutch Gap Canal and Group of Soldiers*, ca. 1861–65. Albumen print, 8.6 × 17.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-28)

Walter B. Eastman (American, active 1847–1860), Plumbe National Daguerrian Gallery (American, active 1840s), *Eliza Middleton*, 1847. Daguerreotype, 5.1 × 6.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-87) (51)

William Eggleston (American, born 1939), *Eudora Welty's Kitchen*, ca. 1983. Chromogenic print, 107.9 × 81.3 cm (frame). Gift of John Silberman, in memory of Peter T. Joseph, Class of 1972, Graduate School Class of 1973 (2017-133) (54)

Greg Gorman (American, born 1949), *Tony Ward from Behind*, 1988. Chromogenic print from a digital file, 101.8 × 73.5 cm (image); 120.5 × 86 cm (sheet); 126 × 94 cm (mount). Gift of Paul W. Richelson, Graduate School Class of 1974, in memory of Guy C. Bauman and Duncan Stalker (2016-376)

Emmet Gowin (American, born 1941), *Untitled (Oysters)*, 1979, printed 1980. Gelatin silver print, 20.3 × 25.4 cm. Gift of J. Michael Parish, Class of 1965 (2016-75)

Myra Greene (American, born 1975), *Untitled (Ref. #13)*, from the series *Character Recognition*, 2006–7. Ambrotype, 7 × 9 cm; 28.6 × 28.6 × 3.2 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-98)

Myra Greene (American, born 1975), *Untitled (Ref. #36)*, from the series *Character Recognition*, 2006–7. Ambrotype, 10 × 7 cm; 28.6 × 28.6 × 3.2 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-99)

Myra Greene (American, born 1975), *Untitled (Ref. #45)*, from the series *Character Recognition*, 2006–7. Ambrotype, 10 × 7 cm; 28.6 × 28.6 × 3.2 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-100) (55)

Published by Havens (American, active 1890s), *Gathering in the Field*, ca. 1895. Albumen print, 9.3 × 15.8 cm (image); 9.9 × 17.7 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-45)

Truman Ward Ingersoll (American, 1862–1922), *Native Cane Grinders*, ca. 1890. Albumen print, 7.7 × 15 cm (image); 8.7 × 17.7 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-40)

Truman Ward Ingersoll (American, 1862–1922), *Native Cane Grinders in Sunny Florida*, ca. 1890. Albumen print with hand coloring, 8 × 15 cm (image); 8.8 × 17.6 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-43)

Ayana V. Jackson (American, born 1977), *Case #33 I*, from the series *Archival Impulse*, 2013. Inkjet print, 69 × 56 cm (image); 77.5 × 62.9 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-486)

James R. Applegate Studio (American, active 1860s–1890s), *Gorge J. Gress[?], New Jersey*, ca. 1860–80. Tintype, 10 × 6.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-101)



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Lisa Kereszi (American, born 1973), *Julie Onstage with Feather Fans, Henry Miller's Theater, Times Square, NYC*, 2000. Chromogenic print, 121.9 × 152.4 cm. Gift of the artist (2017-123)

Lisa Kereszi (American, born 1973), *Door 22, Peep Show, San Francisco*, 2005. Chromogenic print, 121.9 × 152.4 cm. Gift of the artist (2017-124)

Published by Keystone View Company (American, active 1890s–1960s), *Rapid Transit in Southern Mississippi*, ca. 1890s. Albumen print, 7.7 × 15.4 cm (image); 8.6 × 17.7 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-37)

Published by Keystone View Company (American, active 1890s–1960s), *Seben come 'leben*, 1897. Albumen print, 7.8 × 15.5 cm (image); 8.6 × 17.8 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-42)

Published by Keystone View Company (American, active 1890s–1960s), *Tant I had none*, 1897. Albumen print, 8 × 15 cm (image); 8.7 × 17.7 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-39)

Published by Keystone View Company (American, active 1890s–1960s), *Trouble Ahead*, 1902. Albumen print, 7.9 × 15.3 cm (image); 8.8 × 17.8 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-41)

Myron H. Kimball (American, active 1850s–1860s), *White and Black Slaves from New Orleans*, ca. 1863. Albumen print, 8.1 × 5.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-32)

David Levinthal (American, born 1949), *Untitled*, from the series *Hitler Moves East*, 1972–75. Gelatin silver print, 23.9 × 19.2 cm (image); 25.1 × 20.1 cm (sheet). Gift of Donald Rosenfeld (2017-71)

David Levinthal (American, born 1949), *Untitled*, from the series *Hitler Moves East*, 1972–75. Gelatin silver print, 19.2 × 23.9 cm (image); 20.2 × 25.1 cm (sheet). Gift of Donald Rosenfeld (2017-72)



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David Levinthal (American, born 1949), *Untitled*, from the series *Space*, 1988. Instant color print, 61 × 50.8 cm. Anonymous gift (2017-127)

David Levinthal (American, born 1949), *Untitled*, from the series *Space*, 1988. Instant color print, 61 × 50.8 cm. Anonymous gift (2017-128)

David Levinthal (American, born 1949), *Untitled*, from the series *Wild West*, 1989. Instant color print, 61 × 50.8 cm. Anonymous gift (2017-129)

David Levinthal (American, born 1949), *Untitled*, from the series *Blackface*, 1996. Instant color print, 61 × 50.8 cm. Anonymous gift (2017-126)

David Levinthal (American, born 1949), *Untitled*, from the series *Blackface*, 1998. Instant color print, 61 × 50.8 cm. Anonymous gift (2017-125) (56)

David Levinthal (American, born 1949), *Untitled*, from the series *Barbie*, 1998. Instant color print, 61 × 50.8 cm. Anonymous gift (2017-130)

David Levinthal (American, born 1949), *Untitled*, from the series *Netsuke*, 2002. Instant color print, 8.3 × 8.3 cm. Anonymous gift (2017-132)

David Levinthal (American, born 1949), *Untitled*, from the series *Passion*, 2005. Instant color print, 61 × 50.8 cm. Anonymous gift (2017-131)

David Levinthal (American, born 1949), *Untitled*, from the series *IED*, 2008. Inkjet print, 37.9 × 50.8 cm (image); 43.2 × 55.8 cm (sheet). Gift of Donald Rosenfeld (2017-79)

David Levinthal (American, born 1949), *Untitled*, from the series *IED*, 2008. Inkjet print, 38 × 50.7 cm (image); 43.2 × 55.8 cm (sheet). Gift of Donald Rosenfeld (2017-80)

David Levinthal (American, born 1949), *Untitled*, from the series *IED*, 2008. Inkjet print on polyester. 107.9 × 139.7 cm. Gift of Donald Rosenfeld (2017-81)

David Levinthal (American, born 1949), *Helicopter*, from the series *Vietnam*, 2010. Inkjet print, 38 × 50.7 cm (image); 43.1 × 55.8 cm (sheet). Gift of Donald Rosenfeld (2017-75)

David Levinthal (American, born 1949), *Dallas, 1963*, 2013. Inkjet print, 38 × 50.7 cm (image); 43.1 × 55.7 cm (sheet). Gift of Donald Rosenfeld (2017-74)

David Levinthal (American, born 1949), *Iwo Jima*, 2013. Inkjet print, 156.2 × 201.3 cm. Gift of Donald Rosenfeld (2017-73)

David Levinthal (American, born 1949), *Washington Crossing the Delaware*, 2013. Inkjet print, 38 × 50.7 cm (image); 43.2 × 55.8 cm (sheet). Gift of Donald Rosenfeld (2017-76)

David Levinthal (American, born 1949), *The Night Watch*, 2014. Inkjet print, 38 × 50.7 cm (image); 43.2 × 55.8 cm (sheet). Gift of Donald Rosenfeld (2017-78)

David Levinthal (American, born 1949), *The Rape of the Sabine Women*, 2014. Inkjet print, image: 38 × 50.7 cm (image); 43.2 × 55.8 cm (sheet). Gift of Donald Rosenfeld (2017-77)

Sally Mann (American, born 1951), *Untitled, Antietam (Starry Night)*, 2001. Gelatin silver print, 96.5 × 121.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-4) (57)

Henry P. Moore (American, 1835–1911), *G'wine to de Field, Hopkinson's Plantation, Edisto Island, South Carolina*, 1862. Albumen print, 13.5 × 18.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-33)

Carl Mydans (American, 1907–2004), *Turkish Sentry Stands Watch, United Nations Line, Korean War*, 1951. Gelatin silver print, 33 × 23.5 cm. Gift of Marthe M. Smith (2016-1214)

Charles Nègre (French, 1820–1880), *Photographic Views of the Imperial Asylum at Vincennes (Vues photographiques de l'Asile Impérial de Vincennes)*, 1858–59. Album of fifteen albumen prints, 46.8 × 64 cm (each sheet); 47.7 × 64.5 cm (closed album). Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-89)

Timothy H. O'Sullivan (American, 1840–1882), *Fugitive Negroes, fording Rappahannock*, August 1862. Albumen print, 8.6 × 11 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-34)

J. A. Palmer (American, active 1860s), *Negro Cabin*, ca. 1865. Albumen print, 9.2 × 16 cm (image); 10.6 × 17.8 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-44)

Charles Paxson (American, active 1860s), *Learning is Wealth*, 1864. Albumen print, 8.4 × 5.2 cm; 9.8 × 6 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-48)

Alex Prager (American, born 1979), *Susie and Friends*, from *The Big Valley* series, 2008. Chromogenic print, 121.9 × 194.3 cm. Gift of Shane Antos, Class of 2001 (2016-554)

M. E. Schmedling (American, born ca. 1854), *Nanny, Chattanooga, Tennessee*, October 21, 1893. Albumen print, 16.5 × 10.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-27)

Fazal Sheikh (American, born 1965), *Abala Dasi ("Poor woman")*, Vrindavan, India, 2005. Inkjet print, 54 × 64.9 × 3.5 cm (frame). Gift of Emmet and Edith Gowin (2016-493)

Fazal Sheikh (American, born 1965), *Along the Yamuna before dawn*, Vrindavan, India, 2005. Inkjet print, 54 × 64.9 × 3.5 cm (frame). Gift of Emmet and Edith Gowin (2016-492)

Fazal Sheikh (American, born 1965), *Night passageway*, Vrindavan, 2005. Inkjet print, 54 × 64.9 × 3.5 cm (frame). Gift of Emmet and Edith Gowin (2016-491)

Fazal Sheikh (American, born 1965), *Sita Dasi ("Lord Ram's wife")*, 2005. Inkjet print, 67.3 × 54 × 3.5 cm (frame). Gift of Emmet and Edith Gowin (2016-487)

Fazal Sheikh (American, born 1965), *Tupasi's room*, Vrindavan, India, 2005. Inkjet print, 54 × 64.9 × 3.5 cm (frame). Gift of Emmet and Edith Gowin (2016-488)

Fazal Sheikh (American, born 1965), *Vrindavan, India*, 2005. Inkjet print, 54 × 64.9 × 3.5 cm (frame). Gift of Emmet and Edith Gowin (2016-489)

Fazal Sheikh (American, born 1965), *Vrindavan, India*, 2005. Inkjet print, 54 × 64.9 × 3.5 cm (frame). Gift of Emmet and Edith Gowin (2016-490)

Patti Smith (American, born 1946), *Guardian angel 3, Dorotheenstadt Cemetery*, 2016. Graphite on inkjet print, 50.8 × 40.6 cm. Museum purchase, Laura P. Hall Memorial Fund (2016-1211)

Patti Smith (American, born 1946), *Schiller's table, Jena, Germany*, 2016. Graphite on inkjet print, 40.6 × 50.8 cm. Museum purchase, Laura P. Hall Memorial Fund (2016-1212)

Patti Smith (American, born 1946), *Wittgenstein's radiator, Vienna*, 2016. Graphite on inkjet print, 50.8 × 40.6 cm. Museum purchase, Laura P. Hall Memorial Fund (2016-1213)

Published by Strohmeier & Wyman (American, active 1890s–1900s), *De Breed am Small, but de Flabor am Delishus*, 1892. Albumen print, 8 × 7.7 cm (each image); 8.8 × 17.8 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-38)



William Henry Fox Talbot and/or, British, 1800–1877, Calvert Richard Jones (Welsh, 1802–1877), *The Fruitsellers, Lacock Abbey*, ca. 1843. Salted paper print, 17.1 × 21 cm (image); 18.7 × 22.5 cm (sheet). Museum purchase, Surdna Fund (2017-2)

Joyce Tenneson (American, born 1945), *Angela Lansbury*, 76, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-570)

Joyce Tenneson (American, born 1945), *Brooke Astor*, 98, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-566)

Joyce Tenneson (American, born 1945), *Christine Lee*, 67, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-567)

Joyce Tenneson (American, born 1945), *Coretta Scott King*, 74, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-569)

Joyce Tenneson (American, born 1945), *Dame Judi Dench*, 67, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-557)

Joyce Tenneson (American, born 1945), *Elva Azzara*, 93, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-561)

Joyce Tenneson (American, born 1945), *Ingerborg Haeff Ten*, 78, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-564)

Joyce Tenneson (American, born 1945), *Jane Goodall*, 67, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-560)

Joyce Tenneson (American, born 1945), *Jessica Tandy*, 84, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-562)

Joyce Tenneson (American, born 1945), *Kitty Carlisle Hart*, 90, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-559)

Joyce Tenneson (American, born 1945), *Krista Gottlieb*, 70, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-556)

Joyce Tenneson (American, born 1945), *Lola Santos*, 76, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-568)

Joyce Tenneson (American, born 1945), *Mathilde Krim*, 70, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-565)



Joyce Tenneson (American, born 1945), *Mimi Weddell*, 85, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-558)

Joyce Tenneson (American, born 1945), *Zelda Kaplan*, 85, 2000. Inkjet print, 50.7 × 38 cm (image); 61 × 50.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2016-563)

Hank Willis Thomas (American, born 1976), *Scarred Chest*, from the series *B@anded*, 2003. Chromogenic print, 101.6 × 76.2 cm; 111.8 × 77.5 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-379) (58)

Hank Willis Thomas (American, born 1976), *The Cotton Bowl*, from the series *Strange Fruit*, 2011. Chromogenic print from a digital file, 127 × 185.4 cm; 130.8 × 189.2 × 6.3 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-380)

Published by Thomasville Photograph Co., *Six People Picking Cotton with Overseer*, ca. 1890. Albumen print, 12.7 × 20.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-30)

Published by Underwood & Underwood (American, established 1882–dissolved ca. 1940), *Blind Man*, 1907. Albumen print, 8 × 7.6 cm (each image); 8.7 × 17.7 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-35)

Published by Underwood & Underwood (American, established 1882–dissolved ca. 1940), *Man with scarred face*, 1907. Albumen print 8 × 7.6 cm (each image); 8.7 × 17.7 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-36)

Unknown American photographer, *African American woman with a white child on her lap*, ca. 1840s–50s. Daguerreotype, 6.7 × 5.3 cm (sight); 9.3 × 8.1 × 1.5 cm (closed case). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-99)

Unknown American photographer, *2 Well Dressed Men and 1 Well Dressed Youth*, ca. 1855–65. Ambrotype, 7.9 × 9.8 cm (plate). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-29) (59)

Unknown American photographer, *Man holding infant in lap with blanket*, ca. 1855–80. Tintype, 8.8 × 6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-103)

Unknown American photographer, *Man in suit and tie*, ca. 1855–80. Tintype, 9 × 6.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-102)

Unknown American photographer, *Man sitting on a stool*, ca. 1855–80. Tintype, 8.6 × 6.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-100)

Unknown American photographer, *Seated woman in apron*, ca. 1855–80. Tintype, 9.4 × 6.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-105)

Unknown American photographer, *Standing woman in dress*, ca. 1855–80. Tintype, 8.5 × 5.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-106)

Unknown American photographer, *Standing woman leaning arm on chair with curtain*, ca. 1855–80. Tintype, 10.1 × 6.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-104)

Unknown American photographer, *A Plantation Scene, in South Carolina*, after 1860. Albumen print, 8.9 × 17.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-26)

Unknown American photographer, *Family on Porch, Mother Breastfeeding*, 1860s–90s. Albumen print, 9.7 × 14.7 cm (image); 10.7 × 17.8 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-46)

Unknown American photographer, *The Stowaways Cubist Piano Recital by Henry Cowell*, November 1919. Printed broadside, 44 × 19 cm. Gift of the Grolier Club, New York, in honor of Anne Jarvis (2016-381)

Unknown photographer, *Cowgirl on horse*. Gelatin silver print, 10 × 7.2 cm (image); 10.2 × 7.5 cm (sheet). Gift of Peter J. Cohen (2016-382)

Unknown photographer, *Woman wearing a patchwork dress*. Gelatin silver print, 8.3 × 5.5 cm (image); 9.5 × 6.6 cm (sheet). Gift of Peter J. Cohen (2016-385)



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Unknown photographer, *Man picking cotton*. Instant color print, 7.9 × 7.7 cm (image); 10.7 × 8.8 cm (sheet). Gift of Peter J. Cohen (2016-386)

Unknown photographer, *Man with a cake*. Gelatin silver print, 8.1 × 5.4 cm (image); 8.6 × 5.9 cm (sheet). Gift of Peter J. Cohen (2016-388)

Unknown photographer, *Woman on a city street*. Gelatin silver print, 10.6 × 5.9 cm (image); 11.6 × 6.9 cm (sheet). Gift of Peter J. Cohen (2016-390)

Unknown photographer, *Woman with car*. Gelatin silver print, 7.7 × 7.7 cm (image); 9.1 × 9 cm (sheet). Gift of Peter J. Cohen (2016-391)

Unknown photographer, *Crossdressers in a garden*. Gelatin silver print, 12.8 × 7.9 cm (image); 13.3 × 8.5 cm (sheet). Gift of Peter J. Cohen (2016-393)

Unknown photographer, *Blackface at a performance*. Gelatin silver print, 7.9 × 11.8 cm (image); 8.9 × 12.8 cm (sheet). Gift of Peter J. Cohen (2016-394)

Unknown photographer, *Man in front of Old Faithful*. Gelatin silver print, 10.4 × 6.2 cm (image); 11.1 × 6.8 cm (sheet). Gift of Peter J. Cohen (2016-395)

Unknown photographer, *Older woman with young girl*. Gelatin silver print, 6 × 4.1 cm (image); 6.9 × 5 cm (sheet). Gift of Peter J. Cohen (2016-397)

Unknown photographer, *Women posing in a car*. Gelatin silver print, 7.8 × 13.6 cm (image); 7.8 × 13.6 cm (sheet). Gift of Peter J. Cohen (2016-404)

Unknown photographer, *"ME" and her friends*. Gelatin silver print, 12.8 × 6.4 cm (image); 12.8 × 6.6 cm (sheet). Gift of Peter J. Cohen (2016-406)

Unknown photographer, *Planes in the clouds*. Gelatin silver print, 10.3 × 7.7 cm (image); 10.8 × 8.1 cm (sheet). Gift of Peter J. Cohen (2016-407)

Unknown photographer, *Photographer's shadow on a landscape*. Gelatin silver print, 9 × 11.4 cm (image); 10.2 × 12.7 cm (sheet). Gift of Peter J. Cohen (2016-409)

Unknown photographer, *Portrait of a girl in front of a painted backdrop*. Gelatin silver print with applied color, 8.8 × 6 cm (image); 8.8 × 6 cm (sheet). Gift of Peter J. Cohen (2016-411)

Unknown photographer, *Two children in front of a fence*. Gelatin silver print, 5.5 × 7.3 cm (image); 5.5 × 7.3 cm (sheet). Gift of Peter J. Cohen (2016-412) (60)

Unknown photographer, *Woman in front of canyons*. Gelatin silver print, 7.7 × 11.4 cm (image); 9 × 12.8 cm (sheet). Gift of Peter J. Cohen (2016-413)

Unknown photographer, *Woman in a city window*. Gelatin silver print, 3.8 × 4.7 cm (image); 6.1 × 7 cm (sheet). Gift of Peter J. Cohen (2016-415)

Unknown photographer, *Two women in a city window*. Gelatin silver print, 3.8 × 6.1 cm (image); 4.7 × 7 cm (sheet). Gift of Peter J. Cohen (2016-416)

Unknown photographer, *People and their shadows*. Gelatin silver print, 5.2 × 5.4 cm (image); 5.8 × 6 cm (sheet). Gift of Peter J. Cohen (2016-417)

Unknown photographer, *A crowd by the train tracks*. Gelatin silver print, 10 × 6.1 cm (image); 10 × 6.1 cm (sheet). Gift of Peter J. Cohen (2016-419)

Unknown photographer, *Shadows on steps*. Gelatin silver print, 7.8 × 5.2 cm (image); 8.6 × 6 cm (sheet). Gift of Peter J. Cohen (2016-420)

Unknown photographer, *Woman doing laundry*. Gelatin silver print, 5.4 × 7.9 cm (image); 6.3 × 9 cm (sheet). Gift of Peter J. Cohen (2016-423)

Unknown photographer, *Protesters in China*. Gelatin silver print, 9.3 × 11.8 cm (image); 10.1 × 12.5 cm (sheet). Gift of Peter J. Cohen (2016-426)

Unknown photographer, *Two women among ruins*. Gelatin silver print, 8.8 × 8.5 cm (image); 9.6 × 9.4 cm (sheet). Gift of Peter J. Cohen (2016-427)

Unknown photographer, *Man showing scale of tall corn*. Gelatin silver print, 10 × 5.9 cm (image); 11.4 × 7 cm (sheet). Gift of Peter J. Cohen (2016-429)



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Unknown photographer, *View of a street, taken at 25 mph*. Gelatin silver print, 5.9 × 10.2 cm (image); 8.3 × 12.7 cm (sheet). Gift of Peter J. Cohen (2016-430)

Unknown photographer, *Framed portrait of a girl*. Gelatin silver print, 2.1 × 1.5 cm (image); 9.9 × 6 cm (sheet). Gift of Peter J. Cohen (2016-431)

Unknown photographer, *Two boys pretending to be Native Americans*. Gelatin silver print, 5.4 × 7.9 cm (image); 5.4 × 7.9 cm (sheet). Gift of Peter J. Cohen (2016-433)

Unknown photographer, *Group portrait on a bicycle*. Gelatin silver print, 7.1 × 7 cm (image); 7.1 × 7 cm (sheet). Gift of Peter J. Cohen (2016-435)

Unknown photographer, *Illusion of the same, man 5 times*. Gelatin silver print, 7.8 × 12.9 cm (image); 8.8 × 13.7 cm (sheet). Gift of Peter J. Cohen (2016-436)

Unknown photographer, *Girls dancing Hula*. Gelatin silver print, 6 × 10.6 cm (image); 6.9 × 11.6 cm (sheet). Gift of Peter J. Cohen (2016-440)

Unknown photographer, *Faces with a boat*. Gelatin silver print, 7.8 × 10.1 cm (image); 8.6 × 13.7 cm (sheet). Gift of Peter J. Cohen (2016-442)

Unknown photographer, *A train of women following a bride*. Gelatin silver print, 6.4 × 9.6 cm (image); 6.8 × 10 cm (sheet). Gift of Peter J. Cohen (2016-446)

Unknown photographer, *A man through a glasses lens*. Gelatin silver print, 3.5 × 5.4 cm (image); 3.5 × 5.4 cm (sheet). Gift of Peter J. Cohen (2016-447)

Unknown photographer, *Soldiers at Princeton*. Gelatin silver print, 11.5 × 16.4 cm (image); 12.5 × 17.6 cm (sheet). Gift of Peter J. Cohen (2016-448)

Unknown photographer, *Four young people crossdressing*. Gelatin silver print, 9.3 × 11.8 cm (image); 13.8 × 16.3 cm (sheet). Gift of Peter J. Cohen (2016-450)

Unknown photographer, *Two men in a photobooth*. Gelatin silver print, 4.9 × 3.8 cm (image); 4.9 × 3.8 cm (sheet). Gift of Peter J. Cohen (2016-454)

Unknown photographer, *Three men in a photobooth*. Gelatin silver print, 5.5 × 4.4 cm (image); 5.5 × 4.4 cm (sheet). Gift of Peter J. Cohen (2016-455)

Unknown photographer, *Framed portrait of a woman*. Gelatin silver print with applied color, 18.6 × 11.4 cm (image); 26.8 × 17.6 cm (sheet). Gift of Peter J. Cohen (2016-458)

Unknown photographer, *Older woman with a floral dress*. Gelatin silver print, (image); 12.7 × 8.9 cm (sheet). Gift of Peter J. Cohen (2016-462)

Unknown photographer, *Aerial view of man and dog*. Gelatin silver print, 8.2 × 8.2 cm (image); 8.9 × 8.9 cm (sheet). Gift of Peter J. Cohen (2016-463)

Unknown photographer, *Woman holding two baguettes*. Gelatin silver print, 7.7 × 7.6 cm (image); 9 × 8.9 cm (sheet). Gift of Peter J. Cohen (2016-466)

Unknown photographer, *Six women in matching dresses*. Gelatin silver print, 6.5 × 9.1 cm (image); 7.5 × 10.1 cm (sheet). Gift of Peter J. Cohen (2016-467)

Unknown photographer, *Woman on the moon and man in a star*. Gelatin silver print, 12.8 × 7.8 cm (image); 13.7 × 8.8 cm (sheet). Gift of Peter J. Cohen (2016-468) (61)

Unknown photographer, *Woman posing with a statue boy*. Gelatin silver print, 8 × 5.5 cm (image); 11 × 7.9 cm (sheet). Gift of Peter J. Cohen (2016-469)

Unknown photographer, *Woman sitting on the hood of a car*. Gelatin silver print, 5.1 × 5.1 cm (image); 6.3 × 5.5 cm (sheet). Gift of Peter J. Cohen (2016-471)

Unknown photographer, *Man and the photographer's shadow*. Gelatin silver print, 7.8 × 11.3 cm (image); 8.9 × 12.8 cm (sheet). Gift of Peter J. Cohen (2016-473)

Unknown photographer, *Man and boy holding a model boat*. Gelatin silver print, 10 × 5.6 cm (image); 11.1 × 6.5 cm (sheet). Gift of Peter J. Cohen (2016-475)

Unknown photographer, *Little boy with birthday cake*. Gelatin silver print, 5.4 × 7.9 cm (image); 5.4 × 7.9 cm (sheet). Gift of Peter J. Cohen (2016-476)

Unknown photographer, *Studio portrait of a woman in color*. Gelatin silver print with applied color, 10.3 × 8.1 cm (image); 10.3 × 8.1 cm (sheet). Gift of Peter J. Cohen (2016-477)

Unknown photographer, *Driving through a redwood tree*. Chromogenic print, 8 × 7.9 cm (image); 8.9 × 8.9 cm (sheet). Gift of Peter J. Cohen (2016-478)

Unknown photographers, *Album of Snapshots*. 26 × 31.5 × 3 cm (closed album); 25.3 × 30.5 cm (each page). Gift of Peter J. Cohen (2016-547 a–vv)

Unknown photographer, *Horseback riders with a large cactus*, ca. 1905. Gelatin silver print, 11.6 × 9.3 cm (image); 11.6 × 9.3 cm (sheet). Gift of Peter J. Cohen (2016-474)

Unknown photographers, *Album of snapshots, early 20th century*. 39 × 25.5 × 6 cm (closed album); 37 × 22 cm (each page). Gift of Peter J. Cohen (2016-546.1–.47 a–b)

Unknown photographer, *Mildred Bud*, 1909. Gelatin silver print, 10.9 × 6.7 cm (image); 12 × 7.7 cm (sheet). Gift of Peter J. Cohen (2016-443)

Unknown photographer, *Street view of carriages without horses*, March 9, 1912. Gelatin silver print, 8 × 6 cm (image); 17.5 × 12 cm (sheet). Gift of Peter J. Cohen (2016-449)

Unknown photographer, *Two Women on a Bike*, 1915. Gelatin silver print, 6 × 10.5 cm (image); 6.8 × 12.6 cm (sheet). Gift of Peter J. Cohen (2016-428)

Unknown photographer, *Baby on a front lawn*, 1915. Gelatin silver print, 5.6 × 10.4 cm (image); 5.8 × 10.6 cm (sheet). Gift of Peter J. Cohen (2016-470)



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Unknown photographer, *Woman and baby on a front lawn*, 1915. Gelatin silver print, 5.8 × 10.2 cm (image); 6 × 10.3 cm (sheet). Gift of Peter J. Cohen (2016-472)

Unknown photographer, *Two girls leaping on the beach*, 1929. Gelatin silver print, 7.3 × 7.6 cm (image); 9 × 8.8 cm (sheet). Gift of Peter J. Cohen (2016-403)

Unknown photographer, *Dressed up women walking*, May 1934. Gelatin silver print, 6.6 × 16.2 cm (image); 7.6 × 17.1 cm (sheet). Gift of Peter J. Cohen (2016-424)

Unknown photographer, *Stylish woman in a city*, 1934. Gelatin silver print, 6.7 × 5.1 cm (image); 7.2 × 5.5 cm (sheet). Gift of Peter J. Cohen (2016-461)

Unknown photographer, *Grandfather with grandchild on a front porch*, January 12, 1936. Gelatin silver print, 10.4 × 6 cm (image); 11.2 × 6.8 cm (sheet). Gift of Peter J. Cohen (2016-389)

Unknown photographer, *Girl dressed in hula skirt and lei*, October 30, 1936. Gelatin silver print, 10.6 × 6.1 cm (image); 13.1 × 8.5 cm (sheet). Gift of Peter J. Cohen (2016-396)

Unknown photographer, *Woman carrying a parcel*, September 1936. Gelatin silver print, 10.1 × 7.8 cm (image); 13.6 × 8.7 cm (sheet). Gift of Peter J. Cohen (2016-439)

Unknown photographer, *Cars in a Nazi parade*, 1936. Gelatin silver print, 7.4 × 11.4 cm (image); 7.9 × 11.9 cm (sheet). Gift of Peter J. Cohen (2016-457) (62)

Unknown photographer, *Woman on a beach with a cap and skirt*, July 4, 1936. Gelatin silver print, 10.2 × 5.9 cm (image); 11.4 × 7 cm (sheet). Gift of Peter J. Cohen (2016-465)

Unknown photographer, *Studio portrait of a soldier*, ca. 1942. Gelatin silver print, 13.9 × 8.2 cm (image); 13.9 × 8.2 cm (sheet). Gift of Peter J. Cohen (2016-459)

Unknown photographer, *Woman with fur shawl*, 1937. Gelatin silver print, 7.9 × 5.3 cm (image); 8.9 × 6.4 cm (sheet). Gift of Peter J. Cohen (2016-464)

Unknown photographer, *Two men in a plane*, December 25, 1939. Gelatin silver print, 5.8 × 8.2 cm (image); 7.3 × 9.7 cm (sheet). Gift of Peter J. Cohen (2016-452)

Unknown photographer, *Couple doing acrobatics on a beach*, July 12, 1940. Gelatin silver print, 13.9 × 8 cm (image); 14.8 × 8.7 cm (sheet). Gift of Peter J. Cohen (2016-383)

Unknown photographer, *Nazi parade flags*, 1940s. Gelatin silver print, 8.2 × 5.3 cm (image); 9 × 6.2 cm (sheet). Gift of Peter J. Cohen (2016-401)

Unknown photographer, *Group portrait on street*, 1940. Gelatin silver print, 8 × 5.4 cm (image); 10.7 × 8 cm (sheet). Gift of Peter J. Cohen (2016-421)

Unknown photographer, *Two men in a pile of gourds*, 1940. Gelatin silver print, 10.5 × 6 cm (image); 12.5 × 8.2 cm (sheet). Gift of Peter J. Cohen (2016-434)

Unknown photographer, *A couple in front of a Hawaiian backdrop*, 1940s. Gelatin silver print, 7.8 × 5.6 cm (image); 7.8 × 5.6 cm (sheet). Gift of Peter J. Cohen (2016-444)

Unknown photographer, *Three men on bench*, 1941. Gelatin silver print, 7.8 × 7.7 cm (image); 9 × 8.9 cm (sheet). Gift of Peter J. Cohen (2016-402)

Unknown photographer, *Reflections in a tire*, May 1942. Gelatin silver print, 10.1 × 6.8 cm (image); 11.6 × 8.2 cm (sheet). Gift of Peter J. Cohen (2016-405)

Unknown photographer, *Man in a gas mask*, March 1942. Gelatin silver print, 8 × 5.4 cm (image); 9 × 6.3 cm (sheet). Gift of Peter J. Cohen (2016-453)

Unknown photographer, *Close up of two military men*, December 12, 1943. Gelatin silver print, 4.8 × 3.8 cm (image); 5 × 4 cm (sheet). Gift of Peter J. Cohen (2016-400)

Unknown photographer, *Woman watching Old Faithful*, August 1944. Gelatin silver print, 6.1 × 10.6 cm (image); 6.6 × 11.1 cm (sheet). Gift of Peter J. Cohen (2016-437)

Unknown photographer, *Three soldiers saluting by a car*, 1944. Gelatin silver print, 5.2 × 8.8 cm (image); 7 × 9.7 cm (sheet). Gift of Peter J. Cohen (2016-456)

Unknown photographer, *Woman in a military uniform*, 1945. Gelatin silver print, 11.6 × 8.1 cm (image); 12.7 × 8.8 cm (sheet). Gift of Peter J. Cohen (2016-399)



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Unknown photographer, *Mother and daughter at the Lincoln Memorial*, August 12, 1945. Gelatin silver print, 8.1 × 11.9 cm (image); 8.8 × 12.7 cm (sheet). Gift of Peter J. Cohen (2016-418)

Unknown photographer, *Street Scene at a Sidewalk Cafe*, July 4, 1945. Gelatin silver print, 5.7 × 8.1 cm (image); 6.1 × 8.5 cm (sheet). Gift of Peter J. Cohen (2016-441)

Unknown photographer, *Vegetable Garden*, July 1945. Gelatin silver print, 8.4 × 5.4 cm (image); 12.1 × 8.8 cm (sheet). Gift of Peter J. Cohen (2016-451)

Unknown photographer, *Man wearing an apron*, March 20, 1946. Gelatin silver print, 7.7 × 5.2 cm (image); 9 × 6.3 cm (sheet). Gift of Peter J. Cohen (2016-384)

Unknown photographer, *Models on the beach*, 1946. Gelatin silver print, 9.1 × 11 cm (image); 10.4 × 12.7 cm (sheet). Gift of Peter J. Cohen (2016-414)

Unknown photographer, *Two women pose in front of a harbor*, April 1947. Chromogenic print, 8 × 5.6 cm (image); 8 × 5.6 cm (sheet). Gift of Peter J. Cohen (2016-410)

Unknown photographer, *Woman posing on a lawn*, July 7, 1947. Gelatin silver print, 5.3 × 8 cm (image); 6.3 × 9 cm (sheet). Gift of Peter J. Cohen (2016-460)

Unknown photographer, *Portrait of a military man and his partner*, 1948. Gelatin silver print, 10.2 × 7.8 cm (image); 11.8 × 8.6 cm (sheet). Gift of Peter J. Cohen (2016-408)

Unknown photographer, *A woman photographing*, 1950?. Gelatin silver print, 5.4 × 8.1 cm (image); 7.9 × 10.7 cm (sheet). Gift of Peter J. Cohen (2016-422)

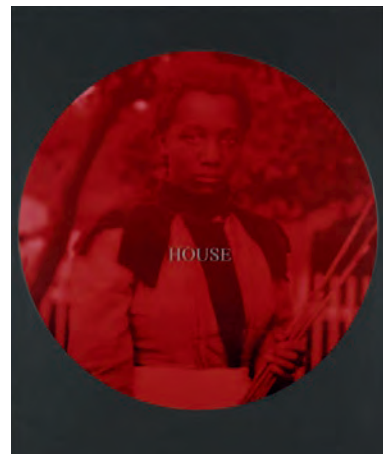
Unknown photographer, *Farmer in corn field*, July 1953. Gelatin silver print, 7.6 × 7.7 cm (image); 8.9 × 9 cm (sheet). Gift of Peter J. Cohen (2016-392)

Unknown photographer, *Woman posing for portrait*, 1958. Gelatin silver print, 11.8 × 9.2 cm (image); 12.8 × 10.1 cm (sheet). Gift of Peter J. Cohen (2016-425)

Unknown photographer, *Color photograph of protestors*, September, 1963. Chromogenic print, 8 × 11.7 cm (image); 8.9 × 12.7 cm (sheet). Gift of Peter J. Cohen (2016-432)

Unknown photographer, *Father with sons on a street*, April 1963. Gelatin silver print, 7.6 × 7.7 cm (image); 8.9 × 8.9 cm (sheet). Gift of Peter J. Cohen (2016-445)

Unknown photographer, *A meal at a long table*, June 8, 1966. Gelatin silver print, 12 × 8.3 cm (image); 12.7 × 8.9 cm (sheet). Gift of Peter J. Cohen (2016-387)



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Unknown photographer, *A Woman at Stonehenge*, June 1969. Gelatin silver print, 10.5 × 7.8 cm (image); 11.4 × 8.8 cm (sheet). Gift of Peter J. Cohen (2016-438)

Carrie Mae Weems (American, born 1953), *House/Field/Yard/Kitchen*, from the series *From Here I Saw What Happened And I Cried*, 1995–96. Chromogenic prints with sandblasted text on glass, 67.3 × 57.8 cm (each frame); 139.7 × 119.4 cm (installed). Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-378 a-d) (63)

Edith R. Wilson (American, 1864–1924), *Untitled [Max Weber drawing]*, 1914. Platinum print, 20.2 × 15.4 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 (2017-24)

Prints and Drawings

Drawings

Unidentified artist, *Ornamental frieze*, 1968. Gouache, pen and brown ink, brown and gray wash on thin cream wove paper, 18 × 23.6 cm. Bequest of Emma Swan Hall (2016-65)

Eve Aschheim (American, born 1958), *Small Disturbance*, 2010. Gesso, black gesso, ink, and graphite on Duralene Mylar, 43.2 × 30.5 cm. Gift of Lois Dodd (2017-120)

Jake Berthot (American, 1939–2014), *Untitled*, 2008. Graphite on heavy cream wove paper, 43.2 × 61 cm. Gift of John Elderfield (2016-496)

W. Carl Burger (American, born 1925), *Lambertville Bridge*, 2000. Graphite on paper, 76.2 × 91.4 cm. Gift of the artist (2017-121)

Giulio Campi (Italian, 1508–1573), *A Palace Facade*, 1550–60. Pen and brown ink on cream laid paper, 17.2 × 28.6 cm. Museum purchase, Laura P. Hall Memorial Fund (2016-94)

Disciple of Annibale Carracci, perhaps Sisto Badalocchio (Italian, 1585–1647), *Study of Hercules Freeing Prometheus*, early 17th century. Red chalk, 13 × 17.5 cm. Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-49)



64

Benjamin Champney (American, 1817–1907), *Two Images: Mt. Monroe and the Saco; Mt. Crawford and the Saco River*, October 16, 1850. Graphite on paper, 35.2 × 26.4 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2016-519)

Benjamin Champney (American, 1817–1907), *Lake Lucerne from Brunnen*, August 12, 1868. Graphite on cream wove paper, 24.1 × 41 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2016-520)

Elizabeth Colomba (French, born 1976), *Clytie*, 2008. Watercolor on wove paper, 22.9 × 22.9 cm. Museum purchase, gift of the PECO Foundation (2017-1)

Hanne Darboven (German, 1941–2009), *Untitled (Ohne Titel)*, 1968. Pen and black ink on three sheets of graph paper, 21.6 × 29.5 cm (each sheet); 77.8 × 40.6 × 2.5 cm (overall). Museum purchase, Laura P. Hall Memorial Fund (2016-95)

Jim Dine (American, born 1935), *Dye Maker 2*, 1975. Charcoal, pastel, white chalk, and shellac on multiple sheets of collaged paper, 101 × 76.8 cm. Bequest of Anitra Christoffel Pell and Robert L. Pell, Class of 1955 (2016-67)

Gustave Doré (French, 1832–1883), *Macbeth: The Murder of Duncan*, ca. 1880. Brush and brown and gray ink, brown wash, heightened with white gouache on cream wove paper, 49.5 × 38.1 cm. Museum purchase, Felton Gibbons Fund (2016-88) (64)

Joseph Friebert (American, 1908–2002), *Watchman*, 1939. Egg tempera on canvas-textured cream wove paper, 35.6 × 45.7 cm. Gift of Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc. (2016-480)

Salomon Gessner (Swiss, 1730–1788), *Edge of a Wood with a Stream*, 1776. Pen and black ink, brush and gray wash, with white heightening, on cream laid paper, 23.3 × 20.1 cm. Museum purchase, Laura P. Hall Memorial Fund (2016-92) (65)

Salomon Gessner (Swiss, 1730–1788), *Wooded Landscape with a Shepherd Seated by a Stream*, 1776. Pen and black ink, brush and gray wash, with white heightening, on cream laid paper, 23.3 × 20.1 cm. Museum purchase, Laura P. Hall Memorial Fund (2016-91)

Jean Baptiste Greuze (French, 1725–1805), *The Father's Curse: The Punished Son*, ca. 1777–78. Brush with gray and brown wash over graphite on cream laid paper, 25.8 × 36.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2016-90)

Hans Grohs (German, 1892–1981), *Gethesemane, the Agony in the Garden*, 1917. Brush and black ink, watercolor, and colored chalks on beige wove paper, 28 × 36 cm. Gift of Frauken Grohs Collinson-Grohs Collection Trust in Honor of Dr. Allen Rosenbaum (2016-484)

Hans Grohs (German, 1892–1981), *Eel Lines at Low Tide*, 1933. Brown and gray wash, black ink, and watercolor over graphite on beige wove paper, 47.8 × 67.3 cm. Gift of Frauken Grohs Collinson-Grohs Collection Trust in Honor of Dr. Allen Rosenbaum (2016-482)



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Hans Grohs (German, 1892–1981), *Oak Road in Oberneuland*, 1937. Watercolor over graphite on cream wove paper, 50 × 65.2 cm. Gift of Frauken Grohs Collinson-Grohs Collection Trust in Honor of Dr. Allen Rosenbaum (2016-483)

Hans Grohs (German, 1892–1981), *Study for Oak Road in Oberneuland*, 1937. Black chalk on beige wove paper, 28 × 36.2 cm. Gift of Frauken Grohs Collinson-Grohs Collection Trust in Honor of Dr. Allen Rosenbaum (2016-481)

Red Grooms (American, born 1937), *Self Portrait*, 1974. Watercolor over graphite on heavy white wove paper, 77.6 × 56.2 cm. Bequest of Anitra Christoffel Pell and Robert L. Pell, Class of 1955 (2016-68)

Gabriel Le Duc (French, 1623/25–1696), *Architecture Studies*, ca. 1647–48. Pen and brown ink on cream laid paper, 42.2 × 28.5 cm. Museum purchase, Laura P. Hall Memorial Fund (2017-17)

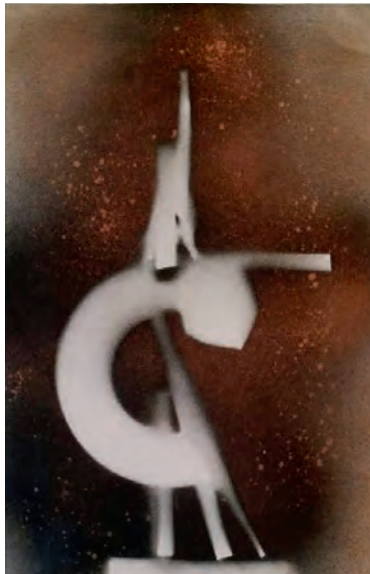
Gottfried Libalt (German, 1610–1673), *A Cavalier with a Monkey*, ca. 1646. Pen and brown ink and wash on beige laid paper, 23.5 × 14.6 cm. Museum purchase, Laura P. Hall Memorial Fund (2017-20)

Frank Lobdell (American, 1921–2013), *Figure Drawing Series No. 55*, 1965. Graphite on cream wove paper, 43.2 × 35.6 cm. Gift of the Frank Lobdell Trust (2017-140)

Frank Lobdell (American, 1921–2013), *Figure Drawing Series No. 125*, 1965. Pen and black ink, black and gray wash, on coated wove paper, 31.7 × 43.2 cm. Gift of the Frank Lobdell Trust (2017-141)

Frank Lobdell (American, 1921–2013), *Figure Drawing Series No. 16*, January 1974. Pen and black ink, black, gray, and brown wash, with white gouache on cream wove paper, 43.2 × 34.3 cm. Gift of the Frank Lobdell Trust (2017-142)

Shelly Malkin (American, born 20th century), *Look it in the Eye*, 2016. Watercolor and mica on paper, 76.2 × 105.4 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2017-47)



66

Georg Wilhelm Neunhertz (German, 1689–1749), *Saint Elizabeth of Portugal Feeding the Poor*. Pen and brown and gray ink over black chalk, with gray wash and white heightening, on blue paper, 28.4 × 14.8 cm. Museum purchase, Laura P. Hall Memorial Fund (2017-118)

Attributed to Camille Pissarro (French, 1830–1903), *Untitled*. Watercolor on cream wove paper, 13.3 × 22.2 cm. Gift of Michael Rips, Class of 1976 (2016-548)

Larry Rivers (American, 1923–2002), *Portrait of Everett LeRoi Jones*, ca. 1956. Graphite, with erasures and scraping on beige wove paper, 35.6 × 42.8 cm. Bequest of Anitra Christoffel Pell and Robert L. Pell, Class of 1955 (2016-69)

Henri Rivière (French, 1864–1951), after Edgar Degas (French, 1834–1917), *Hortense Valpinçon*, published 1922–23. Color photolithograph, 22.2 × 16 cm. Gift of Michael Rips, Class of 1976 (2016-551)

William Samuel Schwartz (American, born Russia, 1896–1977), *Portrait of a Young Man (Ric Riccardo)*, 1927. Graphite on beige wove paper, 48.3 × 38.1 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2016-521)

David Smith (American, 1906–1965), *Untitled*, 1959–60. Black and metallic spray paint on cream wove paper, 44.4 × 31.7 cm. Museum purchase, Laura P. Hall Memorial Fund (2016-93) (66)

Prints

Carlo Antonio Anguissola (Italian, 1736–1807), *Roman Ruins*, 1781. Etching and aquatint, 20.5 × 15.3 cm (plate); 21 × 15.6 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-50)

Benoit Audran (French, 1661–1721), *Portrait of Jean Baptiste Colbert* (1619–1693), 1709. Etching and engraving, 51 × 39.1 cm (sheet trimmed to plate). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-51)

Adam von Bartsch (German, 1757–1821), *A rider on horse and a boy with a lantern lighting the way through a forest*, 1797. Engraving, 20.6 × 13.5 cm (plate); 21.1 × 13.5 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-69)

Nicolas Beatrizet (Italian, 1507 or 1515–ca. 1565), *The Statue of Pasquino*, ca. 1550. Engraving, 39.4 × 28.5 cm (sheet trimmed to plate). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-67)

Pietro Leone Bombelli (Italian, 1737–1809), *Beatus Johannes Grande Assisting Plague Victims*, 1780. Engraving, 43.8 × 28.7 cm (plate); 44.3 × 29.2 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-52)

Jacob Bos (Netherlandish, active in Rome ca. 1549–1580), *View, half exterior and half interior of a Temple of Neptune in Rome*, 1541. Engraving, 45.2 × 36.5 cm. Museum purchase, Laura P. Hall Memorial Fund (2017-18)

Jean Boulanger (French, 1608–1680), after Sébastien Bourdon (French, 1616–1671), *Lamentation*. Engraving, 50.7 × 44.1 cm (sheet trimmed to plate). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-68)

Remigio Cantagallina (Italian, ca. 1582–1656), *Flight into Egypt, II*. Etching, 9.7 × 13.7 cm (plate); 10 × 14 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-53)

Simone Cantarini (Italian, 1612–1648), *Rest on the Flight into Egypt (The Holy Family)*. Etching, 12.5 × 18.4 cm (sheet trimmed to plate). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-54)

Pierre Daret (French, ca. 1604–1678), *King Philip IV of Spain (1605–1665)*, 1653. Engraving, 20 × 13 cm (plate); 20.2 × 13.2 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-64)



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Juan de Valdés Leal (Spanish, 1622–1690), *El Triunfo (The Triumph)*, 1671. Etching, 54.7 × 34.2 cm (plate); 56.6 × 36 cm (sheet). Gift of Jonathan M. Brown, Graduate School Class of 1964 (2017-135)

Juan de Valdés Leal (Spanish, 1622–1690), *Puerta Grande (Triumphal Arch)*, 1671. Etching, 42.5 × 29.2 cm (plate); 45.7 × 31.4 cm (sheet). Gift of Jonathan M. Brown, Graduate School Class of 1964 (2017-136)

Edgar Degas (French, 1834–1917), *La sortie du bain (Leaving the Bath)*, ca. 1882. Drypoint, with etching needle and carbon rod, 12.8 × 12.7 cm (plate); 17.5 × 22 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund (2017-119) (67)

Étienne Jehandier Desrochers (French, 1668–1741), *Portrait of Donna Olimpia Maidalchini Pamphilij (1594–1656)*. Engraving, 15.2 × 10.6 cm (plate); 15.8 × 11.1 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-55)

Gerard Edelinck (Flemish, 1640–1707), *Antonie de Gramont (1604–1678)*. Engraving, 24.8 × 18.5 cm (plate); 25.3 × 19 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-65)

Melvin Edwards (American, born 1937), *Untitled*, 2015. Lithographs (diptych), 71.1 × 59.7 cm (each sheet); 71.1 × 119.4 cm (overall). Museum purchase, Fowler McCormick, Class of 1920, Fund (2017-12 a-b) (68)

Unknown French artist, *Atelier de Paul Delaroche (Studio of Paul Delaroche)*, 1850. Wood engraving, 19 × 23 cm (image); 20.2 × 23.5 cm (sheet). Gift of Donato Esposito (2016-80)

Johann Jacob Frey (Swiss, 1681–1752), after Guido Reni (Italian, 1575–1642), *The Archangel Michael*, 1734. Etching, 51.6 × 32.8 cm (plate); 75.8 × 49.5 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-56)

Joseph Friebert (American, 1908–2002), *Watchman*, 1939. Egg tempera on canvas textured cream wove paper, 35.6 × 45.7 cm. Gift of Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc. (2016-480)

Joseph Friebert (American, 1908–2002), *Street Workers*, 1940. Lithograph, 16.5 × 36.5 cm (image); 33 × 44.5 cm (sheet). Gift of Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc. (2016-479)

Leon Golub (American, 1922–2004), *White Squad*, 1987. Color lithograph on Arches paper, 75.5 × 106 cm. Museum purchase, Fowler McCormick, Class of 1920, Fund (2017-11)

Francisco de Herrera the Younger, called “El Mozo” (Spanish, 1627–1685), *Portrait of Charles II of Spain*. Etching, 28.9 × 19.5 cm (plate); 30.5 × 19.8 cm (sheet). Gift of Jonathan M. Brown, Graduate School Class of 1964 (2017-134)

Walt Kuhn (American, 1880–1949), *Large Head*, 1923. Lithograph on cream laid paper, 82.5 × 68.6 cm (frame). Bequest of Anitra Christoffel Pell and Robert L. Pell, Class of 1955 (2016-72)

Ottavio Mario Leoni (Italian, 1578–1630), *Portrait of Gian Lorenzo Bernini (1598–1680)*, 1622. Engraving, 14.5 × 11.4 cm (plate); 20.6 × 15.9 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-57)

Frank Lobdell (American, 1921–2013), *California School of Fine Arts Lithograph No. 27, 1948*. Lithograph, 55.8 × 40.9 cm (image); 64 × 48.5 cm (sheet). Gift of the Frank Lobdell Trust (2017-144)



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Frank Lobdell (American, 1921–2013), *California School of Fine Arts Lithograph No. 30*, 1948. Lithograph, 46.2 × 30.2 cm (image); 64 × 48.7 cm (sheet). Gift of the Frank Lobdell Trust (2017-143)

Frank Lobdell (American, 1921–2013), *3EP Etching No. 8*, 1981. Hard and soft ground etching, sugar lift aquatint, 22.6 × 30.2 cm (plate); 38.3 × 48.5 cm (sheet). Gift of the Frank Lobdell Trust (2017-145)

Frank Lobdell (American, 1921–2013), *Monotype FL 60, 8.27.83 IV*, 1983. Color monotype, 50.5 × 40.2 cm (plate); 76.8 × 40.3 cm (sheet). Gift of the Frank Lobdell Trust (2017-146)

Kerry James Marshall (American, born 1955), *Vignette (Wishing Well)*, 2010. Color aquatint etching with drypoint, chine collé, and hand coloring, 113.7 × 85.8 cm (plate); 135.5 × 103.3 cm (sheet). Museum purchase, Felton Gibbons Fund (2017-13) (23)

Giovanni Battista Mercati (Italian, 1600–after 1641), *Santa Bibiana (after Pietro da Cortona in Church of S. Bibiana, Rome)*, 1626. Etching, 26.5 × 21.1 cm (sheet trimmed to plate). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-58)

Balthazar Moncornet (French, 1600–1668), *Portrait of Jean Baptiste Colbert (1619–1693)*. Engraving, 21.6 × 16.2 cm (plate); 22.2 × 16.7 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-59)

Toyin Ojih Odutola (American, born Nigeria, 1985), *Birmingham*, 2014. Color lithographs with gold leaf (triptych), 61 × 41.9 cm (each). Museum purchase, Felton Gibbons Fund (2017-5 a–c) (69)

Martin Puryear (American, born 1941), *Black Cart*, 2008. Color softground etching with spit bite, aquatint, and drypoint on chine collé, 60.5 × 45 cm (plate); 88.5 × 70.7 cm (sheet). Museum purchase, Felton Gibbons Fund (2017-15)

Martin Puryear (American, born 1941), *Phrygian (Cap in the Air)*, 2012. Color softground etching with spit bite, aquatint, and drypoint on chine collé, 60.5 × 45.4 cm (plate); 88.5 × 70.8 cm (sheet). Museum purchase, Felton Gibbons Fund (2017-14)

Josepe de Ribera (Spanish, 1591–1652), *The Penitence of Saint Peter*, 1621. Etching and engraving, 31.6 × 23.5 cm (sheet trimmed to plate). Gift of Jonathan M. Brown, Graduate School Class of 1964 (2017-138) (70)

Josepe de Ribera (Spanish, 1591–1652), *Martyrdom of Saint Bartholomew*, 1624. Etching and engraving, 31.6 × 23.5 cm (sheet trimmed to plate). Gift of Jonathan M. Brown, Graduate School Class of 1964 (2017-137)

Josepe de Ribera (Spanish, 1591–1652), *Drunken Silenus*, 1628. Etching and engraving, 27.3 × 34.8 cm (sheet trimmed to plate). Gift of Jonathan M. Brown, Graduate School Class of 1964 (2017-139)

Léon Richeton (French, active in London, 1854–1934), after George Frederic Watts (British, 1817–1904), *Esau*, 1879. Etching and drypoint on Japanese paper, 30.2 × 20.8 cm (plate); 34.1 × 25.2 cm (sheet). Gift of Donato Esposito (2016-79)



70

Faith Ringgold (American, born ca. 1930), *Here Comes Moses*, 2014. Color screenprint, 56.5 × 81.3 cm (plate); 45.1 × 60.3 cm (sheet). Gift of Morley Melden (2016-518)

Raphael Sadeler (Flemish, 1560/61–1628/32), after Jacopo Bassano (Italian, ca. 1515–1592), *Adoration of the Magi*, 1598. Engraving, 27 × 20.8 cm (plate); 27.4 × 21 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-66)

William Samuel Schwartz (American, born Russia, 1896–1977), *Twenty-four untitled lithographs*. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2016-521–545)

Walter Richard Sickert (British, 1860–1942), *Maple Street*, ca. 1923. Etching, 19.7 × 12.8 cm (plate); 29 × 21 cm (sheet). Bequest of Emma Swan Hall (2016-64)

John Sloan (American, 1871–1951), *Mosaic (Mosaic Law)*, 1917. Etching and aquatint, 20.3 × 25.4 cm (plate); 26.7 × 30.5 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund (2017-19)

Pietro Testa (Italian, 1612–1650), *Three Lucchese Saints Interceding with the Virgin for Victims of the Plague*, ca. 1630–31. Etching, 27.5 × 19.8 cm (plate); 28.1 × 20.7 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-60)

Giuseppe Maria Testana (Italian, 1648–1679), *Portrait of Cardinal Rinaldo d'Este (1618–1672)*. Engraving, 19.3 × 14.5 cm (plate); 20 × 15 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-61)

Aernout Van Westerhout (Flemish, 1651–1725), after Il Baciccio (Giovanni Battista Gaulli) (Italian, 1639–1709), *Portrait of Gian Lorenzo Bernini (1598–1680)*. Engraving, 22 × 16 cm (sheet trimmed to plate). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-62)

Sadao Watanabe (Japanese, 1913–1996), *The Good Samaritan*, 1960s. Hand-colored Kappazuri dyed stencil print on Momigami paper, 72.4 × 64.8 cm (frame). Bequest of Anitra Christoffel Pell and Robert L. Pell, Class of 1955 (2016-71)

Sadao Watanabe (Japanese, 1913–1996), *Two figures and flowers*, 1960s. Hand-colored Kappazuri dyed stencil print on Momigami paper, 73.7 × 66 cm (frame). Bequest of Anitra Christoffel Pell and Robert L. Pell, Class of 1955 (2016-70)

James McNeill Whistler (American, 1834–1903), *Old Putney Bridge*, 1879. Etching and drypoint, 20.3 × 29.8 cm (plate); 31 × 41 cm (sheet). Bequest of Emma Swan Hall (2016-60) (72)

James McNeill Whistler (American, 1834–1903), *San Giorgio*, 1879–80. Etching and drypoint, 20.8 × 30.1 cm (sheet trimmed to plate). Bequest of Emma Swan Hall (2016-61)

James McNeill Whistler (American, 1834–1903), *The Little Lagoon*, 1879–80. Etching and drypoint, 22.8 × 15.5 cm (sheet trimmed to plate). Bequest of Emma Swan Hall (2016-63)

James McNeill Whistler (American, 1834–1903), *The Little Venice*, 1879–80. Etching and drypoint, 8.5 × 26.2 cm (sheet trimmed to plate). Bequest of Emma Swan Hall (2016-62)

John Wilson (American, 1922–2015), *Martin Luther King Jr.*, 2002. Soft and hard-ground etching with spit bite aquatint and burnishing on chine collé, 77.5 × 70.5 cm (plate); 90.8 × 75.6 cm (sheet). Museum purchase, Felton Gibbons Fund (2017-6) (71)



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72

Jack Youngerman (American, born 1926), *Untitled*, 1968. Screenprint, 102.2 × 72.4 cm (frame). Bequest of Anitra Christoffel Pell and Robert L. Pell, Class of 1955 (2016-73)

Andrea Zucchi (Italian, 1679–1740), after Tintoretto (Jacopo Robusti) (Italian, 1518–1594), *Last Supper in the Scuola di S. Rocco*. Etching, 56.5 × 39.6 cm (plate); 57.2 × 40.2 cm (sheet). Museum purchase, gift of Charles Scribner III, Class of 1973 and Graduate School Class of 1977 (2017-63)

Bequest of Malcolm Goldstein

The Museum received from Malcolm Goldstein a generous bequest of 223 works of art across media. Curatorial review and documentation for these works are ongoing; as works are formally accessioned into the collection, they are published on the Museum's website. The selection below highlights works included in the bequest.

Harry Callahan (American, 1912–1999), *Untitled (Ladies on the Street)*, ca. 1950. Gelatin silver print, 25.4 × 38.1 cm

Willie Cole (American, born 1955), *Untitled*, 1998. Scorch marks on paper, 68.6 × 53.3 cm

Eadweard Muybridge (British, 1830–1904), *Baseball Pitching*, 1887. Collotype, 26.0 × 29.2 cm

Richard Pettibone (American, born 1938), *Stella Tahkt-I-Sulayman*, 1967–68. Oil on shaped canvas, 15.2 × 30.5 cm

Richard Serra (American, born 1938), *Model for Stedelijk Museum Piece, No. 1*, 1973. Steel, h. 76.2 cm

Kiki Smith (American, born 1954), *Bird with Stars*, 2005. Color etching, with drypoint and aquatint, 55.9 × 40.6 cm

Tse-Ye-Mu (Romando Vigil) (San Ildefonso Pueblo, 1902–1978), *Awa-Tsirch*. Pen and black ink and gouache on beige paper, 27.9 × 35.6 cm

56 Bequest of Gillett G. Griffin

Gillett Griffin, curator of Pre-Columbian and Native American art, emeritus, left a bequest of more than 3,270 works of art, of which 2,482 are ancient American objects. Curatorial review and documentation for these works are ongoing; as works are formally accessioned into the collection, they are published on the Museum's website. The selection below illustrates the breadth of this extraordinary gift.

African and Oceanic Art

Akan artist, Ghana or Côte d'Ivoire, *Gold-weight (abrammuo): two birds*, 18th–20th century. Brass, 2.9 × 3.6 × 4.5 cm

Probably Amhara or Tigrinya artist, Ethiopia, *Hand cross (mäsqäl)*, 17th–18th century. Metal, 19.5 × 7.5 × 0.5 cm

Benin artist, Western Africa, *Four Figures*. Brass and wood, 17 × 16 × 15.5 cm

Dan artist, Côte d'Ivoire or Liberia, *Mask*, 20th century. Wood, 19.9 × 11.9 × 5.2 cm

Ancient, Byzantine, and Islamic Art

Egyptian, 18th Dynasty, Reign of Ankhnenaten, *Sunken Relief of a Male head*, 1350/1347–1334/1331 B.C. Limestone, 23 × 26 × 10 cm (including mount), 19.5 × 2.4 × 4 cm (excluding mount)

Egyptian, Ptolemaic, *Carved Plaque with Horus Falcon and male figure carrying an Ankh*. Limestone, 18.4 × 12.1 × 1.6 cm

Egyptian, Roman, *Mummy Mask of a Bearded Man*, mid-2nd century A.D. Stucco with inlaid glass, 19 × 17 × 21 cm

Greek, Hellenistic, *Statuette of Venus*, 2nd century B.C. Marble

South Italian, Lucanian, Apulia, South Italy, *Red-figure Rhyton in the form of a bull's head, with painted Sphinx and Griffin*, mid-4th century B.C. Ceramic, 16.5 cm

Roman, Antonine, Egypt, *Mummy portrait of a bearded young man*, ca. A.D. 130–160. Encaustic on wood, 57.8 × 38.7 × 6.3 cm (73)



73

Art of the Ancient Americas

Xochipala, Late Formative, Guerrero, Central Mexico, *Standing woman*, 400 B.C.–A.D. 200. Ceramic with traces of red pigment, 23.5 × 12.9 × 9.0 cm

Late Formative, Colima, West Mexico, *Vessel in the form of a smiling seated shaman whose horn is the spout, facing left and holding a baton*, 200 B.C.–A.D. 200. Ceramic with burnished red slip and traces of cream slip, 26.5 × 24.0 × 15.7 cm

Mochica, Early Intermediate (Late Moche, Phase V), North coast, Peru, *Vessel in the form of a notable wearing a turban*, A.D. 500–800. Ceramic, molded, carved, and burnished with cream and red slip, 17.7 × 12.5 × 14.6 cm

Maya, Late Classic, Belize, Guatemala, or Mexico, *Plate depicting a cormorant*, A.D. 600–800. Buff ceramic with bichrome slip, h. 5.5 cm., diam. 32 cm

Remojadas, Late Classic, Gulf Coast, Veracruz, Mexico, *Standing warrior with detachable head and jaw*, A.D. 600–900. Ceramic

Classic Veracruz, Gulf Coast, North-central Veracruz, Mexico, *Hacha in the form of a skull*, ca. A.D. 600–1000. Vesicular pyroxene basalt, 26.8 × 21.0 × 7.2 cm

Asian Art

Chinese, Tang dynasty (618–907), *Pig*. Terracotta with black pigment on a wood base, h. 7.3 cm; l. 10.8 cm

Japanese, Kofun period (300–710), *Haniwa tomb figure of a shaman*, 6th century. Ceramic, 28.0 × 19.0 × 13.3 cm

Japanese, Nara period (710–794), *Nigatsudō Burned Sutra fragment*, ca. 744. Ink on dyed paper, 22.1 × 51.4 cm

Korea, Three Kingdoms (Silla) period (57 B.C.–A.D. 668), *Bowl with cover*, 6th–7th century. Glazed stoneware, h. 16.5 cm; diam. 12.7 cm

European Painting and Sculpture

Attributed to Baccio Bandinelli (Italian, 1493–1560), *Figure based on Michelangelo's "Haman" in the Sistine Chapel*, 16th century. Terracotta, 25.4 × 12.1 × 3.8 cm; 34.3 × 19.7 × 4.4 cm (frame)

Prints and Drawings

Winslow Homer (American, 1836–1910), *Union Sharpshooter*, 19th century, Wood engraving, 40.6 × 28 cm

Edward Lear (English, 1812–1888), *Mountain between Koklino and Thiva*, 1848. Graphite, pen, and ink, 26.8 × 46.2 cm

Rembrandt van Rijn (Dutch, 1606–1669), *Christ and the Adulteress*. Etching, 12.5 × 15.5 cm

George Romney (British, 1734–1802), *Three Studies for Female Figure; Cloaked figure (verso)*. Ink on paper, 18.2 × 24.3 cm (recto); 24.3 × 18.2 cm (verso)

Attributed to Pellegrino Tibaldi (Italian, 1527–1596), after Michelangelo Buonarroti (Italian, 1475–1564), *Two Studies after a Male Nude in the Sistine Chapel*, ca. 1550. Pen and brown ink, brush and brown wash, 24 × 19.5 cm (sheet); 52.8 × 40.1 cm (frame)

Unknown artist, *Female Nude*, 19th century. Lithograph, 20 × 30.3 cm

Loans

Loans from the Collections

Bruce Conner: It's All True

The Museum of Modern Art, New York

July 3–October 2, 2016

San Francisco Museum of Modern Art

October 29, 2016–January 22, 2017

Bruce Conner (American, 1933–2008), *Annunciation*, 1961. Various printed and colored papers, decorative foils, cut screenprinted mirror fragments, velvet wrapped buttons, metal trinkets, and cellophane mounted to Masonite panel, 35.6 x 40.3 cm. Lent by the Leonard Brown Family Collection

Della Robbia: Sculpting with Color in Renaissance Florence

Museum of Fine Arts, Boston

August 9–December 4, 2016

Giovanni della Robbia (Italian, 1469–1529/30), *Saint Donatus Purifies a Well*, ca. 1530. Glazed terracotta, 86.4 x 144.8 x 33.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2003-237)

Garden, Art, and Commerce in Chinese Woodblock Prints

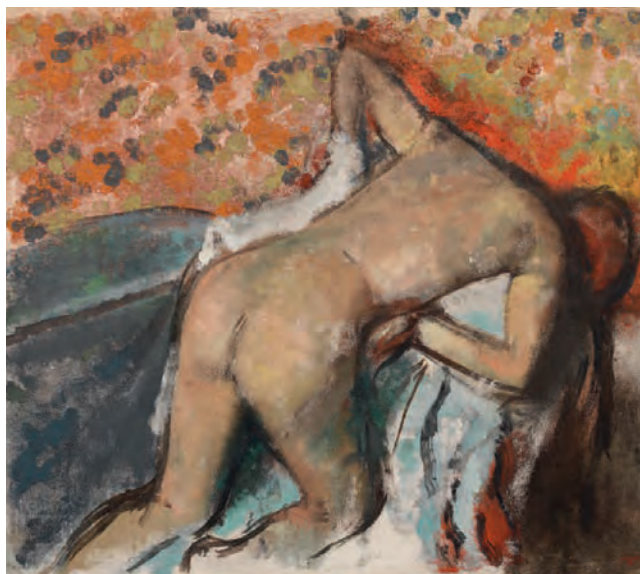
The Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA

September 17, 2016–January 9, 2017

Chinese, Qing dynasty (1644–1912), Wang Shizhen (1526–1590), *Letter to a Friend*. Double album leaf, ink on decorated paper, calligraphy (left): 19 x 1.9 cm, calligraphy (center): 19 x 27 cm, calligraphy (right): 20.3 x 2.6 cm, leaf: 34.6 x 42.1 cm. Bequest of John B. Elliott, Class of 1951 (1998-83 a)



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Chinese, Qing dynasty (1644–1912), Wei Jinxi 魏晉錫, *Letter*. Album leaves; ink on woodblock printed stationery paper, calligraphy (aa): 18.5 x 13.1 cm, calligraphy (bb): 18.5 x 13.1 cm. Bequest of John B. Elliott, Class of 1951 (1998-84 aa–bb)

Icon of Modernism: Representing the Brooklyn Bridge, 1883–1950

Georgia Museum of Art, Athens

September 17–December 11, 2016

Reginald Marsh (American, 1898–1954),

Brooklyn Bridge, 1927. Watercolor over graphite on cream laid paper, 35.5 x 50.7 cm. Gift of Mrs. Thomas G. Cook (x1968-138) (75)

The Instruction of Young Ladies: Arts from Private Girls' Schools and Academies in Early America

Fenimore Art Museum, Cooperstown, NY

September 24–December 31, 2016

Unknown American artist, *The Convent Garden*, ca. 1820–50. Watercolor on wove paper, 35.9 x 48 cm. Gift of Edward Duff Balken, Class of 1897 (x1958-55)

The Figurative Pollock Kunstmuseum Basel

October 2, 2016–January 22, 2017

Jackson Pollock (American, 1912–1956), *Untitled*, ca. 1939–40. Dark brown crayon on textured wove paper, 24.7 x 20.9 cm. Museum purchase, Caroline G. Mather Fund (x1986-107)

Jackson Pollock (American, 1912–1956), *Untitled* (recto and verso), ca. 1939–40. Green crayon on beige wove paper, 38.1 x 27.9 cm. Museum purchase, Caroline G. Mather Fund (x1986-108)

Degas: A New Vision

Museum of Fine Arts, Houston

October 16, 2016–January 16, 2017

Edgar Degas (French, 1834–1917), *After the Bath, Woman Drying Herself*, 1890s. Oil on canvas, 75.5 x 86.0 cm. The Henry and Rose Pearlman Collection, on long-term loan to the Princeton University Art Museum (74)

World War I and American Art

Pennsylvania Academy of the Fine Arts, Philadelphia

November 4, 2016–April 9, 2017

New-York Historical Society

May 26–September 3, 2017

Frist Center for the Visual Arts, Nashville, TN

October 6, 2017–January 21, 2018

George Wesley Bellows (American, 1882–1925), *The Murder of Edith Cavell*, 1918. Black chalk and black crayon over charcoal on cream wove paper, 53.5 x 68.5 cm. Museum purchase, Laura P. Hall Memorial Fund (x1958-61)

Ribera, Master of Drawing

Museo Nacional del Prado, Madrid

November 22, 2016–February 19, 2017

Jusepe de Ribera (Spanish, 1591–1652), *Studies of Male Head in Profile*, ca. 1622. Red chalk on cream laid paper, 25.1 x 20.6 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2002-97)

The Legend of the Lares

Mount Holyoke College Art Museum, South Hadley, MA

January 24–May 28, 2017

Roman, *Incense shovel*, 1st century A.D. Bronze, 26.5 x 7.1 x 4.7 cm. Museum purchase (y1994-18)

Roman, *Shovel-shaped incense burner*, 2nd–3rd century A.D. Bronze, 28.0 x 13.8 x 5.4 cm. Gift of Mrs. Platt from the bequest of Dan Fellows Platt (y1946-222)

Peter Hujar: Speed of Life

Fundacion MAPFRE, Barcelona

January 27–April 30, 2017

Fotomuseum Den Haag

July 1–October 15, 2017

The Morgan Library & Museum, New York

January 26–May 20, 2018

Berkeley Art Museum & Pacific Film Archive

July 11–October 7, 2018

Peter Hujar (American, 1934–1987), *Discarded Rug*, 1976. Gelatin silver print, 37 x 37 cm (image), 50.5 x 40.1 cm (sheet). Gift of an anonymous donor, in memory of Cecil Ann Rizzo (x1978-11)

Peter Hujar (American, 1934–1987), *Reggie Walker*, 1976. Gelatin silver print, 37.4 x 37.5 cm (image), 50.8 x 40.6 cm (sheet). Gift of Stephen Koch and Frances Cohen (2009-135) (76)

Théodore Chassériau: Parfum Exotique

The National Museum of Western Art, Tokyo

February 28–May 28, 2018

Théodore Chassériau (French, born Saint-Domingue, 1819–1856), *An Angel Praying in the Garden of Olives*, 1840. Oil on canvas, 92.0 x 66.0 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-22)

American Watercolor in the Age of Homer and Sargent

Philadelphia Museum of Art

March 1–May 14, 2017

Thomas Eakins (American, 1844–1916), *Seventy Years Ago*, 1877. Watercolor and gouache on cream wove paper, 39.8 x 27.4 cm. Gift of Mrs. Frank Jewett Mather Jr. (x1957-118)



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Winslow Homer (American, 1836–1910), *The Trysting Place*, 1875. Watercolor and gouache over traces of pastel and graphite on cream wove paper, 30.5 x 20.5 cm. Princeton University Library, Department of Rare Books and Special Collections, Division of Graphic Arts. Gift of the Estate of Laurence Hutton in 1913; on long-term loan to the Princeton University Art Museum

John La Farge (American, 1835–1910), *Trionfo d'Amore*, ca. 1866–79. Graphite and gray, white, brown, and ivory wash, on a prepared uncut woodblock, 15.0 x 9.2 cm. Gift of Frank Jewett Mather Jr. (x1943-241)

John La Farge (American, 1835–1910), *Waimea [Hawaii]. Sept. 22, 2 P.M.*, 1890. Watercolor and gouache on wove paper, 11 x 22 cm (image). Gift of Samuel M. Hamill, Jr., Class of 1960, in honor of John Wilmerding, Christopher B. Sarofim Class of '86 Professor of American Art (2005-1)

Charles Herbert Moore (American, 1840–1930), *Mount Washington*, 1872. Watercolor and touches of graphite on cream wove paper, 16 x 23 cm. Gift of Miss Elizabeth Huntington Moore, the artist's daughter, presented by Mrs. Frank Jewett Mather Jr. (x1955-69) (77)

Marsden Hartley's Maine

The Metropolitan Museum of Art, New York

March 15–June 18, 2017

Colby College Museum of Art, Waterville, ME

July 8–November 12, 2017

Marsden Hartley (American, 1877–1943), *Blue Landscape*, 1942. Oil on board, 40.6 x 50.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2015-6679)

Charles Sheeler: Fashion, Photography and Sculptural Form

James A. Michener Art Museum, Doylestown, PA

March 18–July 9, 2017

Charles Sheeler (American, 1883–1965), *Flemish 15th-century statue from the Blumen-thal Collection*, Metropolitan Museum of Art NY. Gelatin silver print, 24.1 x 17.8 cm. Gift of David H. McAlpin, Class of 1920 (x1971-330)

Charles Sheeler (American, 1883–1965), *Wounded Amazon*, (Roman copy of Greek original) Metropolitan Museum of Art, NY. Gelatin silver print, 23.7 x 18.2 cm. Gift of David H. McAlpin, Class of 1920 (x1971-328)

Design by the Book: Chinese Ritual Objects and the Sanli Tu

Bard Graduate Center Gallery, New York

March 24–July 30, 2017

Chinese, Western Jin dynasty (265–317), *Ruler*, 292. Lead with inlaid gold, 23.5 x 1.8 x 0.2 cm. Gift of Mrs. Albert E. McVitty (y1949-35)





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America Collects Eighteenth-Century French Painting

National Gallery of Art, Washington D.C.

May 21–August 20, 2017

Jean-Marc Nattier (French, 1685–1766), *Madame de Flesselles*, 1747. Oil on canvas, 135.5 x 103 cm. Gift of Mrs. H. Clinch Tate (y1964-5) (78)

The Hidden Cézanne: From Sketchbook to Canvas

Kunstmuseum Basel

June 10–September 24, 2017

Paul Cézanne (French, 1839–1906), *Route to Le Tholonet*, 1900–1904. Oil on canvas, 101.6 x 81.3 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Heaven and Hell: Salvation and Retribution in Pure Land Buddhism

San Antonio Museum of Art

June 16–September 10, 2017

Japanese, Kamakura period (1185–1333), *Jūichimen Kannon*, early 13th century. Hanging scroll; ink on paper, 140.0 x 82.0 cm (painting), approx. 214 x 100.8 cm (mount). Gift of J. Lionberger Davis, Class of 1900 (y1963-28)

Japanese, Kamakura period (1185–1333), *King of Hell*, 14th century. Hanging scroll; ink, color, and gold leaf on silk, 103.3 x 38.8 cm (painting), 196 x 55.4 cm (mount). Gift from the collection of Millard Meiss, Class of 1926, and Margaret L. Meiss (y1994-73) (79)

Gauguin: Artist as Alchemist

The Art Institute of Chicago

June 25–September 10, 2017

Réunion des musées nationaux – Grand Palais

October 11, 2017–January 22, 2018

Paul Gauguin (French, 1848–1903), *Te Fare Amu (The House for Eating)*, 1895 or 1897. Polychromed woodcarving, 24.8 x 147.7 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Long-Term Loans to the Museum

Lent by Gérard & Dora Cognié

August 1, 2016–February 1, 2017

Fung Ming Chip 馮明秋 (Chinese, born 1951), *Music Script*, ref FMC 18, 2006. Ink on paper, 34 x 51 cm

Fung Ming Chip 馮明秋 (Chinese, born 1951), *Sound Seeing (Guanyin)*, 2010. Ink on paper, 31 x 106 cm

Le Quoc Viet (Vietnamese, born 1972), *This is what I heard #22*, 2007. Ink and natural color on paper, 226 x 128 cm

Li Huasheng 李華生 (Chinese, born 1944), *Untitled*, 1998–2000. Ink on paper, 144 x 183 cm (framed)

Wilson Shieh 石家豪 (Chinese, born 1970), *Harp*, from the series *Music Families*, 2009. Woodcut and screenprint on Echizen paper, 67.3 x 48.3 cm

Wilson Shieh 石家豪 (Chinese, born 1970), *Violin*, from the series *Music Families*, 2009. Woodcut and screenprint on Echizen paper, 67.3 x 48.3 cm



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Lent by the Philadelphia Museum of Art September 14, 2016–June 30, 2017

Diquís, Feline, A.D. 1000–1500. Andesite tuff, 33.8 x 54.4 cm. Philadelphia Museum of Art (1950-134-323)

Lent by Jason M. Fish and Courtney Benoist

September 27, 2016–March 31, 2017

Richard Diebenkorn (American, 1922–1993), *Ocean Park #113 1/2*, 1979. Oil, metallic paint, graphite, crayon, and manufactured colored paper on wood mounted on wood panel, 35.6 x 32.4 cm

Richard Diebenkorn (American, 1922–1993), *Ocean Park #135*, 1985. Oil, crayon, and ink on canvas, 42.5 x 44.4 cm

Lent by George R. Goldner, Graduate School Class of 1972

September 28, 2016–September 28, 2019

Perino del Vaga (Pietro Buonaccorsi) (Italian, 1501–1547), *Adoration of the Shepherds*, ca. 1530–35. Oil on wood panel, 101.9 x 125.4 x 3 cm

Lent by Peggy and Dick Danziger

October 3, 2016–June 3, 2017

Japanese, Edo period (1600–1868), Raku Sōnyū (1664–1716), *Pair of tea bowls*. Ceramic, red bowl: h. 9 cm, diam. 11 cm; black bowl: h. 9 cm, diam. 12 cm.

Lent by Jennifer and Philip Maritz, Class of 1983

October 15, 2016–January 22, 2017

Joseph-Philibert Girault de Prangey (French, 1804–1892), *Rome, Jupiter Tonnant et Eglise St. Luc*, 1842. Daguerreotype, 19 x 24 cm

Joseph-Philibert Girault de Prangey (French, 1804–1892), 51. *Athènes, Parthénon. Côté E.*, 1842. Daguerreotype, 9 x 24 cm

Joseph-Philibert Girault de Prangey (French, 1804–1892), 52. *Athènes, Parthénon, Côtés E. et N.*, 1842. Daguerreotype, 9.5 x 24 cm

Lent by the Julis Family

November 1, 2016–June 30, 2017

Yoshitomo Nara (Japanese, born 1959), *The Little Star Dweller*, 2006. Acrylic and glitter on canvas, 227.3 x 181.3 cm

Lent by Peter Josten and Sam Trower

November 1, 2016–May 15, 2017

Thomas Ruff (German, born 1958), *Sterne 18h 12m / -20°*, 1990. Chromogenic print, 259.1 x 186.7 x 4.1 cm (framed)

Thomas Ruff (German, born 1958), *ma.r.s.15_1*, 2011. Chromogenic print, 255.3 x 184.1 x 7 cm (framed)

Wolfgang Tillmans (German, born 1968, active in London), *Super Collider-A*, 2001. Chromogenic print, 172.7 x 144.8 cm

“Engaging with the Museum’s rich collection of Italian works strengthens my students’ language skills and enriches their knowledge of Italian culture.”

—PROFESSOR PIETRO FRASSICA, DEPARTMENT OF FRENCH AND ITALIAN



80



81



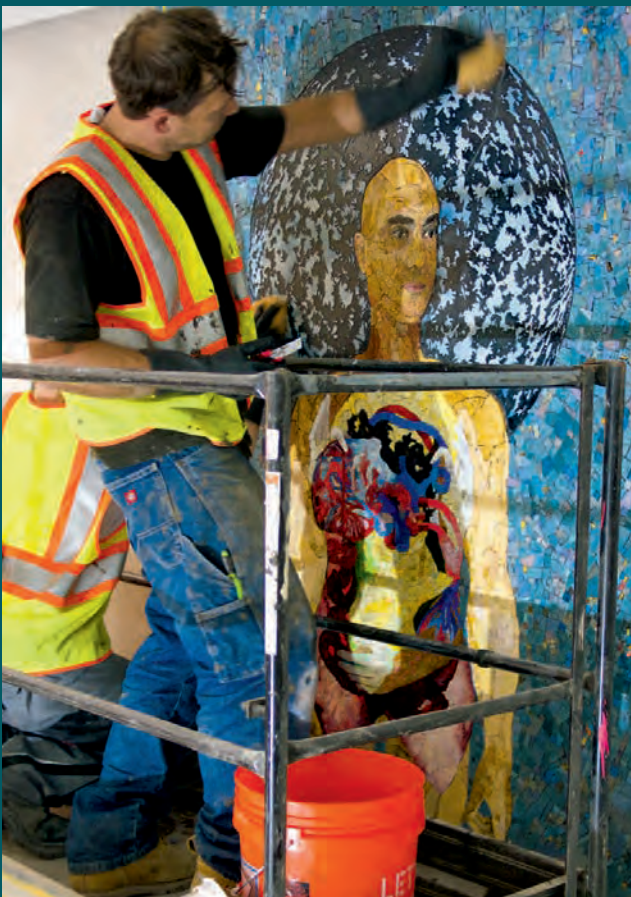
82



85



84



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Educational Programs and Special Events

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

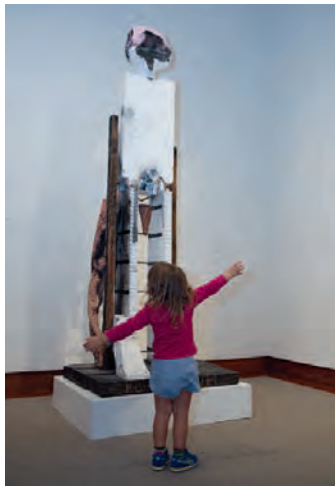
Signature Events

July 1, 2016–June 30, 2017

LATE Picnic on the Lawn & Celebration of A Material Legacy (87, 90)

August 4, 2016

We celebrated the opening of the special exhibition *A Material Legacy: The Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art* at our annual picnic on the lawn. Guests enjoyed barbecue fare, live music, exhibition tours, and family-friendly activities. The last film in the Girl Power series, Disney's *Brave* (2012), was screened. Co-sponsored by the Princeton YMCA.



87

LATE Nassau Street Sampler (86, 93)

September 15, 2016

To celebrate the beginning of the fall semester and an exciting new year of programs at the Art Museum, including the special exhibition *A Material Legacy*, we welcomed the campus and community to our eighth annual Nassau Street Sampler. Guests visited our galleries and tasted what local restaurants have to offer while enjoying musical performances by some of Princeton's beloved student groups.

Family Day: Materials and More

October 1, 2016

Families joined us for a fun-filled day of art-making and activities focused on the exhibition *A Material Legacy*.



86

LATE Yoga: Midterms Edition

October 27, 2016

Students and community members joined us for an exploration of the healing benefits of yoga. Refreshments in the galleries followed.

LATE Yoga: Finals Edition

January 12, 2017

Yoga Stream's Debbi Gitterman offered an exploration of the healing benefits of yoga. Refreshments in the galleries followed.

LATE Annual University Faculty and Staff Open House

February 2, 2017

Faculty and staff visited the Museum for music and highlights tours led by our newest class of student tour guides. Princeton's Prospect House presented "A Taste of Prospect"—a sampling of their most popular refreshments.

2017 Gala: Splendors of Shalimar

February 4, 2017

We gathered to celebrate the Museum's 2017 Gala, *Splendors of Shalimar*. Inspired this year by the winter exhibition *Epic Tales from India: Paintings from the San Diego Museum of Art*, the Gala raised essential financial resources to continue bringing life-changing experiences of art to audiences from down the street and around the world, free of charge, each year.

Family Day: Pattern Play

May 13, 2017

Families joined us for a fun-filled day of exploration and creativity for children of all ages, with art projects, games, scavenger hunts, and a special performance by the Princeton Girlchoir Ensemble.

International Museum Day

May 18, 2017

In honor of the international day of recognition for museums, the Museum welcomed staff, faculty, students, and community members to celebrate the arts with us. We offered art buttons, 10% off all purchases in the Museum Store, and a Happy Hour.

Exhibition Celebrations

Fall Exhibition Celebration

Epic Tales from India: Paintings from the San Diego Museum of Art

November 19, 2016

A lecture by Marika Sardar, associate curator of Southern Asian and Islamic art at the San Diego Museum of Art, was followed by a reception in the Art Museum.

Opening Celebration

The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C.

March 4, 2017

A lecture by J. Michael Padgett, curator of ancient art, was followed by a reception in the Art Museum.

Lectures, Panels & Talks

LATE Material Matters in African Art

July 21, 2016

Christa Clarke, a specialist in historical and contemporary African art from the Newark Museum, offered a history of Western responses to the surfaces of African sculpture and explored the symbolic, ritual, and aesthetic meanings of materials for works on view in the special exhibition *Surfaces Seen and Unseen: African Art at Princeton*.

LATE A Conversation with the Collectors

October 6, 2016

Museum Director James Steward joined Princeton alumni Nancy Nasher and David Haemisegger in a conversation about collecting, living with art, what's exciting in contemporary art, and the works from their collection featured in *A Material Legacy*.

Artist Talk: Pat Steir

October 8, 2016

Pat Steir, whose painting *Moon Beam* was featured in the contemporary gallery, discussed her work and responded to questions.



88

Hidden in Plain Sight: Accumulative Arts from the Senufo-Mande Frontier
October 9, 2016

Susan Elizabeth Gagliardi, assistant professor of art history at Emory University and an expert on accumulative arts from Senufo- and Mande-speaking communities of West Africa, examined how the seen and unseen relate to secrecy and power.

LATE Artist Talk: Teresita Fernández
October 13, 2016

Teresita Fernández, whose *Nocturnal (Cinematic Sky)* was featured in the special exhibition *Material Legacy*, discussed her work and responded to questions.

LATE Reading Faces: A Conversation between Art History and Psychology
October 20, 2016

This panel focused on caricatures, approaching works of art from the perspectives of art history, psychology, and neuroscience.

LATE The Elusive Icon: A Look at the Politics of Iconography in Contemporary South Asian Art
November 10, 2016

Guest curator Rashmi Viswanathan discussed the politics of iconography in contemporary South Asian art and the various ways that artists in the exhibition *Contemporary Stories: Revisiting South Asian Narratives* draw from narrative traditions.

Panel: Shakespeare at Princeton
November 11, 2016

A panel discussion was inspired by the special exhibition *"Remember Me": Shakespeare and His Legacy*.

LATE Artist Talk: Shahzia Sikander
November 13, 2016

To celebrate her major public commissions for Princeton University, the artist Shahzia Sikander discussed her work, followed by an interview with Museum Director James Steward.

World AIDS Day: A Conversation with Edmund White and Larry Kramer (88)
December 1, 2016

On the international day of action and mourning in response to the AIDS crisis, the Museum hosted a discussion with Edmund White, professor of creative writing at Princeton and renowned author, and Larry Kramer, gay rights advocate, author, and prize-winning playwright, who shared reminiscences, read from their work, and answered questions from the audience. Museum Director James Steward moderated.

Willem de Kooning: A Colloquium
December 9, 2016

An investigation of the work of the Abstract Expressionist Willem de Kooning. In addition to the distinguished panelists, students in a seminar on the artist taught by John Elderfield, the Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, presented their current projects.

LATE Revealing Humanity: A Conversation about Visual Identity in Postcolonial South Africa

March 9, 2017

Princeton professors from History, Comparative Literature, English, and Art History reacted to Zanele Muholi's *Faces and Phases*, a series of photographs documenting the black lesbian, transgender, and queer community living in South Africa.

LATE Method and Revelation in Pat Steir's Winter Sky

March 30, 2017

An interdisciplinary conversation centered on the Museum's recently acquired painting *Winter Sky* by Pat Steir.

Symposium: The Berlin Painter and His World

April 1, 2017

The Art Museum and the Department of Art and Archaeology hosted a symposium in conjunction with the exhibition *The Berlin Painter and His World*.

LATE Artist Talk: Edmund Clark

April 6, 2017

An artist talk by photographer Edmund Clark, whose work was featured in *Revealing Pictures: Photographs from the Christopher E. Olafson Collection*.

Artist Talk: Shahzia Sikander (89)

April 8, 2017

Artist Shahzia Sikander inaugurated her recent works for Princeton's campus with a talk on the inspiration, iconography, and working process behind her first monumental commissions in glass and mosaic. A reception followed.



89



Artist Talk: Postcommodity

April 25, 2017

An artist talk with Postcommodity (Raven Chacon, Cristóbal Martínez, and Kade L. Twist), the 2017 Sarah Lee Elson, Class of 1984, International Artists-in-Residence. As representatives of the Cherokee and Navajo nations as well as New Mexican mestizo culture, the artists engage issues of identity and geography rooted in ancient cultures and contemporary politics. A reception followed.

Revealing War: A Conversation about Art and Journalism in the 21st Century

April 27, 2017

Princeton lecturers in journalism and visual arts responded to Tim Hetherington's photojournalistic coverage of the wars in Afghanistan and West Africa, discussing the moral responsibilities and contemporary challenges of representing suffering in conflict.

2017 Friends Annual Mary Pitcairn Keating Lecture: New Vision—Modernity from the Top of a Skyscraper

May 4, 2017

Mitra Abbaspour discussed transformative moments in modern art, from New York to Casablanca, illuminating artists' revolutionary practices across cultures and the radically altered perspectives through which they viewed the world. A reception in the Museum followed.

Collecting Photography: A Conversation

June 2, 2017

Collector Christopher E. Olofson, Class of 1992, discussed his passion for contemporary narrative photography from around the world with classmate Sarah Kennel, Byrne Family Curator of Photography, Peabody Essex Museum, and

Princeton's Peter C. Bunnell Curator of Photography, Katherine A. Bussard. The trio also discussed the role of Princeton in shaping Olofson's outlook and the role of private collections such as his in shaping museums. Moderated by Museum Director James Steward. This panel was held in conjunction with the exhibition *Revealing Pictures*.

Student Programming

LATE Cocktails and Curators

September 29, 2016

Graduate students from all departments joined members of the Museum's curatorial staff for a relaxed evening of artful and art-full conversation in our galleries.

Finger Painting Workshop with Iris Scott

October 21, 2016

The Student Advisory Board presented the annual Artist Lecture series. Artist Iris Scott, known for her finger painting technique, discussed her work and career. A finger painting workshop followed.

Halloween Flashlight Tour

October 27, 2016

Student tour guides led a flashlight tour of sculptures throughout campus.

Ancient Coins Opening Reception

November 15, 2016

An opening celebration for a display of ancient coins organized by Dr. Alan Stahl and Student Advisory Board students Daniel Elkind '17, Constantin Weickart '17, and Hannah Baumann '18. This remarkable collection of ancient and medieval coins was formerly housed in Firestone Library.

LATE Student Advisory Board Presents: Failed Love

February 16, 2017

The Student Advisory Board hosted their annual event celebrating the power of a broken heart to inspire art, featuring musical performances, poetry readings, sweets, and great art.

LATE Inspiration Night: Social Justice through the Lens of Photography

April 13, 2017

The Student Advisory Board hosted an evening of art, conversation, and performances inspired by the exhibition *Revealing Pictures*. Refreshments were served as individuals from the campus community discussed the theme of social activism.





Spring Sculpture Tour

April 23, 2017

Student tour guides led a tour of sculptures throughout campus.

Alumni in the Art World: Reunions 2017

Alumni Luncheon

June 2, 2017

The Student Advisory Board hosted a luncheon with Princeton alumni working in the art world, who shared their experiences and offered advice to undergraduates interested in pursuing the arts after graduation. Participating alumni included Emily Arnesman '06, Erin Elizabeth Byrne '13, Sarah Kennel '92, Jessica E. Lautin '03, and Christopher E. Olofson '92.

Yoga on the Lawn

June 22, 2017

Guests explored the healing benefits of yoga while enjoying a beautiful summer evening.

Concerts & Performances

Princeton Singers: Home Made

October 1, 2016

To complement the exhibition *A Material Legacy*, the Princeton Singers, just returned from headlining a choral festival in China, presented a program of contemporary composers.

South Asian Arts and Music Festival

December 3, 2016

The Museum presented a festival celebrating South Asian culture and community with music, dance, storytelling, activities for people of all ages, and traditional cuisines.

Ramya Ramnarayan Dance Performance (91)

December 3, 2016

In conjunction with *Epic Tales from India*, the Museum presented a festival celebrating South Asian culture. In the evening, celebrated dancer Ramya Ramnarayan performed with live instrumental accompaniment.

LATE Princeton Laptop Orchestra (PLOrk) at the Princeton University Art Museum (92)

February 23, 2017

The Princeton Laptop Orchestra (PLOrk) engaged with the celestial theme of the Museum's installation of contemporary art with *Opposite Earth*, a new piece by PLOrk director Jeff Snyder.

The Princeton Singers: As the Lily among the Thorns

February 25, 2017

An all-sacred concert presented in the medieval gallery of the Art Museum, with works by William Billings, Arvo Pärt, and more.

LATE Greek Jazz Performance

April 20, 2017

In celebration of the exhibition *The Berlin Painter and His World*, Greek jazz musician Petros Klampanis performed accompanied by a string quartet. A reception followed.

Postcommodity: We Lost Half the Forest and the Rest Will Burn This Summer

April 26, 2017

A performance by Postcommodity (Raven Chacon, Cristóbal Martínez, and Kade L. Twist), the 2017 Sarah Lee Elson, Class of 1984, International Artists-in-Residence.

Red Trees, Wrinkled Cliffs

May 6, 2017

A chamber concert that resonated with Chinese visual art traditions. Members of the Princeton Symphony Orchestra performed composer Zhou Tian's *Red Trees, Wrinkled Cliffs*.



Film Screenings

LATE Summer Film Series: Girl Power

Inspired by the pioneering women featured in the exhibition *Women, Art, & Social Change: The Newcomb Pottery Enterprise*, last summer's outdoor film series celebrated women in film. It featured Salma Hayek as the artist Frida Kahlo in Julie Taymor's *Frida* and Hailee Steinfeld as Mattie Ross, the determined teenager in search of her father's murderer in the Coen brothers' *True Grit*. The series concluded with our annual picnic on the lawn followed by family favorite *Brave*, in which Princess Merida must rely on her courage to undo a beastly curse.

June 23, 2016

Frida (2002)

July 7, 2016

True Grit (2010)

August 4, 2016

Brave (2012)

Art on Screen

Princeton Garden Theatre

Last fall the Museum offered a special series of film screenings, presented as part of an ongoing collaboration with the Princeton Garden Theatre.

September 28, 2016

Hunger (2008)

October 19, 2016

Pather Panchali (1955)

November 13, 2016

The Darjeeling Limited (2007)

Black Girl (1966)

March 29, 2017

Princeton Garden Theatre

Shown in conjunction with the exhibition *Revealing Pictures*, director Ousmane Sembène's critically acclaimed *Black Girl* explored the struggles of a young woman from Senegal who becomes a servant in France. Introduced by Caroline Harris, associate director for education.

Cave of Forgotten Dreams (2010)

April 24, 2017

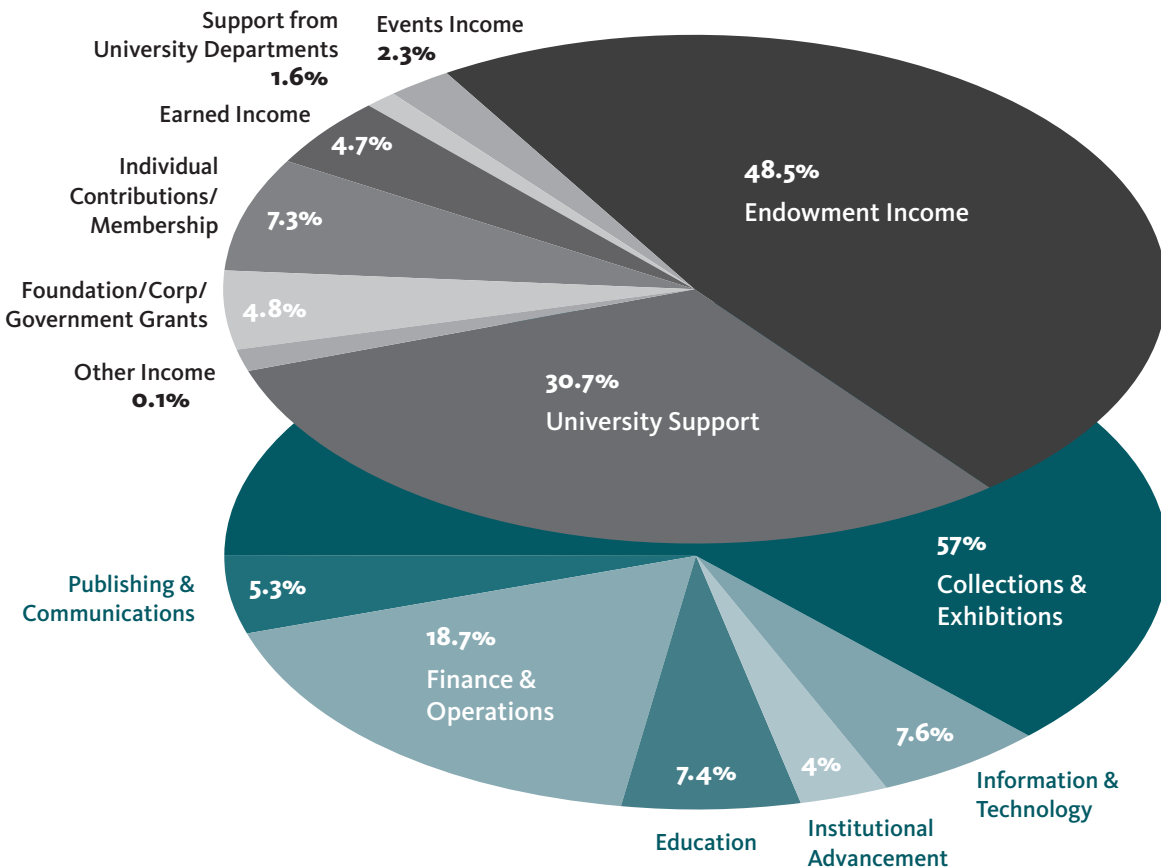
Princeton Garden Theatre

In this extraordinary documentary, acclaimed German director Werner Herzog films inside the Chauvet caves of southern France, which contain the oldest known pictorial creations. Screened in conjunction with the exhibition *The Berlin Painter and His World* and introduced by Museum Director James Steward.

Operating Income and Expense

| <i>Income</i> | FY17 Actual |
|-------------------------------------|-------------------|
| University Support | \$ 5,239,000 |
| Endowment Income | 8,275,000 |
| Events Income | 394,000 |
| Other Income | 15,000 |
| Earned Income | 804,000 |
| Individual Contributions/Membership | 1,248,000 |
| Foundation/Corp/Government Grants | 827,000 |
| Support from University Departments | 275,000 |
| Total Income | 17,077,000 |
| Carry forward from FY16 | 3,895,000 |
| Grand Total | 20,972,000 |

| <i>Expense</i> | FY17 Actual |
|-----------------------------------|-------------------|
| Total Collections & Exhibitions | \$ 9,455,000 |
| Total Education | 1,225,000 |
| Total Institutional Advancement | 657,000 |
| Total Publishing & Communications | 895,000 |
| Total Finance & Operations | 3,107,000 |
| Total Information & Technology | 1,261,000 |
| Total Expense | 16,600,000 |
| Carry forward to FY17 | 4,372,000 |
| Grand Total | 20,972,000 |



“Of all the exhibitions in the New York area this season, Princeton’s The Berlin Painter and His World is the richest in aesthetic pleasure, methodological sophistication, and intellectual liveliness.”

—NEW YORK ARTS



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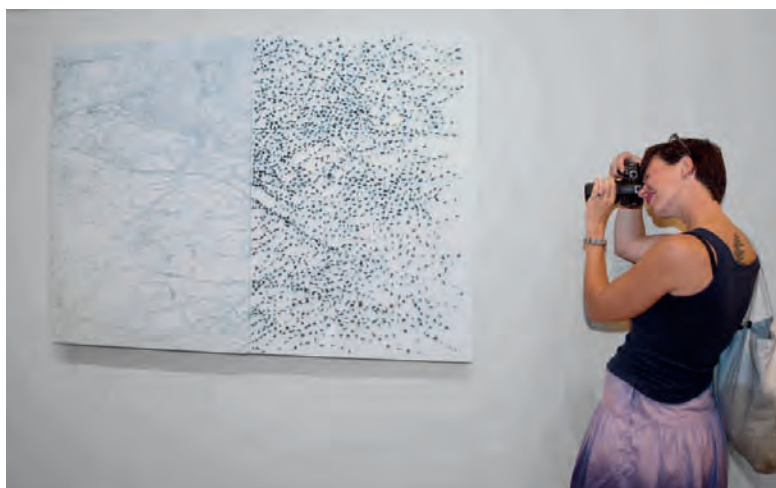
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Kimia Shahi, *Research Assistant*
 Alissa Shapiro, *Research Assistant*
 Cathy Sigismondi, *Museum Store Assistant*
 (through 10/16)
 D'Asia Simmons, *Security Officer* (through 8/16)
 Anthony Smith, *Security Officer*
 Kyle Smith, *Security Officer*
 James Steward, *Nancy A. Nasher–David J.*
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 Nancy Stout, *Associate Director for Institutional*
Advancement
 Janet Strohl-Morgan, *Associate Director for*
Information and Technology
 Elisha Tard, *Security Officer* (through 10/16)
 Alyssa Thiel, *Campus Collections Assistant*
 T. Barton Thurber, *Associate Director for Collections*
and Exhibitions
 Keith Upshur, *Janitor, Building Services*
 Laura Valenza, *Campus Collections Assistant*
 (through 6/17)
 Landon Viney, *Museum Assistant*
 John Walako, *Preparator*
 Mona Watnik, *Museum Store Assistant*
 Justin Webb, *Preparator*
 Veronica White, *Curator of Academic Programs*
 Andrew Wilk, *Collections Cataloguer*
 Kristin Windmuller-Luna, *Collections Research*
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 Joan Levitt
 Maxine Lewis
 Wendel Lim
 Sharon Lorenzo
 Elizabeth Luchak
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 Nancy Manning
 Michael Mayo
 Jeanne Mazzetti
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 Grace Mele
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 Christopher Green
 Pauli King
 Alice Maiden
 Daniel Peacock
 Natalie Plonk
 Sarah Rapoport
 Simon Wu
 Rebecca Yuste-Golob

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 Veronica Brown
 Katherine Cornell
 William Gowen III
 Anna Kalfaian
 Taylor Kang
 Savannah Marquardt
 Annabelle Priestley
 Francesca Saldan
 Janice Sung
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“The Museum is beautifully curated, with juxtapositions both experimental and provocative.”

—HUFFINGTON POST

114



115



116

14,942

Facebook fans

100,000

Objects in the collections

53

Donors to the collections

82,673

Objects digitized by the inventory project to date

690

Objects added to the collections

20

Student interns

82

Docents

29

Objects loaned to other museums

248

Public programs

743

Works in the campus collections

34

Student tour guides



17

36,000

Monthly website visitors

10

Temporary exhibitions

563

Faculty-led precepts held in Museum

194,603

Visitors July 2016-June 2017

10,026

Schoolchildren who visited on field trips

5,784

Princeton University students visiting the Museum for precepts

21,460

Attendance at public programs

0

Cost of admission

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