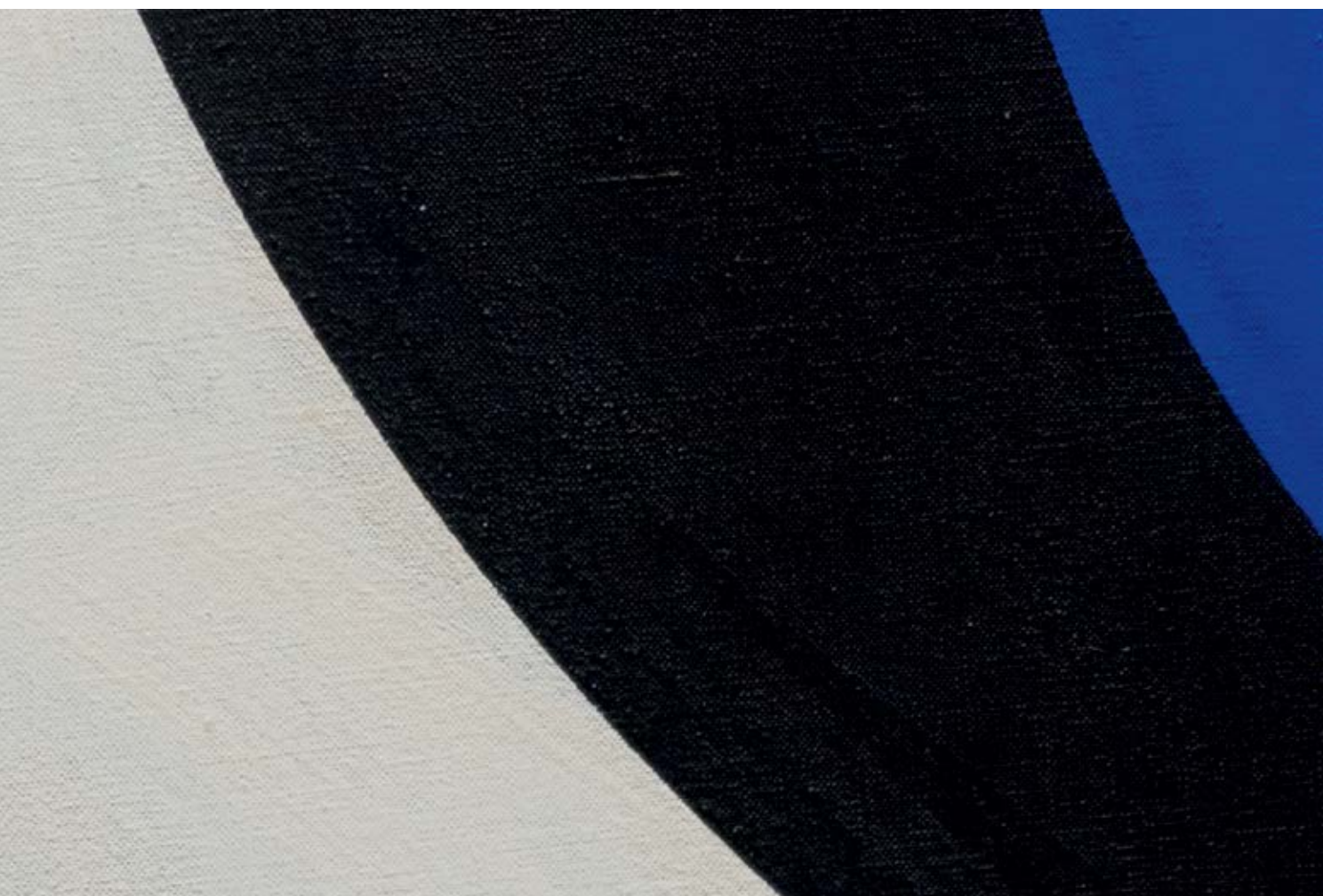
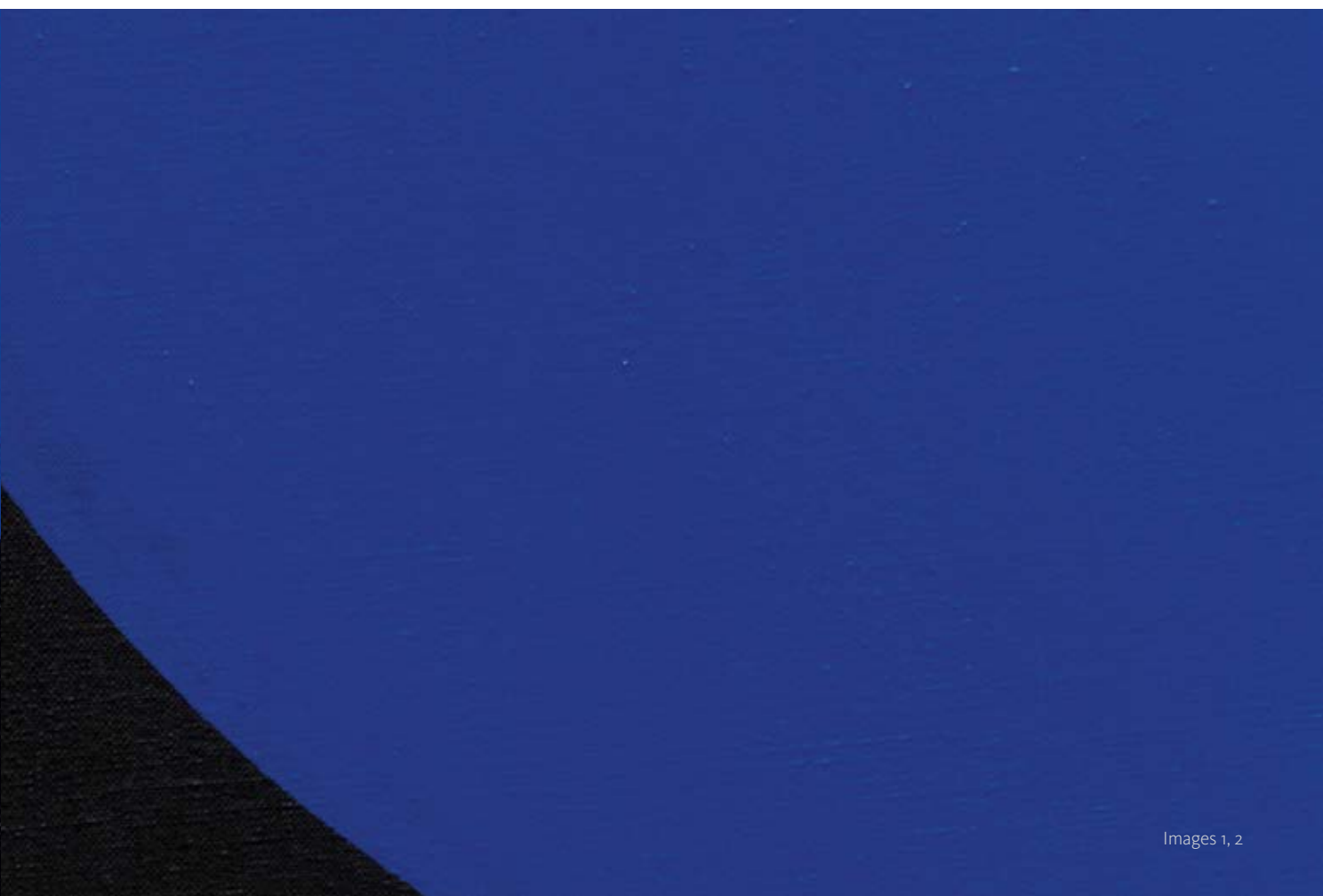
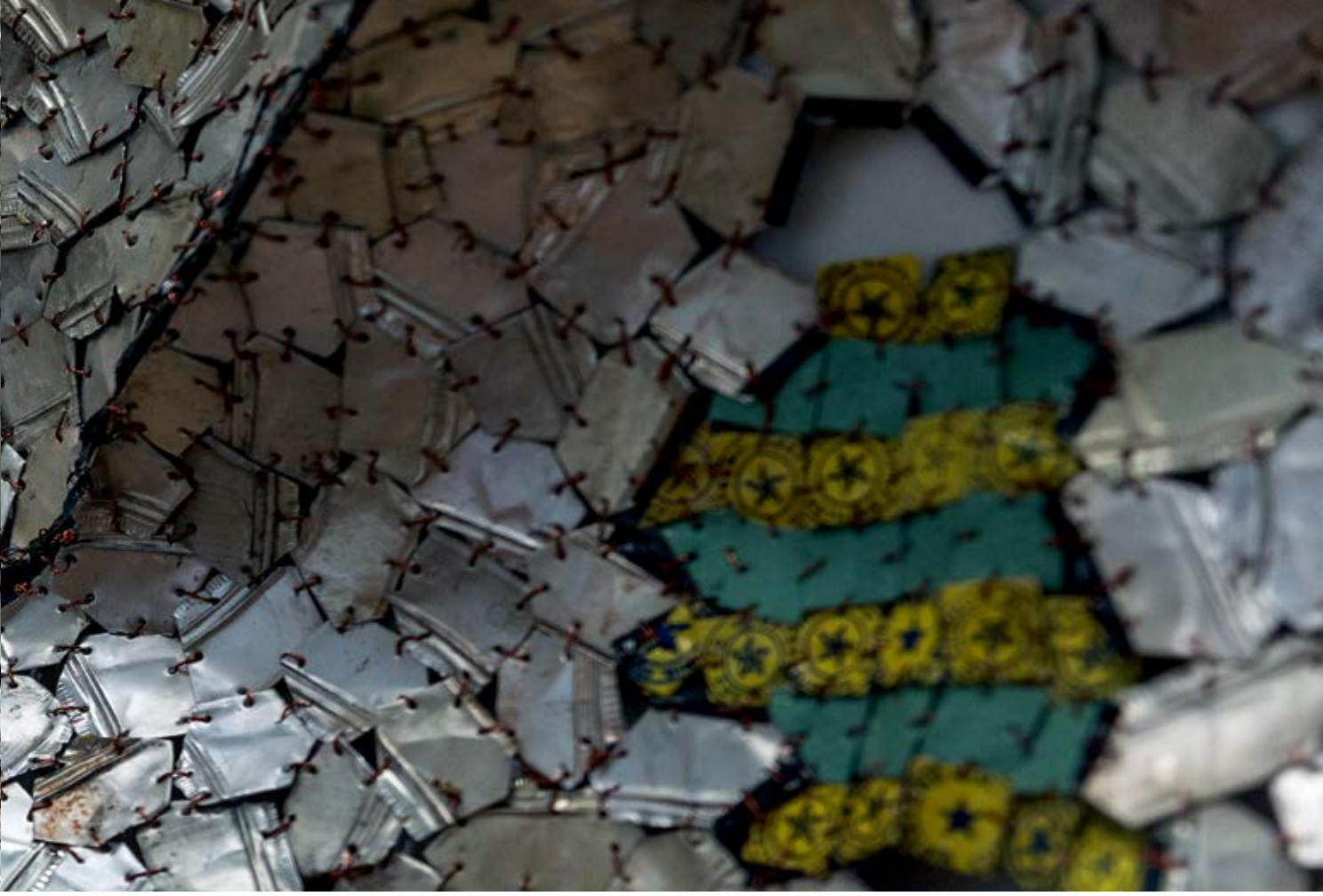




Princeton University Art Museum
Annual Report 2019–2020





DIRECTOR'S NOTE

It is by now a cliché to say that the past year followed a path that none of us predicted. The Princeton University Art Museum's annual report for 2019–20, therefore, describes projects foreseen and unforeseen and a sustained commitment to our mission along with numerous departures from intended strategies, and it does so in a new format. We hope the narratives and images that follow convey some of the past year's many pivots as well as our enduring values and priorities, while also reminding you of the Museum for which we care so deeply. Many of the events and efforts described herein feel long ago and faraway—even if the calendar tells us they are not.

In a year of seemingly relentless disruption that saw a number of our long-awaited projects truncated, including masterful exhibitions investigating the art of Paul Cézanne and the power of *Life* magazine, the work on creating a new Museum home brought forward-looking hope and investment to our efforts on a daily basis. It was not a foregone conclusion that, in the face of the worst global health crisis in over a hundred years and the gravest financial chaos since the Great Depression, a project of such scope and ambition would go forward. That it is proceeding is a tribute to the University's leadership; our debt to President Christopher Eisgruber and Provost Deborah Prentice—and indeed to each of our benefactors—goes beyond words. Thanks to their stalwart good faith, a new Museum will rise as a palpable sign of the power of the arts and humanities to improve all our lives.

Even as the project of making a new Museum endured, one of the year's principal themes was change. As you will read in these pages, Museum staff were required to

pivot with breathtaking speed to sustain our commitments to teaching, research, and public engagement in the face of the spring's lockdown. That they did so in ways that often looked effortless—but, trust me, were far from it—is a tribute to their talent and resilience, and to the fact that we were already laying the groundwork to “go digital” in the face of future years of construction. The loss of personal encounters with great works of art has been profound, yet the year brought happy surprises, too: digital presentations and workshops attended by hundreds or even thousands of participants from countries spanning the globe and a burgeoning membership program thanks to our offer of free membership during this time of crisis.

What stands as the year's other key theme—the fight for racial equity in the wake of tragic events around the country—builds on years of struggle and also of institutional investment. As a museum whose collecting roots extend to the European Enlightenment and move through the colonial and postcolonial eras, we shepherd, present, and interpret complex collections whose meanings must be constantly reinvestigated as the needs of the people, the communities, and the society around us evolve. A long-standing commitment to diversity, equity, inclusion, and access—in our programs, our collecting, our work with staff and others—prepares us for the work ahead, to which we have redoubled ourselves this year.

I hope you will enjoy revisiting some of the year's journey.

James Christen Steward

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







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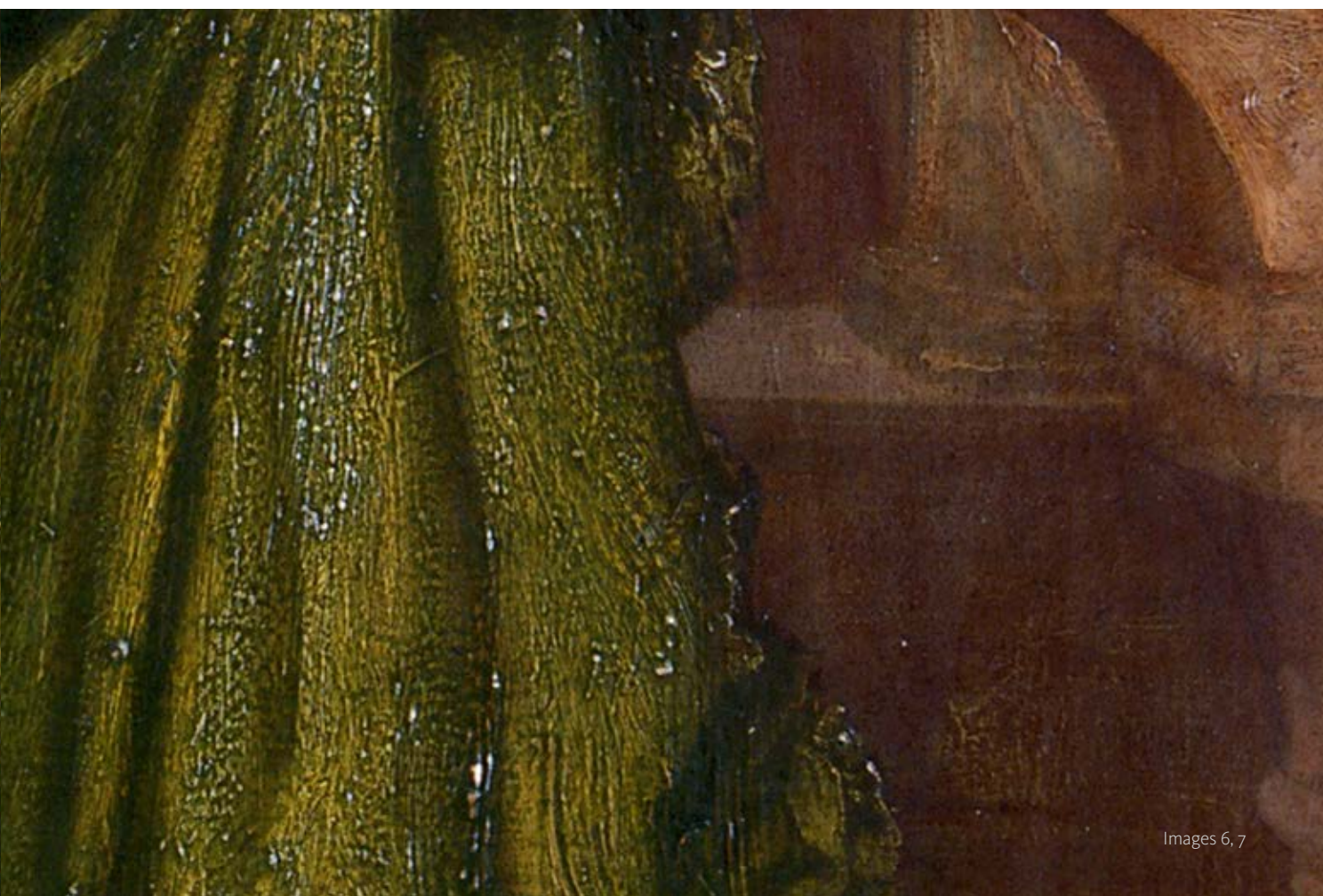
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PROJECTS WITH PURPOSE





The Museum foregrounds regularly changing gallery displays, compelling exhibition projects, interpretation that encourages critical thinking, and educational initiatives that advance Princeton University's commitment to research, teaching, and service. The Museum continues to use its collections as a vibrant and active resource in ways that are largely unparalleled in other museums, leading to perpetually shifting juxtapositions and relationships in the galleries. This year, the exhibitions *The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century*, *Life Magazine and the Power of Photography*, and *Cézanne: The Rock and Quarry Paintings* built on fresh original scholarship presented both in the galleries and through their accompanying catalogues. Sadly, the latter two exhibitions were truncated by the sudden closure of the Museum galleries in March, and their planned tours postponed. The exhibition catalogue for *Nature's Nation: American Art and Environment*, published in October 2018, continued to receive accolades, most recently the Alfred H. Barr Jr. Award for museum scholarship from the College Art Association. Despite the shift to virtual teaching in March in response to the COVID-19 pandemic, the Museum hosted more than 550 Princeton University classes during the 2019–20 academic year, which served over 6,500 students. In a typical year, the Museum serves some ten thousand elementary, middle, and high school students thanks to the efforts of the volunteer Docent Association; unfortunately, that number could not be sustained in 2020 given the public health crisis. As teachers and schools adapted to the changing environment, the Museum's education department pivoted and, taking advantage of planning already underway for the years the Museum will be closed for the construction of its new facility, began development of new K–12 programs that can be delivered in schools virtually or as hybrids.

Disease

Body

Contagion

Therapy

Mind

Despair

Illness

Healing

Treatment

Suffering

Birth

Hope

Wellness



States of Health

November 2, 2019–February 2, 2020

Visualizing Illness and Healing

Laura M. Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings
Veronica White, Curator of Academic Programs

In the fall, the Museum collaborated with individuals from various disciplines and programs at Princeton—including experts in infectious disease, disability, literature, medicine, contagion, psychology, and creative writing—to present a diverse range of voices in *States of Health: Visualizing Illness and Healing*. The exhibition’s examination of cross-cultural ideas about illness, societal anxiety around disease, and the complexities of care and hope for healing has proved inarguably topical. *States of Health* featured more than eighty works of art, from antiquity to the present—including paintings, drawings, prints, sculptures, photographs, and multimedia—and presented provocative cross-cultural juxtapositions throughout that highlighted broad issues or specific historical events, such as the bubonic plague and the AIDS crisis, from visual perspectives. The exhibition proved a fecund resource for teaching and learning across campus. Professor Bonnie Bassler, for example, brought a group of undergraduate, graduate, and postdoctoral students from her molecular biology lab, while Professor João Biehl toured the exhibition with twelve sophomores from Princeton’s Service Focus Initiative who were working with community organizations on the opioid epidemic. Many University departments visited the Museum for tours of *States of Health*, including groups from the Office of Environmental Health and Safety and the Graduate Scholars Program. The Museum offered a range of related public programs, including lectures, a symposium, and a performance as well as a workshop by an integrative medicine specialist.



Roaming through the luminously assembled States of Health, we faced the specter of death, scientific unknowns, and social tissues gone awry. And we learned that belonging to the kingdom of well-being is certainly not equally distributed.

—JOÃO BIEHL, SUSAN DOD BROWN PROFESSOR OF ANTHROPOLOGY, DIRECTOR OF THE BRAZIL LAB, AND CODIRECTOR OF THE GLOBAL HEALTH PROGRAM



Art@Bainbridge

A Site of Experimentation

These pieces invite an interpretation about domestic life . . . Things that you recognize from home— but all of them are made strange in some way, and I think that the more time you spend with [them] the more strange these objects become and the more questions they invite.

—EMMA COLEY '20

In September 2019, the Museum opened Art@Bainbridge, a gallery space located on Nassau Street in downtown Princeton dedicated to the work of emerging contemporary artists. In response to the gallery's location in historic Bainbridge House, which dates to 1766, the first year of gallery and site-responsive installations drew upon the building's early history as a domestic space—including as a site in which enslaved people worked—and later as housing for University students.

For the second installation at Art@Bainbridge, *Creation Myths*, organized by curatorial associate Alex Bacon and Haskell Curator of Modern and Contemporary Art Mitra Abbaspour, the artist Hugh Hayden created interconnected domestic spaces in each of the gallery's four rooms that craft a narrative that is part history and part fiction. Featuring cast-iron skillets fused with casts of African art and works influenced by African art, Hayden's "kitchen" considered the African American cooks who helped create American cuisine. The "study" included a claw-machine game filled with cotton bolls in reference to the history of agriculture in the American South and African American labor. Titled *America*, the table and chairs covered in thorns in the "dining room" evoke the unattainability of the American Dream. Finally, with school desks encased in branches that collectively suggest a briar patch, the "classroom" confronts questions about education and access. Out of this powerful installation, the Museum was able to acquire the *America* table set and one of the skillets for its collections. The skillets, Hayden says, "grew from the idea of Southern food—with its African American, even slave, origins—being the only truly American food. . . . [I]t's presumable that some form of cast-iron cookware was used in the early days of Bainbridge House."









The Eternal Feast

October 19, 2019–February 16, 2020

Banqueting in Chinese Art from the 10th to the 14th Century

Zoe S. Kwok, Associate Curator of Asian Art

The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century brought to life the art of the feast during three transformative Chinese dynasties—the Song, Liao, and Yuan—which together enjoyed a thriving economy, cultural flourishing, and the intermingling of foreign and native traditions. Focusing on a rare group of surviving paintings from the period—along with ceramic, lacquer, metal, and stone objects as well as textiles—the exhibition revealed feasts to be singularly positioned to illuminate one of the most enduring and significant facets of the Chinese tradition: the continuum between life and the afterlife. The exhibition featured fifty objects arranged in sections that focused on ladies banqueting in the past, gentlemen feasting in the present, and dining in the afterlife. Several other aspects of elite feasting—including costume, cuisine, music, and dance, as well as burial customs, architecture and gardens, artistic patronage, and painterly practice—were also explored, offering a window into life, death, and art during a period whose cultural influence extends in China to the present day.



THE ETERNAL FEAST

Banqueting in Chinese Art
from the 16th to the 14th Century

Feasts have been at the core of culture in China for thousands of years, commemorating major life events, serving as political theater, and satisfying religious obligations. In ancient China, feasts intended to nourish and celebrate the spirits of the deceased were fundamental to funerary ritual. Elite tombs from the second and first millennia BC were filled with elaborate vessels for feasting, establishing a close connection between banqueting culture and the afterlife that continued throughout the Han (206 BC–AD 220) and Tang (618–907) dynasties.

From the tenth to the fourteenth century—a time span which includes the Song dynasty (960–1279) as well as the foreign-ruled Liao (907–1125) and Yuan (1260–1368) dynasties—the tradition of building grand underground tombs stocked with the paraphernalia of feasting started to wane. At the same time, art related to the feast began to survive in greater quantities outside of tombs, allowing a new glimpse into the aboveground banqueting culture of the elite.

The Eternal Feast explores this changing dynamic in three sections: *Dining in the Afterlife*, *Ladies Banqueting in Seclusion*, and *Gentlemen Feasting as Scholarly Business*. Each features a painting of a feast from the Liao, Song, or Yuan dynasty, alongside objects connected to the living, demonstrating the important role banquets and dining culture played in shaping funerary ritual, social status, gender roles, and contemporary politics in China.





“Three’s a Stunning Crowd”... [That] might sound hyperbolic for a show that focuses on just three paintings. But “The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century,” at the Princeton University Art Museum, surrounds these three stars with such a carefully selected supporting cast that the exhibition manages to trace the evolution of a genre while keeping us intimately engaged.

—LEE LAWRENCE, WALL STREET JOURNAL



Women Artists and Abstraction

June 29–October 20, 2019

Annabelle Priestley, Curatorial Assistant

Women Artists and Abstraction featured works on paper and photographs by women artists who contributed to the development of abstraction as a visual language from the postwar era to the present. Photographs by Lotte Jacobi, Barbara Morgan, and Naomi Savage exemplified the artists' interest in experimenting with process and in image manipulation. Experimentation with form and color was the driving force behind the tautly composed gouaches of Judith Rothschild, the rhythmic etching of Sonia Delaunay, and the layered ink drawing of Alice Baber. Monochromatic works by Eve Aschheim, Sylvia Plimack Mangold, and Agnes Martin focused on form, using simple geometrical lines to draw attention to the picture plane. For her conceptual collage, Howardena Pindell employed ordinary hole punches that she inscribed with numbers, shapes, and arrows to create small points of color and light, loosely drawing on pointillist theory and history. The delicate lines of poured ink in Dorothea Tanning's lithographs and the energetic strokes in Susan Rothenberg's etchings communicated strong gestural languages. Complex explorations of gender identity informed Miriam Schapiro's watercolors and an etching by Mona Hatoum depicting coiling tendrils of human hair. *Women Artists and Abstraction* drew attention to, and was made possible by, the Museum's long-standing commitment to ensuring women artists a place of equity in its collections.

Museum Launches Historic Collaboration with HBCU Alliance of Museums and Art Galleries

In July 2019, twelve students and seven faculty members from historically black colleges and universities (HBCUs) across the country came together on the Princeton campus for an inaugural partnership between the Museum and the HBCU Alliance of Museums and Art Galleries. Designed to help increase diversity in the museum field and to bring students into contact with museum work through an immersive experience, the Curation, Leadership, Artistry, and Practice Program (CLAP) introduced participants to the inner workings of a university art museum, to an array of museum issues, and to other cultural institutions in the region, helping them hone their practical skills in formal analysis and academic research while exposing them to a variety of opportunities and potential career paths. Princeton's Office of the Provost and Humanities Council provided essential support for the inaugural program.

Senior staff at the Princeton University Art Museum led the majority of the sessions, including Museum Director James Steward; Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art; Senior Conservator Bart Devolder; Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings; and Caroline Harris, Diane W. and James E. Burke Associate Director for Education. Participants lived on campus for the weeklong intensive program, which included research and writing assignments; curator-led tours of the Museum and the University's outdoor sculpture collection; guest lectures from luminaries in the field, such as Thelma Golden, director and chief curator of the Studio Museum in Harlem; workshops; studio visits with artists; and art-focused trips throughout the region.

The program received strong reviews, and will be repeated in 2021 and then annually. As a result of relationships developed through CLAP, the Museum will host a one-week curatorial module for the Fisk University Museum Leadership Program in June 2021.







Working in one of the Museum's study rooms, Laura Giles discussed the ways in which prints and drawings can reveal the most public and private aspects of the artistic process, how they enhance the audience's discernment of art across time and media, ultimately how they function as a key component of the Museum's overall teaching mission. Being a primarily graphite artist, this part of the program was very informative and taught me that I have only scratched the surface of what I can achieve.

—JA'VONTE GONZALEZ, UNIVERSITY OF ARKANSAS AT PINE BLUFF



Life Magazine and the Power of Photography

February 22–closed to the public on March 15, 2020; deinstalled September 27, 2020

Katherine A. Bussard, Peter C. Bunnell Curator of Photography, Princeton University Art Museum
Kristen Gresh, Estrellita and Yousuf Karsh Senior Curator of Photographs,
Museum of Fine Arts, Boston
Alissa Schapiro, PhD candidate, Northwestern University

Life magazine profoundly shaped how its readers viewed themselves and the world and, in doing so, had a transformative impact on the development of modern photography and on the photographers who have employed the medium to tell their (and our) stories ever since. Offering an in-depth look at the photography featured in *Life* throughout its weekly run from 1936 to 1972, this exhibition examined how the magazine's use of images fundamentally shaped modern ideas of photography in the United States. The work of photographers such as Margaret Bourke-White, Larry Burrows, Henri Cartier-Bresson, Frank Dandridge, Gordon Parks, and W. Eugene Smith was explored in the context of the creative and editorial structures at *Life*.

Drawing on unprecedented access to the magazine's picture and paper archives, as well as photographers' archives, the exhibition presented an array of materials, including caption files, contact sheets, and shooting scripts, to shed new light on the complex and collaborative processes that lie behind many now-iconic images and photo-essays. In addition, the exhibition explored the ways in which *Life* promoted a predominantly white, middle-class perspective on twentieth-century American culture and politics, thus reinforcing the geopolitical prominence of the United States. Further, it revealed how *Life*'s contributors and staff championed and influenced photography through sophisticated visual storytelling and a complicated relationship between image making and manipulation and the role of the editor.







The global reach, connective storytelling, and visionary photo-essays of Life magazine substantially reshaped how Americans understood the role of photography in the 20th century, and we are delighted to bring this to life through this exhibition.

—JAMES CHRISTEN STEWARD, NANCY A. NASHER—DAVID J. HAEMISEGGER, CLASS OF 1976, DIRECTOR

Cézanne

The Rock and Quarry Paintings

March 7–closed to the public on March 15, 2020; deinstalled October 18, 2020

John Elderfield, inaugural Allen R. Adler, Class of 1967,
Distinguished Curator and Lecturer

Cézanne: The Rock and Quarry Paintings was the first major exhibition to examine an essential but understudied aspect of the revolutionary French painter's work: his profound interest in rock and geological formations. Throughout his career, Paul Cézanne created paintings that take rock formations as their principal subjects. Although they are among the artist's most extraordinary landscapes, these works have never before been the focus of significant scholarship. *Cézanne: The Rock and Quarry Paintings* featured some fifteen of the most important of these paintings, as well as selected watercolors and related documentary material. Together, they revealed the artist's fascination with geology, which helped shape the radical innovations of his artistic practice, and invited us to see an essential aspect of the artist's production in a new light.

Cézanne's unpopulated paintings of rocks and quarries embody a distanced, formalized view of nature as having its own, ancient order, which he built up with conspicuously assembled, flat patches of paint. While this method aimed at a true representation of the external visual world, it was deeply influential upon early twentieth-century artistic developments toward abstraction: artists from Henri Matisse to Pablo Picasso considered Cézanne to be "the father of us all."





For Cézanne, nature itself was not only science and structure but also myth and miracle, the observable here and now but also the whole history of time writ large. . . . [E]very work of art he created is a small attempt to document and honor that vast phenomenon.

—JESSICA SKWIRE ROUTHIER, *ANTIQUES AND THE ARTS WEEKLY*





A/p In Harriet Tubman I helped
hundreds to freedom.

W. C. C. 1946-89

Transforming Landscapes

Memory and Slavery across the Americas

January 7–September 11, 2020

Amy Amatya '21, Natalie Bahrami '21, Runako Campbell '21,
Katie Kuhlman '23, Chelsea Peart '20, Arianne Rowe '21

Students in Professor Anna Arabindan-Kesson's fall 2019 course "Seeing to Remember: Representing Slavery across the Black Atlantic" curated this installation featuring works spanning the eighteenth century to the present that depict both the physical and nonphysical space that Black people occupy in the United States and the Caribbean. Two carefully staged photographs taken after the Emancipation Proclamation of 1863, for example, were produced primarily for a white audience interested in the lives of liberated African Americans. From the 1930s, linocuts by Hale Aspacio Woodruff capture the realities that African Americans faced in post-slavery rural America. In *Black Venus* (1957), artist and activist Magaret Taylor Gross Burroughs replaces Sandro Botticelli's embodiment of the goddess of love with a Black woman to challenge Eurocentric conceptions of beauty and power. While some of the works may be more familiar due to their subject matter or associations, the students found all the objects to be imbued with the emotional, corporeal, and generational memories of slavery. Although the exhibition was not conceived as a memorial to slavery, the works of art on view compel us to wrestle with and confront the historical horrors of slavery and—as suggested by Danny Lyon's photograph *Cotton pickers, Ferguson Unit, Texas* (1967–69)—remind us of its continuing legacies today.

Elizabeth Catlett's print of Harriet Tubman leading slaves to freedom challenges popular perceptions of femininity by depicting Tubman as a muscular, masculine figure. Catlett uses the stark contrast of the black ink with the white paper to emphasize Tubman's strength, both physical and emotional, as she leads enslaved people toward the brighter, unknown landscape ahead of her. This work is part of a fifteen-print series called The Negro Woman, in which Catlett presented African American women, who are often left out of historical narratives.

—KATIE KUHLMAN '23

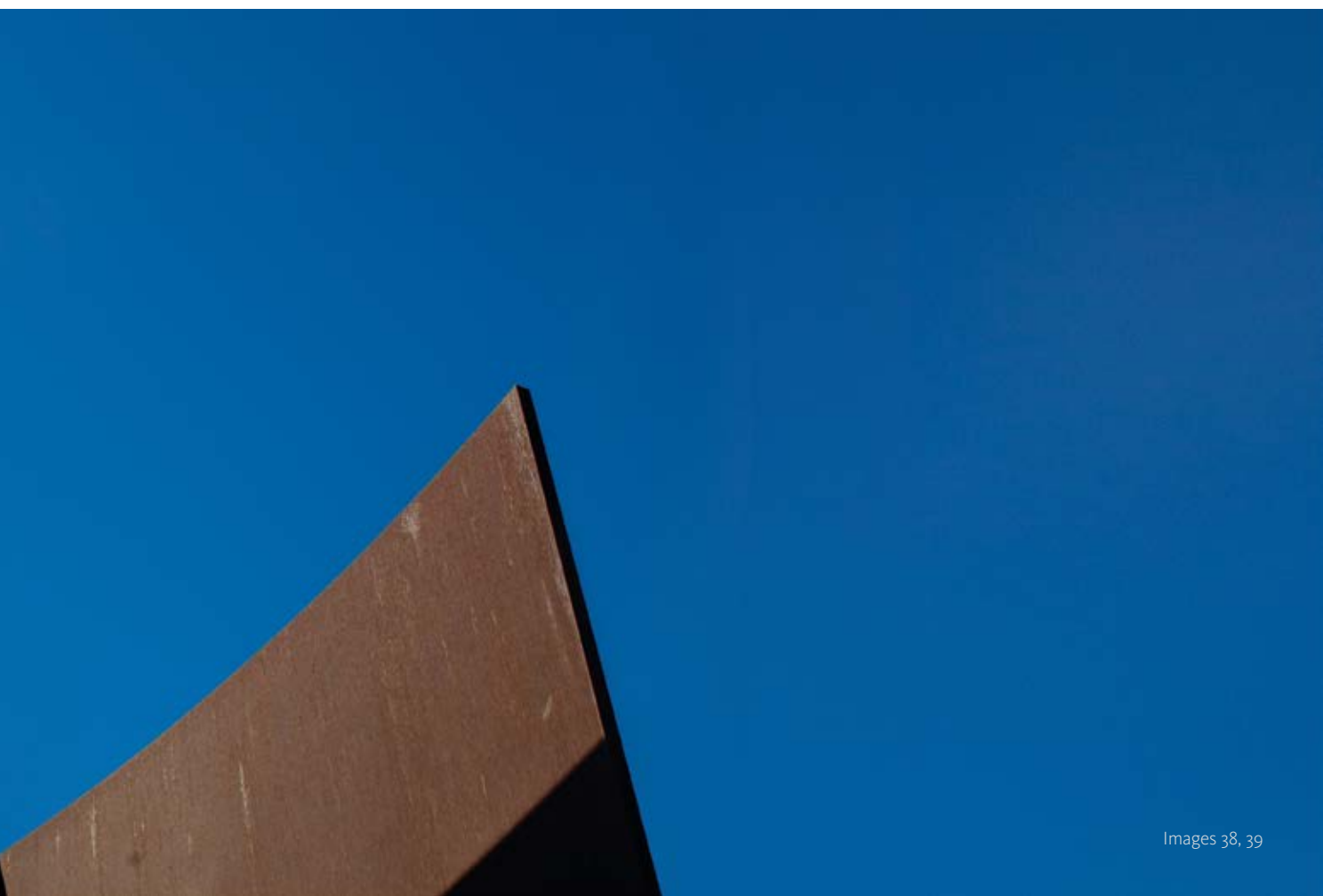
A Fresh Take on Outreach to Schools

During the 2019–20 academic year, the Museum’s education department began preparations for an in-school program for K–12 students to coincide with the closing of the current Museum building in spring 2021, with the expectation that this program would pilot new education offerings that would continue to be used after the new building opened. These preparations proved invaluable as the Museum seeks to maintain its long-standing relationships with local school teachers during the COVID-19 disruption by offering docent-led, inquiry-based activities remotely via Zoom or Google Classroom and, when safe, in person in regional schools. This new format will provide greater opportunity to connect with teachers and students in underserved districts who have not previously participated in the Museum’s education programs, either because of practical constraints in the schools or space constraints in the Museum.

The education team spent the early part of 2020 interviewing and surveying teachers to better understand their curricular needs, pedagogical preferences, and the logistical and technical challenges of bringing such programs into their classrooms. In the spring and summer of 2020, education staff worked with consultant Claudia Ocello of Museum Partners Consulting to create inquiry-based teaching modules, including one for elementary-school students and another for middle- and high-school students, that are designed to engage students actively with works in the Museum’s collections. Using digital and 3D reproductions, these hands-on, learner-driven activities are intended to help students understand the connections between art and culture and invite them to become active participants in meaning-making while providing opportunities to practice and enhance critical thinking, focused looking, and analytical skills. The Museum piloted these programs in late 2020; after collecting feedback, the modules will be refined and rolled out fully in the spring of 2021. We will continue to survey, assess, and modify these approaches with the goal of growing these curricular components by two modules each year.







ACCENTUATING INCLUSION



The Museum's origins can be traced to the mid-eighteenth century, and, therefore, the histories that have shaped its globe-spanning collections are inevitably those of the subsequent 275 years, including the periods of colonialism, slaveholding, and post-colonialism. Likewise, most structures and ideas that have shaped museological practice bear the marks of these histories, whether in terms of selection criteria for installation, the rubrics of departmental organization, or complex questions of who speaks for an institution and who chooses what is to be shown and how. In the face of a dynamic period in which these questions are again at the forefront, the Museum has reaffirmed its commitment to racial equity and to the role of museums in shaping new, more inclusive strategies and narratives. In this work, the Museum builds on two existing strengths: our collections and our history and commitment to being a free-admission museum, thus removing a key financial barrier to participation.

Yet, like most museums with collections whose origins are historical and that have grown primarily through the generosity of patrons, our collections have increased unevenly over time or been left underdeveloped in areas that were not prized or used in the University's teaching in the past. Multiyear initiatives—many of them now more than a decade old—have invested meaningful resources in developing important areas of the collections while adhering to stringent ethical standards. These include our holdings of works by African American artists and other artists of color from the United States and around the globe; works by women artists, both historical and contemporary; the arts of Africa and Latin America, and, more recently, works by contemporary Native North American artists.

Beyond these specific collecting initiatives, the Museum is committed to expanding its networks and relationships and inviting new and more diverse voices—including those of faculty, students, community partners, a broad array of specialists, local advocates, and regional and national leaders—in order to activate the collections in new ways and through a variety of strategies. We embrace the opportunity to work with source communities in continuing to shape and interpret the Museum's collections, in addressing the serious ethical issues raised by cultural property ownership, and in assuring that this work is carried out with maximum transparency.



Out of respect for cultural heritage, the Princeton University Art Museum does not illustrate Native American funerary and sacred objects.

NAGPRA

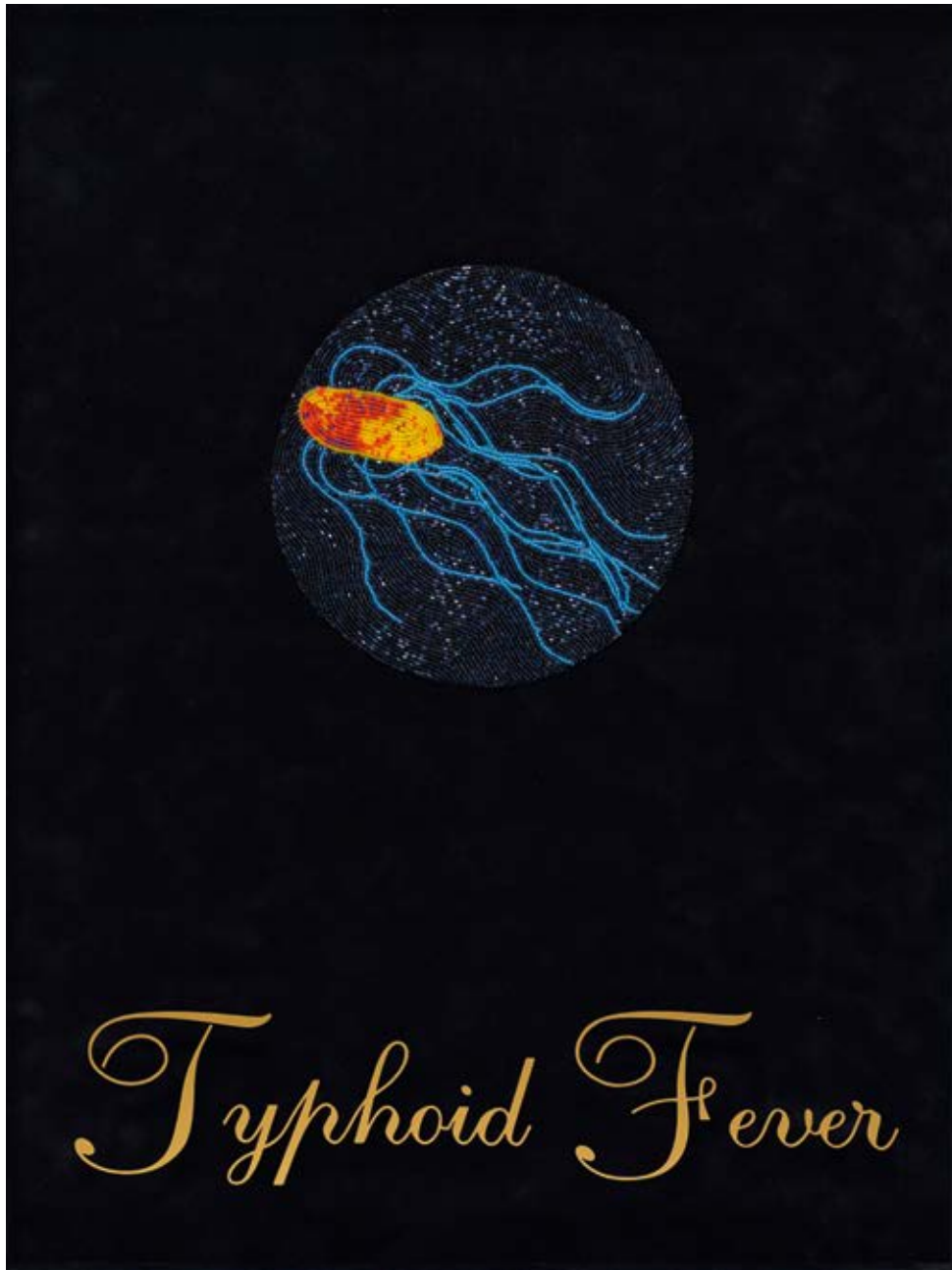
Enacted in 1990, the Native American Graves Protection and Repatriation Act (NAGPRA)—a federal law acknowledging that human remains and other cultural items removed from federal or tribal lands belong to lineal descendants, Indian tribes, and Native Hawaiian organizations—has for thirty years shaped the work of museums with collections in these areas. The Princeton University Art Museum is guided both by the letter and the spirit of NAGPRA in regard to its own holdings and to the University’s collections, adhering to guidelines for the repatriation and disposition of objects covered by NAGPRA, including Native American human remains, funerary and sacred objects, and objects of cultural patrimony. In the past year in particular, the Museum has engaged in deep dialogue with designated representatives of Native American communities in order to achieve ethical and practical resolutions to a number of long-standing questions. Drawing on support from the University’s Office of the Provost, we have now been able to process several NAGPRA-related cases, working on behalf of the University’s NAGPRA committee and with consultants from Bernstein and Associates. On February 8, 2019, Princeton University’s “Notice of Inventory Completion” describing human remains removed from several locations in Michigan in the late nineteenth century was published in the *Federal Register*, leading to the transfer of control of the ancestors to a consortium of consulted tribes in September 2019. Ultimately, physical custody of the ancestors was transferred to Douglas Taylor of the Nottawaseppi Huron Band of Potawatomi, who received them on behalf of the consortium.

Additional NAGPRA cases are currently in various stages of completion, involving human remains and funerary objects from several locations, including the Princeton campus; the archaeological sites Chevelon and Homolovi in Arizona; and Henry County, Indiana, as well as Yakutat and Kadachan materials from Alaska. We anticipate the repatriation or disposition of this material in the coming year, including transferring funerary remains that are from Navajo County, Arizona, to the Field Museum in Chicago to be reunited with the ancestors with whom they were originally interred. These remains will then be transferred to the Hopi. Led by the Museum, the University’s NAGPRA committee is engaged in discussions about the reburial of Lenape ancestors unearthed on Princeton’s campus; the committee is working with the three federally recognized tribes associated with these Lenape ancestors on crafting a land acknowledgment and recognition of Lenape history.

Student Voices

Student engagement is central to the Museum's mission, and we are committed to incorporating students' voices across a range of activities, from programs with visiting artists to Museum exhibitions. The Museum's Student Advisory Board (SAB) works with staff to create its own programming for the undergraduate student community. Last year's annual student gala, Night Market at the Museum, was inspired by the exhibition *The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century* and welcomed nearly eight hundred students. The Museum was transformed for the evening into a night market that featured a range of global flavors and included two student-run culinary organizations. Last spring the SAB organized a digital collaborative called "Life through Our Lens" and invited students to share original photographs in response to themes found in the exhibition *Life Magazine and the Power of Photography*. They received more than 150 images, resulting in a powerful digital exhibition that represented the resilience and creativity of the student community. Last fall Robbie LeDesma, a graduate student in molecular biology and a Museum student tour guide, served as a research assistant for the exhibition *States of Health: Visualizing Illness and Healing*. He wrote several labels, liaised with the Department of Molecular Biology, and organized a public tour of the exhibition highlighting connections between art and science. In addition, the Museum's internship program offered students opportunities to work on a variety of projects, such as exhibitions research, collections cataloguing, education and outreach, and product development for the Museum Store. Through these invaluable programs, students' perspectives and insights help shape the work we do while also providing interested students with a range of pre-professional experiences.





Ruth Cuthand (Plains Cree, born 1954, Saskatchewan, Canada;
active Saskatchewan)

Reserving: Typhoid Fever, 2018

Glass beads, thread, backing, frame: 64.1 × 48.9 × 3 cm

Museum purchase, Hugh Leander Adams, Mary Trumbull Adams,
and Hugh Trumbull Adams Princeton Art Fund
2019-341

Transformative Acquisitions

Indigenous Collecting Initiative

Over the past two years, twenty-one works by contemporary Native North American artists have entered the Art Museum's collections as a result of a strategic acquisitions initiative that coalesced from three points of origin: campus connections generated in the spring of 2017, when the artist collective Postcommodity was on campus as the Sarah Lee Elson, Class of 1984, International Artists-in-Residence; collections conversations that emerged from the presentation of the groundbreaking 2018–19 exhibition *Nature's Nation: American Art and Environment*; and the multifaceted expertise and research contributed by India Young, the Museum's Collections Research Specialist in Native American Art, during the 2018–19 academic year. The collecting initiative has prioritized representing multiple generations of Indigenous artists, artists from diverse cultural heritages, and works in a variety of media. Recent acquisitions include a stunning work by the Plains Cree artist Ruth Cuthand (born 1954), a mixed-media ceramic sculpture by the Santa Clara Pueblo artist Rose B. Simpson (born 1983), and a three-channel video installation piece and a photographic work by the Ho-Chunk artist Sky Hopinka (born 1984). Special attention has been given to contemporary artists and to works that create conversational bridges with the Museum's holdings of historical Native American art and with collecting areas including American art, photography, and prints and drawings. Having generated a growing amount of interest from students and faculty—including advocates for an Indigenous studies program—this strategic initiative is poised to launch its third year with the aim of focusing on figures who shaped the field of contemporary Native North American art.

Rose B. Simpson (Tewa, born 1983; active Santa Clara Pueblo, New Mexico)

Reclamation II, 2018

Ceramic and mixed media, 121.9 × 45.7 × 40.6 cm

Museum purchase, Mary Trumbull Adams Art Fund

2019-330

Sky Hopinka (Ho-Chunk/Pechanga, born 1984, Ferndale, Washington; active British Columbia)

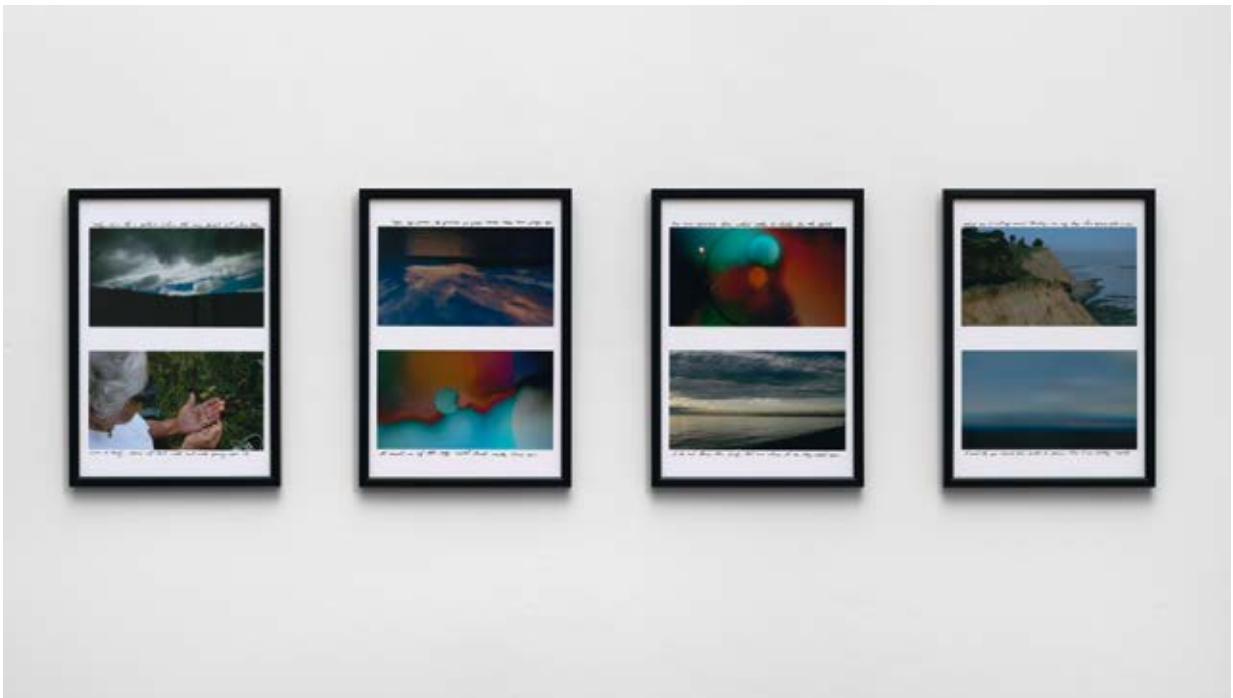
Along the Edge of Encircling Lake #1, 2, 3, and 4, 2017

Digital archival prints with handwritten text, frame (each): 48.6 × 34.6 × 2.2 cm

Museum purchase, Fowler McCormick,

Class of 1921, Fund

2019-148.1-4





Lois Dodd (born 1927, Montclair, New Jersey)

Two Red Curtains Blowing, 1980

Watercolor over graphite, 28.3 × 37.8 cm

Gift of the artist

2019-180

Belonging to a group of twenty-eight works gifted by the artist and spanning her seven-decade career, this expressively minimalist watercolor of laundry drying in the breeze epitomizes the grounding in nature of Lois Dodd's painting practice, much of it done outdoors. Born in Montclair, New Jersey, Dodd studied art and textile design at the Cooper Union in New York in the 1940s. Like her contemporary and close friend Alex Katz, she briefly explored Abstract Expressionism in the 1950s before committing to observational painting, distinctly modernist in its flat, geometric sensibility. The rich body of work encompassed in this important gift features some of Dodd's favorite settings—Cushing, Maine; the Delaware Water Gap; and Manhattan's Lower East Side—and signature subjects, such as cows, clotheslines, and clouds, and includes informal drawings of figures, which rarely appear in her paintings.





Macaracas (late Coclé), probably Azuero Peninsula, Panama
Pectoral plaque with figure, A.D. 700–1200
Gold-copper alloy, 12.4 × 12.7 cm
Museum purchase, Peter Jay Sharp, Class of 1921, Fund
2019-253

This circular plaque of gold-copper alloy was hammered to present a densely detailed anthropomorphic being in relief. The figure appears frontally with hair and arms morphing into serpents with serrated edges, a common treatment for this type and perhaps signaling scales or plumage. Such figures often also have “streamers” extending from each side of their belts; here they trail downward before turning to frame the figure’s legs and feet. The figure’s sharp teeth and long, curving foot-claws suggest a crocodilian-human fusion, presumably indicating a supernatural character whose potency is expressed by the serpentine, spiky emanations.

Four pairs of small holes puncture the surface above the shoulders and feet. The placement of similar plaques atop buried bodies indicates that these holes were made to attach the plaque to a garment, probably at the shoulder or chest. Early Colonial Spanish accounts note that chiefs in this region of Panama would wear such ornaments into battle; perhaps in burial these objects prepared the deceased to be a fierce warrior in the after-life as well.

This is the first Macaracas-style plaque to enter Princeton’s collections, where it joins ceramic works from the same culture that incorporate similar painted designs.

David Drake (American, ca. 1801–1870s)
Storage jar, 1850s
Alkaline-glazed stoneware, 38.1 × 33 cm
Museum purchase, Kathleen Compton Sherrerd Fund
for Acquisitions in American Art
2019-263

This extraordinary vessel is a highly unusual example of the work of the enslaved potter David Drake in that it is prominently—and mysteriously—inscribed with a place name extending diagonally down its side: “Princeton College in New Jersey.” Drake himself was a singular figure: he learned to read and write when both were illegal for people who were enslaved and used these skills to express his artistic agency by signing and dating his finished wares, some of which are further personalized with phrases, sayings, bits of poetry, and other, often witty, inscriptions, affording him a unique and enduring voice. Drake was one of about fifty artisans who labored in the Edgefield District potteries in South Carolina during the mid-nineteenth century, producing stoneware jars, jugs, and pots notable for their heft and presence. Whatever the origin of the inscription on this utilitarian but masterfully crafted storage vessel, its existence is remarkable, as is the life that brought it into being. That Drake’s humble but expressive jar should ultimately come to Princeton is at once fortuitous and fitting.





Chinese, Liao dynasty, 907–1125

Coffin Box Panel: Gentlemen Attendants, 10th–early 11th century

Wood with lacquer-based pigment, 67 × 89.5 × 2 cm (approx.)

Gift of Lloyd E. Cotsen, Class of 1950

2020-17

This panel belongs to a set of painted wood panels from the Liao dynasty, a regime ruled by the seminomadic Khitan people, whose homeland included parts of present-day northern China and Mongolia. Five of the panels entered the collection in 1995, and the gift of this panel, twenty-five years later, is truly momentous as it marks a possible completion of the set. The four gentlemen attendants depicted in this panel form one half of a procession honoring the deceased; the four women who make up the other half are found on another panel. The leading male attendant, the most important figure portrayed in the six panels, is presented in formal Chinese dress and is presumably the son of the deceased and thus the sponsor of the tomb for which the panels were made. The remaining men, dressed and coiffed in Khitan fashion, may represent other family members or servants. The first two figures clasp their hands in a distinctive gesture, likely a sign of homage toward the tomb occupant.

Wé artist, Côte d'Ivoire

Mask, 19th–20th century

Wood, iron chains, brass bells, pigment, and fiber, h. 25.4 cm

Museum purchase, Fowler McCormick, Class of 1921, Fund
2020-39

Several significant additions were made this year to the Museum's growing collection of African art, including this striking Wé mask from Côte d'Ivoire. Representing a female, as suggested by the scar curving across the cheeks, the red pigment applied to the face, and the slit eyes, this mask was worn by costumed dancers in dynamic presentations at community and life-cycle events, including harvest celebrations and funerals. Wé masks are often distinguished by the addition of empowering materials, and this is a particularly intact example. The bells and metal chains that frame the lower face from ear to ear, for instance, were thought to enhance the power of the mask and to protect the community against sorcery. The sounds emanating from the bell's clappers, along with rattles worn as anklets by the masquerader, revived and awoke the protecting spirits, rousing them into activity during the ceremonial performance. While this mask has extensive publication and exhibition histories, we know little about its significance in the community that created and danced it, or the circumstances surrounding its removal from its original contexts of use. The history of collecting African arts in the West is bound up with the history of colonialism, and the Museum is committed to new research into this work's provenance.





Nikzad (Nicky) Nodjoui (born 1942, Kermanshah, Iran; active Tehran and the United States)

New York Times Sketchbooks, 1996–99

Gouache, acrylic, and graphite on newsprint, 68.6 × 55.9 cm (each)

Museum purchase, Fowler McCormick, Class of 1921, Fund 2020-45 to 2020-244

From 1996 to 1999, Iranian-American artist Nikzad (Nicky) Nodjoui painted on the front page of each day's edition of the *New York Times*, developing a diaristic practice that was equally a forum for aesthetic experimentation, an exploration of his inner life, and a meditation on world events in real time. A grouping of two hundred of these works, selected by the artist as the "master set," joined the Museum's collections of modern and contemporary art as a poignant representation of the period's world news as seen from the perspective of an expatriate and exiled Iranian immigrant living and working in New York City.

Nodjoui's work is deeply critical of the structures of power. Throughout his career, he has drawn on contemporary political events and mass-media photographs for the characters that populate his painted tableaux. In his *New York Times* series, his relationship to his source material is inverted. Headlines and news photographs constitute the ghostly grounds of these works, inflecting and amplifying in uncanny and unexpected ways their painted imagery. Collectively, these works become a grand history painting of an era, rather than a series of individual pictures.

Mario Moore (born 1987, Detroit; active Detroit)

The Center of Creation (Michael), 2019

Oil on linen, 182.9 × 152.4 cm

Museum purchase, Fowler McCormick, Class of 1921, Fund
2020-8

Picturing Protest (Guy), 2019

Oil on canvas, 228.6 × 160 cm

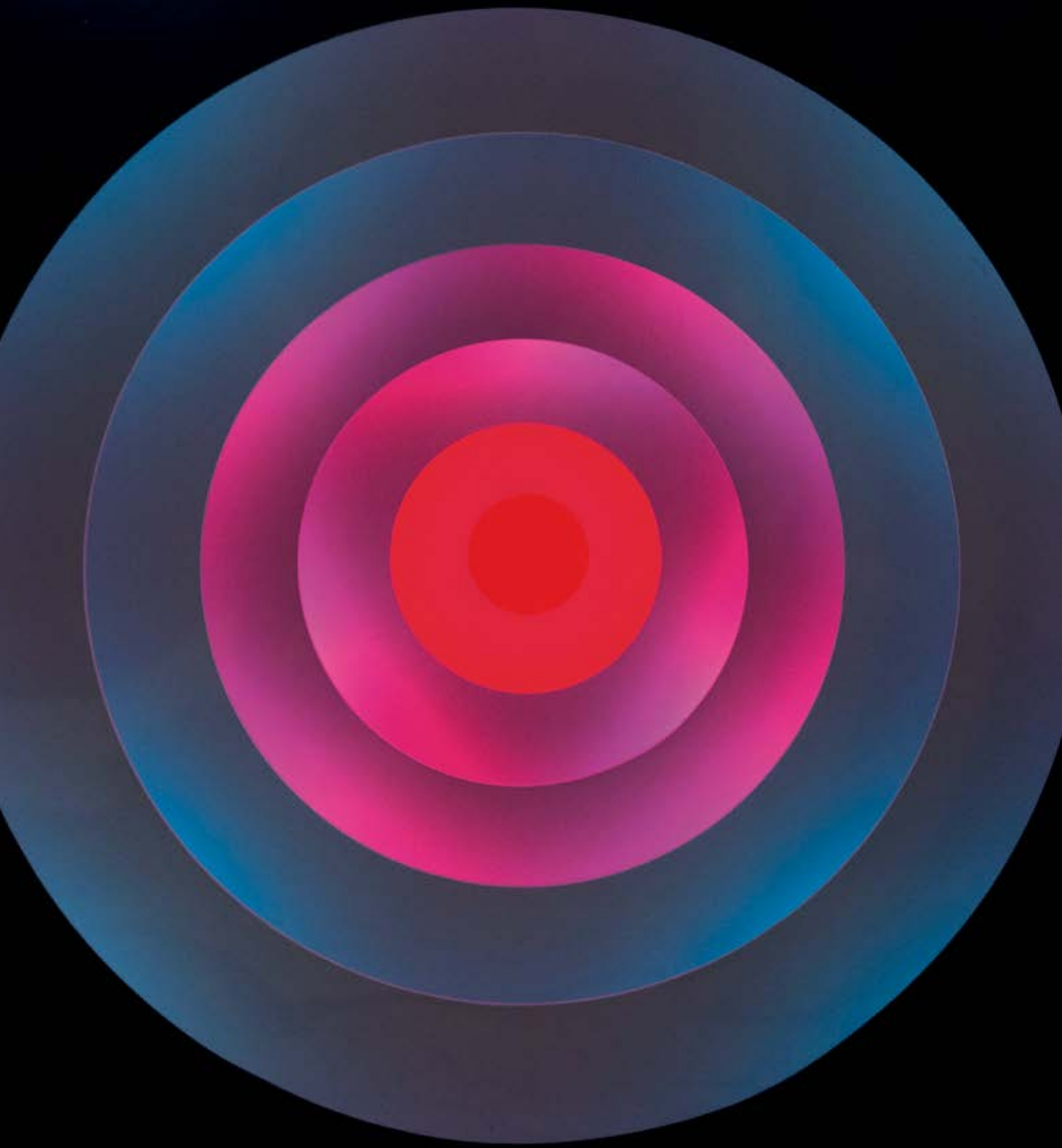
Princeton University

PP743

During his year as Hodder Fellow in the Visual Arts at Princeton's Lewis Center for the Arts in 2018–19, Mario Moore created a series of works that celebrates individuals who help shape the character of a university campus and yet rarely find themselves the focus of formal portraiture initiatives. In these paintings, Moore depicted African American men and women who are members of Princeton University's staff in their campus work settings. In these people, Moore saw his ancestors and his community, in particular his father, who worked as a security officer at the Detroit Institute of Arts during Moore's childhood. Two of the portraits feature members of the Art Museum's security staff: security officer Guy Packwood is shown at the entrance to *Picturing Protest*, a 2018 exhibition that included photographs of key events of the civil rights movement, while in the painting *The Center of Creation*, security officer Michael Moore (no relation to the artist) holds open the elevator door to the Museum's galleries of European art. Only one of the artworks shown in the background, however, comes from the Museum's collections: the others represent a millennia-long portrait tradition of works by African and African diasporic artists. Moore placed himself in this auspicious lineage by including a partial view of one of his own works in the back gallery.

The two paintings illustrated here, together with eight other portraits from the series, have been acquired by the University. Some have joined the Art Museum's collections; others have been added to Campus Collections with support from the Campus Iconography Committee.





Research Foregrounds Latin American Art in the Museum's Collections

With support from the Andrew W. Mellon Foundation, the Museum completed the last year of a three-year \$300,000 Collections Research Initiative that focused on understudied holdings in the areas of African, Native American, and Latin American art. As part of this project, Diane Miliotes served as Collections Research Specialist in Latin American Art, examining works in the collections, strengthening core object information, identifying useful object groupings for teaching and research, and writing interpretive texts. She also conducted outreach efforts to Princeton faculty and students, informing them about the Museum's holdings in this area, and helped visiting scholars discover the collections. Enhanced information on these collections can now be accessed through the improved search module on the Museum's website, as well as through the Princeton University Library's online catalogue.

Although our holdings in this area are not well known, the Museum has collected Latin American art since 1946, when it purchased prints by the Mexican artist José Clemente Orozco and the Guatemalan artist Carlos Mérida. Since then, through donations made by individuals and organizations and, particularly in the last ten years, through robust Museum purchases, the collection has grown to encompass works of modern and contemporary Latin American art that span multiple artistic movements, national traditions, and a large variety of media, including painting, drawing, print-making, video, and multi-object installations. David L. Meginnity, Class of 1958, strongly shaped the character of the collection through generous gifts in the 1990s, and his transformative bequest in 2001 of 140 works of Mexican art has enabled the Museum to trace that country's artistic developments through the twentieth century.



CARLOS
MERIDA
19 75



Images clockwise, 46, 47, 48

Impactful Programs Bring Communities Together

A series of hallmark events bringing together disparate communities and audiences fills the Museum's calendar each year. Last summer's Annual Picnic welcomed members of the campus community and the greater regional community to share a meal outdoors, play family-friendly lawn games, and tour the Museum's special exhibition *Helen Frankenthaler Prints: Seven Types of Ambiguity*, which provided the event with its theme of New York City in the summer. In September, more than two thousand Princeton students and community members were welcomed to the eleventh annual Nassau Street Sampler, where they were invited to sample food from thirteen local eateries, explore the Museum's galleries, engage in interactive activities, and listen to student a cappella groups. Only a few days later, the Museum celebrated the opening of Art@Bainbridge with a neighborhood block party featuring tours of the exhibition *Between Sky and Earth: Jordan Nassar*, art making, live music, and free food and special discounts offered by the Museum's new neighbors along Nassau Street. Our fall Family Day, Spread Your Wings, invited families to the Museum for a fun day of art making and gallery activities related to the Frankenthaler exhibition. Later in the year, in conjunction with the exhibition *The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century*, the Museum rang in the Lunar New Year with music, dance, activities for people of all ages, and samplings of traditional cuisines. When the world shut down last spring due to the pandemic, the Museum launched a free Museum membership program as a way of giving back to the communities around us during this difficult time. Such events serve as potent reminders of the power of gathering—both with friends and with strangers—and the power of art to help build community through shared experience.



PRINCETON UNIVERSITY
ART MUSEUM



THURSDAY, APRIL 30
5:30 PM EASTERN

The Redemptive Power of Architecture

A conversation with architect Sir David Adjaye
and Museum Director James Steward

Stream it live—details on our website

artmuseum.princeton.edu

PRINCETON UNIVERSITY
ART MUSEUM



THURSDAY, JUNE 11
5:30 PM EASTERN

**When Preservation Needs Preserving:
The History of Conservation at the
Princeton University Art Museum**

Stream it live—details on our website

artmuseum.princeton.edu

PRINCETON UNIVERSITY
ART MUSEUM



FRIDAY, MAY 29
5 PM EASTERN

**The Politics and Poetics of Museum Design
and Display with Museum Director,
James Steward**

Stream it live—details on our website

artmuseum.princeton.edu

PRINCETON UNIVERSITY
ART MUSEUM



THURSDAY, APRIL 16

Collecting Asian Art at Princeton

A Live Webinar Lecture with Zoe Kwok,
Associate Curator of Asian Art

5:30–6:30 PM Eastern

**Drawing Class Inspired by
Chinese Landscape Painting**

A Live Webinar Class with Barbara DiLorenzo,
Arts Council of Princeton

8:00–9:00 PM Eastern

For details, visit artmuseum.princeton.edu

PRINCETON UNIVERSITY
ART MUSEUM



TUESDAY, JULY 7
7:00 PM EASTERN

**Artist Mario Moore in conversation
with Museum Director James Steward**

Stream it live—details on our website

artmuseum.princeton.edu

PRINCETON UNIVERSITY
ART MUSEUM



THURSDAY, MAY 14
5:30 PM EASTERN

**The Female Gaze: *Life* Magazine,
Gender, and World War II**

A presentation on the work of three female
Life photographers

Stream it live—details on our website

artmuseum.princeton.edu

Going Virtual

While the early days of March were filled with confusion and uncertainty as cultural institutions worldwide pivoted quickly in the face of lockdown to engage audiences digitally, the Museum swerved deftly, in part because of planning that had already been underway in anticipation of the building's closure in 2021 to undertake construction. Within a week of the Museum's closure, a determined cross-departmental team launched what became a comprehensive program of remote instruction to support Princeton teaching and learning, including digital teaching tools and virtual exhibition walk-throughs, allowing faculty and students to participate virtually in the close examination of objects and video-based gallery experiences. Within three weeks of the Museum's closure, Museum staff launched its first live webinar program, a panel discussion focused on the exhibition *Cézanne: The Rock and Quarry Paintings*, which had opened only a week prior to lockdown. The event reached over seven hundred participants, proving to be a positive sign of things to come. In the following days, weeks, and months, the Museum's digital programming evolved into a robust calendar of live Late Thursdays lectures and drawing classes, as well as downloadable family activities and a range of programs offered to Museum members. By the end of the semester, Museum staff were experts in the art of making complex digital programming appear easy, although it is far from it, as they mounted twenty-eight virtual events that engaged nearly sixteen thousand attendees from sixty-four countries. On April 30, a live discussion between Museum Director James Steward and architect Sir David Adjaye about the redemptive power of architecture reached more than 1300 participants—marking a peak in digital participation for this fiscal year.

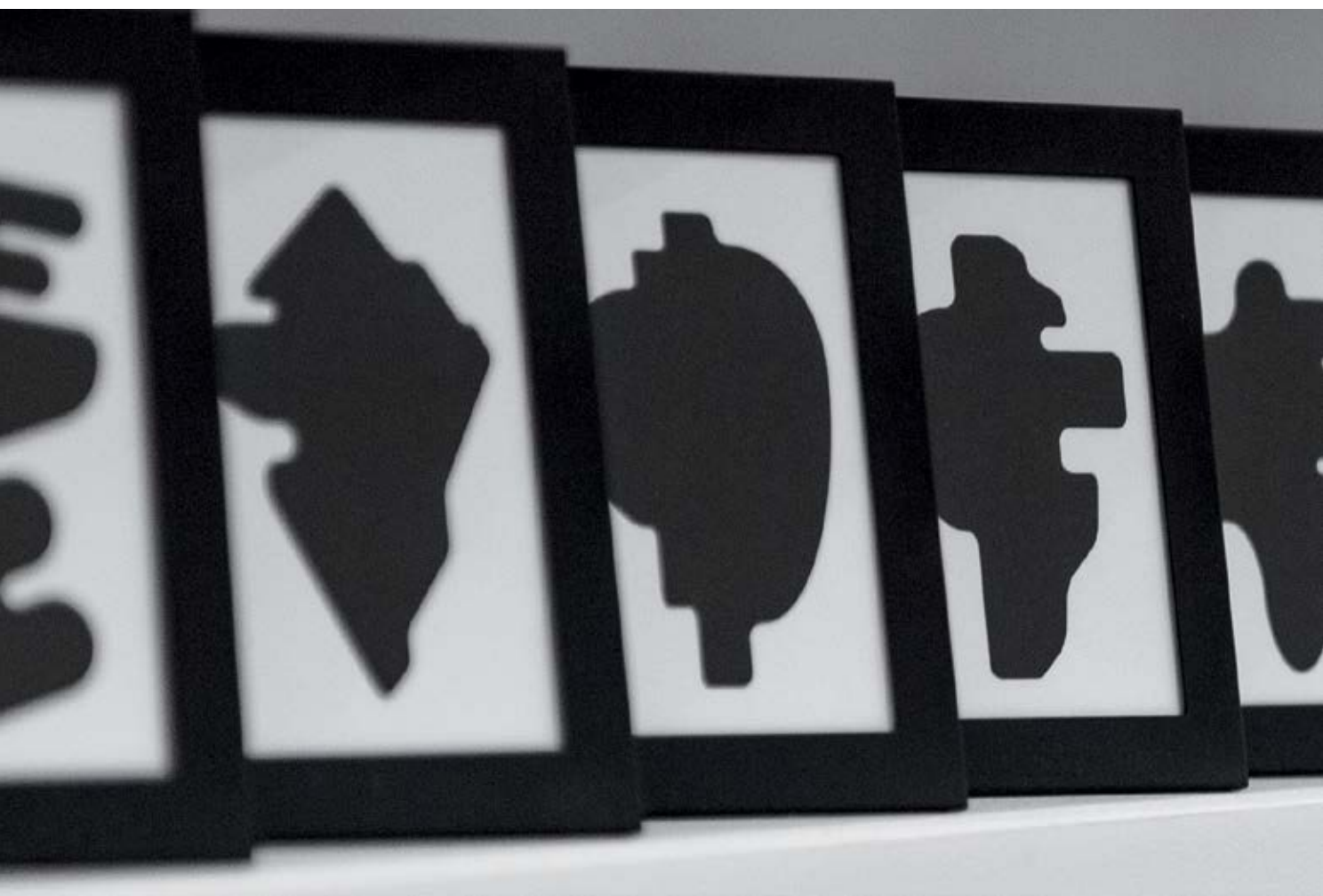
Cultural Property Stewardship

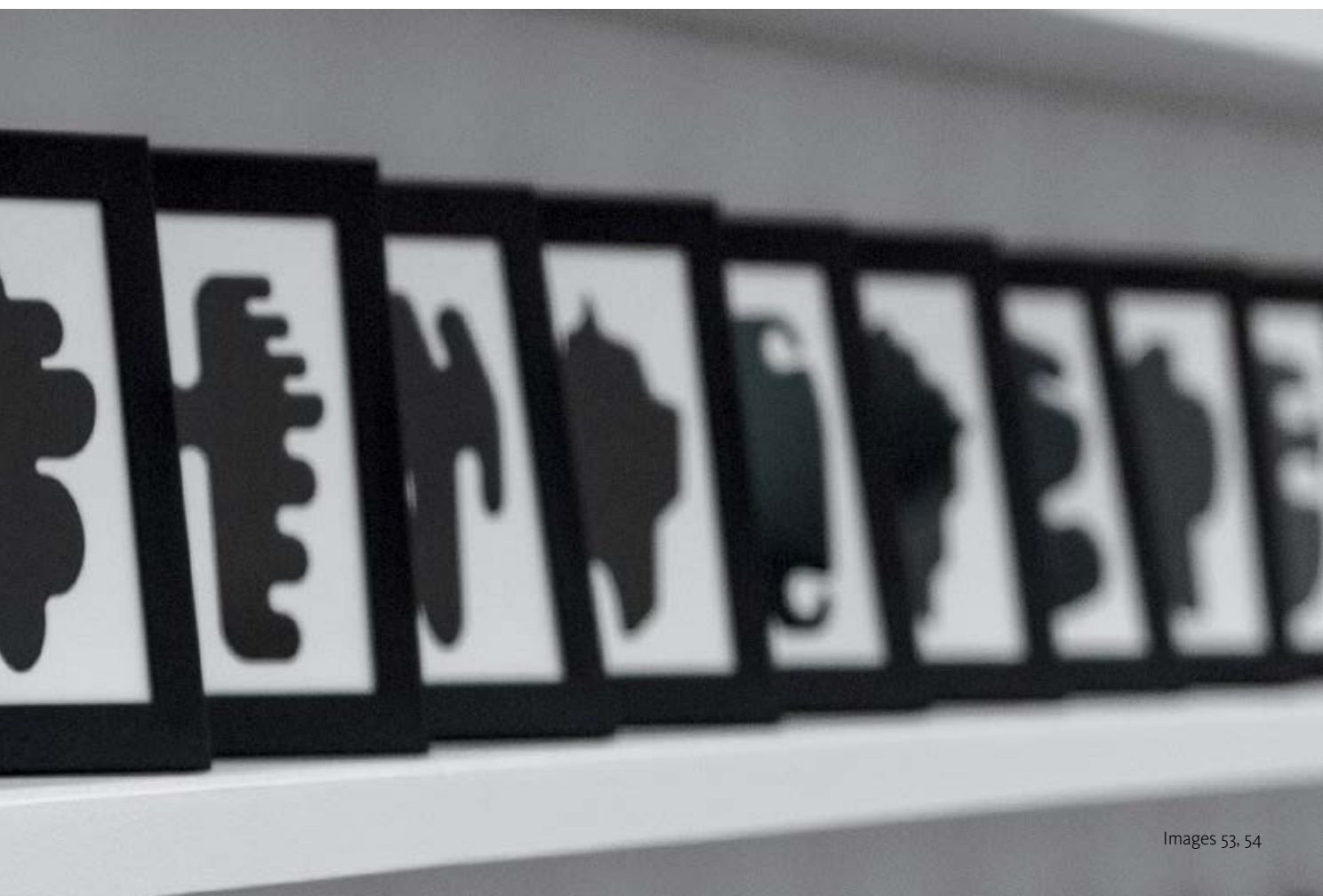
The work to expunge inequitable narratives from the tradition of the “encyclopedic” or “universal” museum and to advance the cause of racial equity involves a host of new strategies, including listening more deeply to the audiences the Museum serves, consistently seeking the input of diverse voices, and a commitment to thinking freshly about the legacies of Indigenous peoples around the world. This year, Chief Curator Juliana Ochs Dweck began to advance these discussions and will help launch what are expected to become three Indigenous advisory groups. The first of these will focus on Indigenous North America in support of the significant collections the Museum shepherds in this field, building on some of our efforts in support of the Native American Graves Protection and Repatriation Act (see above).

The year also saw significant strides in research on the Museum’s Native American holdings, thanks to support from the Andrew W. Mellon Foundation, the work of Collections Research Specialist India Young, and knowledge generously shared by Indigenous peoples. During her time at Princeton, India collaborated with Northwest Coast Indigenous communities to title works in the Tlingit and Haida languages of their makers and to define titles, materials, and geographies in Indigenous terms, moving beyond an understanding of such works only in relation to European practice while also aiding audiences in understanding the works’ cultural underpinnings.

Addressing the complex history of the land we occupy was a focus of the Museum this year, including the creation of a land acknowledgment for the new Art@Bainbridge in historic Bainbridge House. A formal statement recognizing Indigenous peoples as traditional stewards of the land and the enduring relationship that exists between Indigenous peoples and their traditional territories, the land acknowledgment was drafted in consultation with leaders of Native communities, including Pastor John Norwood of the Ujima Village Christian Church of Ewing, New Jersey, and a member of the Nanticoke Lenni-Lenape Tribal Nation. The language that resulted recognizes that the land on which Bainbridge House stands is part of the traditional territory of the Lenni-Lenape and “acknowledges the Nanticoke Lenni-Lenape Tribal Nation; the Ramapough Lenape Nation; the Powhatan Renape Nation; and the Lenape Indian Tribe of Delaware, who continue to live in the region, and the forced diaspora of the Delaware Tribe of Indians in Oklahoma, the Delaware Nations in Oklahoma and Ontario, and the Stockbridge-Munsee Band of Mohican Indians in Wisconsin.”







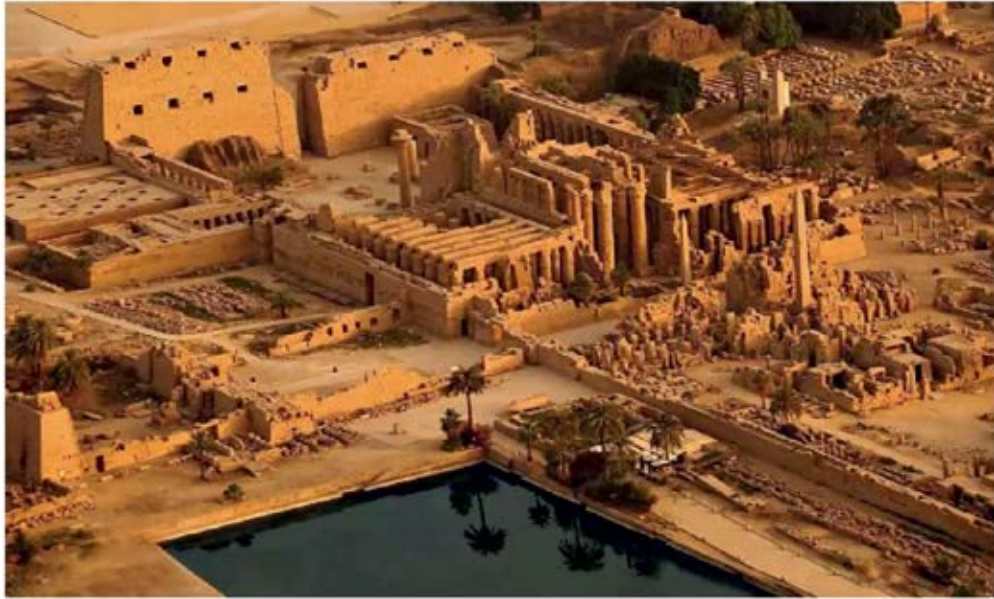
A SUSTAINABLE VISION



As noted at the outset of this report, 2019–20 proved to be an exceptional year of dramatic upheavals and events—most notably amid renewed protests against instances of police violence and the COVID-19 pandemic. Even so, the Museum was able to make significant strides in planning for its future—demonstrating an important and symbolic commitment of hope for a post-COVID world. Events of the spring and summer tested the Museum’s capacity to respond to change, inviting all our staff and leadership volunteers to find strength that may not have otherwise been tested so deeply. We count ourselves fortunate for working in an environment with the resources—human, material, and financial—to weather such storms and continue the good work that unites us. Through these tumultuous times, the Museum’s staff and volunteers have persisted in finding ways (often virtually) to share the collections with audiences around the world, to sustain our support of Princeton’s mission of teaching and research, and to advance the idea that art and museums enrich human experience and strengthen citizenship by encouraging critical thinking, awakening empathy, fostering dialogue, and shaping visual literacy.

Despite this year’s challenging circumstances, our tangible progress toward making a new museum facility worthy of Princeton’s art collections is testimony to the University’s commitment to the importance of the arts and humanities. Working with design architect Sir David Adjaye, his team at Adjaye Associates, and executive architects at Cooper Robertson, the Museum crossed a number of key milestones this year, including surpassing our core fundraising target in October 2019, completing the schematic design in January 2020, and receiving authorization from the Grounds and Buildings Committee of the University Board of Trustees on April 3. Throughout this process, the design concept—building on a desire for transparency, to overcome obstacles to participation, and to present the collections equitably—has held constant. Centered on a series of interlocking pavilions that break down the overall massing of the building and help it keep company with our often delicately scaled historical neighbors, the design by Sir David and his team is a once-in-a-hundred-years project that is a powerful investment in the future, an emblem of hope, and an opportunity to present a new model of a globe-spanning museum for our students and our field.

Given the scope and complexity of the capital project, many other projects are required both to lay the groundwork for the new facility and to enable the Museum’s functionality during the period of construction. Among the most complex of these projects started this year were the design and planning for a temporary art conservation facility; the creation or adaptation of existing facilities to enable object-based teaching to continue; and numerous projects providing temporary and long-term space for Museum staff.



The Role of the Museum in the 21st Century

In the years to come, in so many settings, the arts are going to be in crisis. It's vital that we help the arts and humanities through so that the organizations on which we rely, not least for our own mental health, are there for us when we need them in the future.

—JAMES CHRISTEN STEWARD, NANCY A. NASHER–DAVID J. HAEMISEGGER, CLASS OF 1976, DIRECTOR

In a “normal” year, May at Princeton is a month of celebrations marked by commencement and the annual migration of orange-and-black-clad alumni into the galleries during Reunions. This year, the campus stood silent while communities sought meaning and solace amid the dual disruptions of a pandemic and a divisive national debate around racial justice. In this context, the Museum adapted once again to deliver powerful programming centered on the ways in which art can remind us of our shared humanity. On April 30, the Museum hosted the Friends Annual Mary Pitcairn Keating Lecture: “The Redemptive Power of Architecture.” Sir David Adjaye and Museum Director James Steward reflected on architecture’s capacities to offer solace, to convey grace, to shape place, and even to improve the world. On May 7, Museum Director James Steward presented the lecture “The Museum, Citizenship, and the Post-Coronavirus Age,” in which he posited that the Museum and its globe-spanning collections can play a vital role in fostering citizenship by inviting us to understand ourselves as members of a broader set of communities rather than simply thinking of ourselves parochially. Museums can awaken empathy, he noted, by opening our ability to feel compassion for others whose life experiences might be different from our own. In the face of ongoing challenges for the arts sector, James expressed the Museum’s commitment to taking on new responsibilities, experimenting, and boldly seeking to secure these benefits for all citizens and for future generations.

Imagining the Galleries of the Future

In the spring of 2020, the Museum’s curators began the exhilarating project of planning for the new building’s collections galleries, a project that simultaneously reimagines the future of our Museum and anticipates vital changes in the museum field more broadly. In a series of curatorial conversations that transpired over Zoom, our curatorial team traveled virtually to gallery installations in museums around the world; these narrated “site visits” provoked critical discussion and reflection and have set the stage for more detailed gallery planning. Each week, a different curator presented and critiqued exceptional and thought-provoking models for gallery installations. In a single meeting, we could visit museums in Cleveland, Seattle, Seoul, and Shanghai as we scrutinized strategies for presenting cross-collections juxtapositions and dense displays of objects and examined efforts to complicate historical narratives and diversify interpretations of art. The groundwork was laid for curatorial working groups that are currently meeting to identify and articulate visions and new narratives for our future galleries. The presentation of all collections galleries on a single floor is providing a profound opportunity to foreground points of intersection, contact, and exchange across our expansive global collections.









Community Connections

Through its long-standing, sustained relationships with partners across the region, the Museum creates and presents programs that seek to engage the diverse communities around us both as makers of meaning and experience and as consumers. These collaborative programs focus on a range of topics and themes and promote equitable participation, and have undergone notable growth in recent years. For example, Lotería, a traditional game of chance similar to bingo that is played in Mexico and other Latin American countries, is a bilingual event hosted in partnership with local municipal services, including Princeton Human Services and the Latin American Legal Defense and Education Fund. A similar partnership with the community-based Arts Council of Princeton enables the Museum to engage community members in art-making experiences inspired by the Museum's collections. This year, this included Late Thursday live drawing classes that attracted hundreds of digital participants each week, as well as a series of artist interviews, including a conversation between Museum Director James Steward and artist Mario Moore. Through the Frances Lange Public Schools Program, the Museum continued its decades-long partnership with the Trenton Public School District to provide third graders with a multi-visit program that cultivates students' self-expression, critical thinking, and visual literacy skills.

Supporting Local Businesses

In March 2020, in the earliest days of our response to the crises brought on by the global health pandemic wrought by the novel coronavirus, Museum Director James Steward found himself on a phone call with Princeton Mayor Liz Lempert, discussing what they might do to help the local business community. From this discussion at a particularly dark moment, when local business leaders and owners were reeling in the face of sudden lockdown, business disruption, and isolation, emerged an idea that endured in the following months: organizing and hosting a weekly digital business forum. Wearing his hat as a trustee of the Princeton Merchants Association—and as chair of that organization’s tourism task force—James saw that what was needed by local business owners was an opportunity to come together (digitally) and hear important breaking news that might help small businesses survive.

Over the next several months, the forum heard from local, state, and national leaders, such as the municipal public health officer, staff from the New Jersey Economic Development Authority, and United States Representative Bonnie Watson Coleman. Whether the topic was sharing the latest news for how businesses could apply for state and federal grants and loans, discussing reopening strategies, or laying the groundwork for what became a program of locally funded and administered grants to small storefront businesses in Princeton, the forum proved to be a critical informational resource and a reliable chance to come together. As the year continued, the frequency of these digital gatherings shifted to biweekly and eventually monthly, but they continue as an important element of mutual support for the local business community, local nonprofits, and Princeton University.





Planning for the New Building

Following the selection in September 2018 of Sir David Adjaye and his team at Adjaye Associates, along with executive architects at Cooper Robertson, as the designers who would shape a new museum building for Princeton, the 2019–20 year saw tremendous progress in advancing this vital project. The key phases of schematic design and design development were completed, receiving in April the endorsement of the Grounds and Buildings Committee of the University Board of Trustees, as well as other important reviews. Notwithstanding the dramatic disruption caused by the arrival of COVID-19 in early spring, the design team was able to continue its progress largely uninterrupted, with regular design workshops in which Sir David participated from his studio in Accra, Ghana, while most of his team joined from their homes in the greater New York area, and Museum Director James Steward and key museum leaders participated from their homes in Princeton and nearby communities. Collaboration and consultation with stakeholders including University faculty and alumni, community leaders and volunteers, and Museum staff all moved to virtual platforms and did so almost seamlessly.

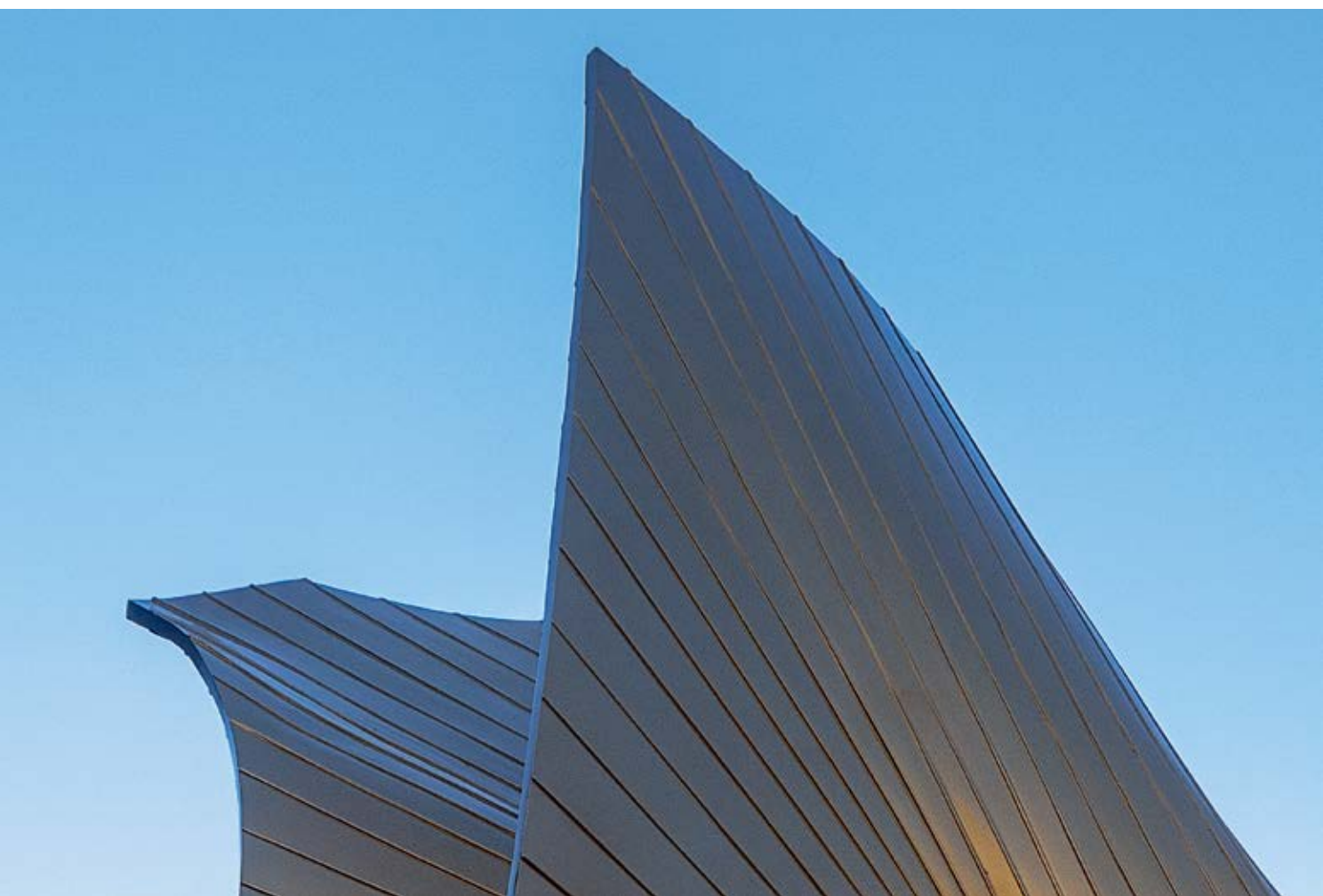
Fortuitously, principal fundraising was achieved in fall 2019—although fundraising continues to balance out the project budget—and Princeton University support proved to be unwavering. As the fiscal year ended, design development was well advanced and was leading to a number of important design adjustments, including the addition of daylighting to a number of the future galleries, improvements to the project’s sustainability strategies, a rethinking of the entry experience, and consideration of a number of strategies important to the COVID-19 and post-COVID eras. The public announcement of the design was delayed in the face of the year’s uncertainties, although Sir David and James had an important public conversation in late April about the power of great architecture to afford solace and uplift—a digital program attended by more than 1300 participants. The project’s benefactors have joined University leadership in remaining steadfast, sustaining their commitment at a time when many capital projects around the world have been shelved or postponed.

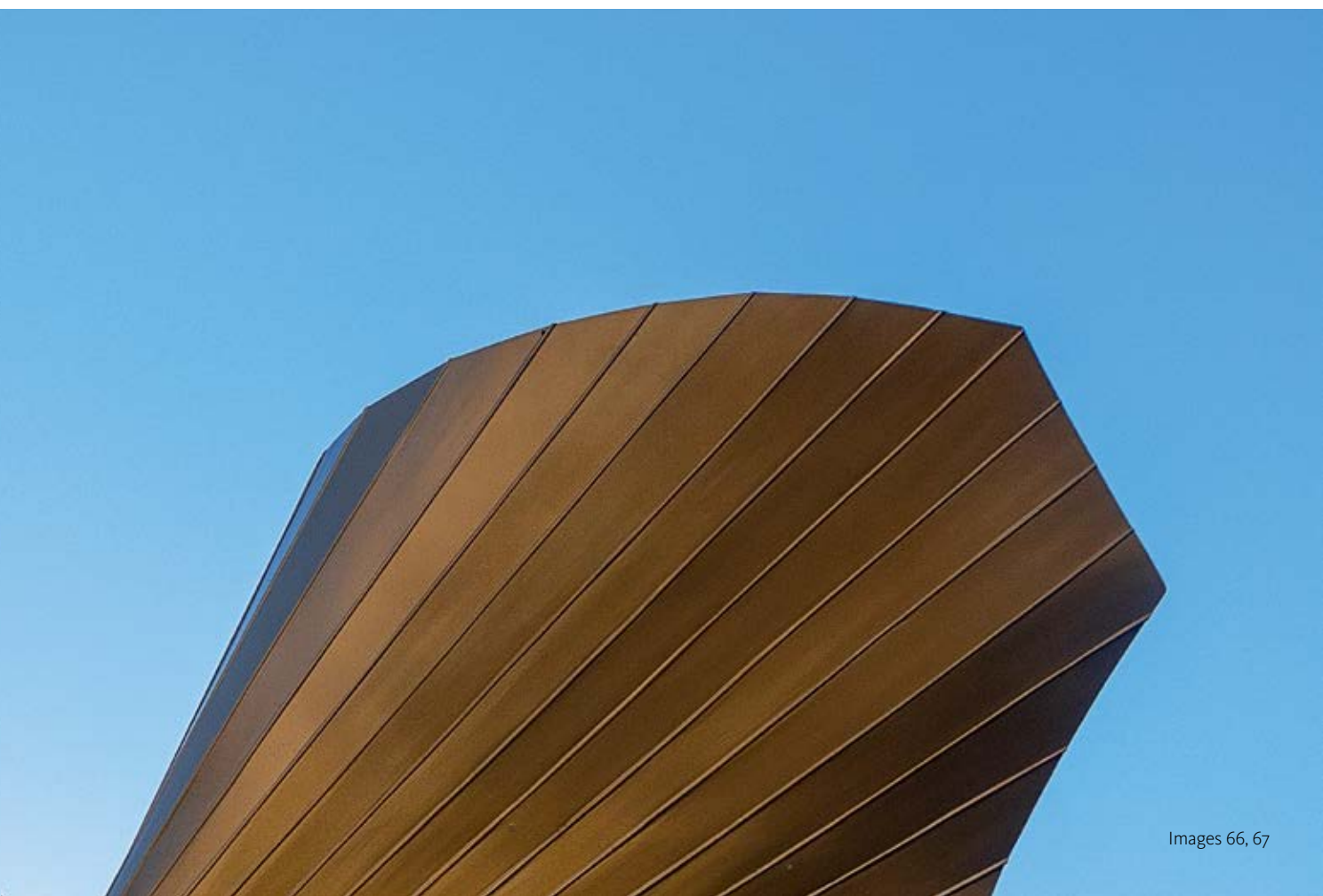
The project—which will effectively double the size of the Museum and provide a new home for the University’s Department of Art and Archaeology—remains on track for the start of construction in 2021, necessitating that work began in June 2020 to prepare for the removal of tens of thousands of artworks exhibited and stored in the Museum, as well as the many “embedded” objects—from ancient Roman mosaics to a Spanish Renaissance stairway—whose extraction will require expertise, patience, and a steady hand.



Image 65







RESPONSIBLE STEWARDSHIP



As part of our planning for the years of disruption ahead that will be occasioned by the construction of the new building, the Museum's senior leadership team invested significantly in multiyear financial planning, including projecting operating costs and needed revenues through fiscal year 2025. During this vital planning effort, Museum leaders took a holistic look at our operations, challenging and clarifying assumptions about planned projects, staffing levels, programming, and core operations, and examined how we might deliver on our mission-critical activities in ways that are less operationally burdensome and, in many cases, build on new operational models. This effort required in-depth analyses of traditional modes of operating and, indeed, of thinking, even as it also sought to find a fiscally responsible balance between near-term cost reductions necessitated by the year's health and financial crises and new expenses that will need to be incurred during the years ahead. Such expenses are significant and complex as we seek to maintain the Museum's impact during the years of construction and to meet the one-time costs associated with ramping up to open and operate a dramatically enlarged facility.

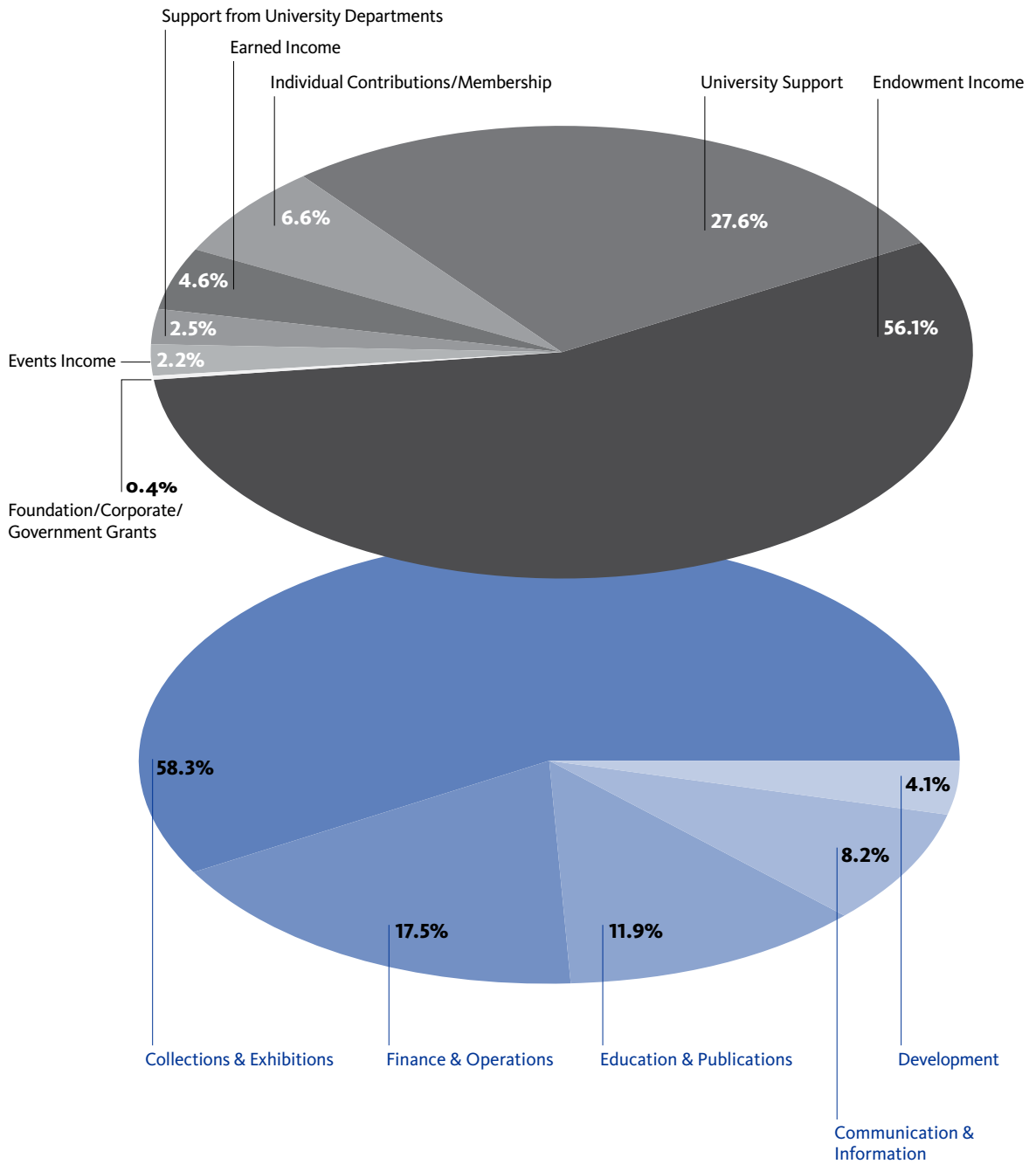
Significant adjustments had to be made in the wake of the disruptions caused by the COVID-19 pandemic, aiming both to preserve our core mission and to protect our staff and the vitality of our programming. Beginning early in the spring, the Museum immediately moved to simplify its exhibition schedule dramatically for the balance of 2020, while also reducing expected donations and other revenues significantly. A University-wide hiring "pause" went into effect in March; beyond this, the Museum has been substantially able to preserve its staffing levels and activities, apart from part-time staff who could no longer work in the face of the spring's complete lockdown.

By moving quickly, and working in concert with supportive University leadership and stalwart benefactors, the Museum was able to trim its fiscal year operations by more than 8 percent, end the year in the black, and begin the new operating year in a sound financial position, not wholly knowing what further changes might lie ahead. As we look ahead to years of construction and ultimately the opening of a new Museum facility, aggressive reconsideration of the Museum's priorities in line with its core mission is requiring deep scenario planning, sound fundraising strategies, and an entrepreneurial approach to developing new revenue streams in the face of a perpetually changing fiscal climate.

Operating Income and Expenses

Income	FY20 Actual	Expenses	FY20 Actual
University Support	\$5,354,000	Total Collections & Exhibitions	\$11,376,000
Endowment Income	\$10,887,000	Total Education & Publications*	\$2,324,000
Events Income	\$430,000	Total Development	\$800,000
Earned Income	\$893,000	Total Finance & Operations	\$3,425,000
Individual Contributions including Membership	\$1,290,000	Total Communication & Information*	\$1,590,000
Foundation/Corporate/ Government Grants	\$83,000		
Support from University Departments	\$478,000		
Total Income	\$19,415,000	Total Expenses	\$19,515,000
Carry forward from FY19	\$100,000		
Grand Total	\$19,515,000	Grand Total	\$19,515,000

* These departments are different from those in previous years following a minor reorganization at the end of FY19





Images clockwise, 71, 72, 73

Donors

MAJOR BENEFACTORS

Hugh Trumbull Adams† '35
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Crane Manor

Lynn and Jurgen Althoff
 Linda and Robert Berger
 Judith K. Brodsky and Michael Curtis
 Allegra D'Adamo and Joe Gonnella
 Mary and Paul Gerard
 Freda Howard and Victor Filion

Jane McCallister James
 Jeanne and Charles Johnson
 Eric Kaufmann
 David Kinsey *75 and Susanne Hand
 Barbara Kirsch and Arthur Firestone
 Mindy Raso Kirstein and Phil Kirstein
 Hasan Ugur Koyluoglu *95 and Ayse Koyluoglu
 Sandy Kurinsky P09 and Michael Katz P09
 David Lauer and Ron Neldberg
 Judith Lavrich and Karsten Hauschild
 Joan and Robert Levitt
 Gabrielle Markand and Drew Greenspan
 Rita and Robert Murray
 Sandy and Paul Reider
 David Rowntree '88 and Christina Rowntree
 Richard Scribner '58 and Inez Scribner
 Millie and Dean Shilenok
 Margaret J. Sieck '76 and Robert H. Baldwin Jr. '76
 Joan Korn Smaus
 Evan Williams '88 and Idaherma Williams P88
 Colleen Woods and Michael Degennaro
 Sherry Zhang '10

* Princeton Graduate School Class

P Princeton Parent

† Deceased

W Widow/Widower



THE YEAR IN REVIEW

Exhibitions

Miracles on the Border: Retablos of Mexican Migrants to the United States

Princeton University Art Museum,
March 16–July 7, 2019

The Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York,
September 5–December 13, 2020
Colby College Museum of Art, Waterville, Maine,
February 11–April 25, 2021

Juliana Ochs Dweck, Chief Curator

This exhibition presents more than fifty Mexican retablos—folk paintings dedicated to Christ, the Virgin Mary, or saints to commemorate a miraculous event. Vibrant and emotive, they span the entirety of the twentieth century and serve as public expressions of suffering and salvation, faith and family. The votives on view were offered by Mexican migrants at churches and pilgrimage sites in Western Mexico and the United States to commemorate the difficulties of crossing the border in search of employment in the United States. They eloquently relate subjects of greatest concern to the migrants, from the difficulty of finding work or falling sick in a foreign land to the relief of returning home. The exhibition was assembled from the collections of Douglas S. Massey, the Henry G. Bryant Professor of Sociology and Public Affairs, Princeton University, and Jorge Durand, Professor of Anthropology, University of Guadalajara.

Helen Frankenthaler Prints: Seven Types of Ambiguity

June 29–October 20, 2019

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art; Calvin Brown, Associate Curator of Prints and Drawings; and John Elderfield, project consultant and inaugural Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer

Helen Frankenthaler Prints: Seven Types of Ambiguity celebrated the generous gift of ten prints and five related trial proofs from the Helen Frankenthaler Foundation to the Princeton University Art Museum. Spanning five decades and more than a dozen distinct technical processes, these works represent the continuous and generative role of printmaking in Frankenthaler's oeuvre while also tracing the ascendance of the American print renaissance and the emergence of a critical discourse for abstraction in the latter half of the twentieth century. Featuring approximately fifty works in total, the

exhibition drew the prints from the foundation's gift into conversation with additional works, variously focusing on Frankenthaler's compositional language, working process, collaborations, evocations of place, and historical referents, revealing the vitality of the artist's work in prints throughout her remarkable career.

Legacy: Selections from the Gillett G. Griffin Collection

July 20–October 6, 2019

J. Michael Padgett, Curator of Ancient Art

Legacy: Selections from the Gillett G. Griffin Collection celebrated the life and career of Gillett G. Griffin (1928–2016), highlighting a selection of artworks and artifacts from the thousands that he donated and bequeathed to the Princeton University Art Museum. Griffin was not only a respected curator, scholar, and collector but also a beloved teacher—and one of the most memorable figures in the history of the University and the Princeton community. Among the fifty-five pieces in the exhibition were Greek, Roman, Egyptian, ancient Near Eastern, Islamic, African, Chinese, Japanese, and Pre-Columbian antiquities, as well as European and American prints, drawings, and sculptures, and a handful of paintings and drawings that attest to Griffin's own talents as an artist.

The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century

October 19, 2019–February 16, 2020

Zoe Kwok, Associate Curator of Asian Art

The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century brought to life the art of the feast during three transformative Chinese dynasties—the Song, Liao, and Yuan—which together enjoyed a thriving economy, cultural flourishing, and the intermingling of foreign and native traditions. Focusing on a rare group of surviving paintings from the period—along with ceramic, lacquer, metal, and stone objects as well as textiles—the exhibition revealed feasts to be singularly positioned to illuminate one of the most enduring and significant facets of the Chinese tradition: the continuum between life and the afterlife. The exhibition featured fifty objects arranged in sections that focused on ladies banqueting in the past, gentlemen feasting in the present, and dining in the afterlife. Several other aspects of elite feasting—including costume, cuisine, music, and dance, as well as burial customs, architecture and gardens, artistic patronage, and

painterly practice—were also explored, offering a window into life, death, and art during a period whose cultural influence extends in China to the present day.

States of Health: Visualizing Illness and Healing

November 2, 2019–February 2, 2020

Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings; and Veronica White, Curator of Academic Programs

Throughout history and across cultures, concepts of illness and healing have been given concrete form through art. *States of Health* featured more than eighty works of globe-spanning art, from antiquity to the present—including paintings, drawings, prints, sculptures, photographs, and multimedia—that collectively illuminate the role that art plays in shaping our perceptions and experiences of illness and healing. Provocative cross-cultural juxtapositions throughout the exhibition considered broad issues or specific historical events, such as the bubonic plague and the AIDS crisis, from a visual perspective. Functioning variously as document, metaphor, fantasy, protest, invocation, and testimony, the selected works of art examined societal anxiety around pandemics and infectious disease, responded to mental illness, presented the hopes and dangers associated with childbirth, and explored the complexities of care.

Life Magazine and the Power of Photography

Princeton University Art Museum, February 22–closed to the public on March 15, 2020; deinstalled September 27, 2020

Museum of Fine Arts, Boston, Tentative

Katherine A. Bussard, Peter C. Bunnell Curator of Photography; Kristen Gresh, Estrellita and Yousuf Karsh Senior Curator of Photographs, Museum of Fine Arts, Boston; and Alissa Schapiro, PhD candidate, Northwestern University

From the Great Depression to the Vietnam War, the vast majority of photographs printed and consumed in the United States appeared on the pages of illustrated magazines. Offering an in-depth look at the photography featured in *Life* magazine throughout its weekly run from 1936 to 1972, this exhibition examined how the magazine's use of images fundamentally shaped the modern idea of photography in the United States. The work of photographers such as Margaret Bourke-White, Larry

Burrows, Henri Cartier-Bresson, Frank Dandridge, Gordon Parks, and W. Eugene Smith was explored in the context of *Life's* creative and editorial structures. Drawing on unprecedented access to the magazine's picture and paper archives, as well as photographers' archives, the exhibition presented an array of materials, including caption files, contact sheets, and shooting scripts to shed new light on the collaborative process behind many now-iconic images and photo-essays.

Cézanne: The Rock and Quarry Paintings

March 7–closed to the public on March 15, 2020; deinstalled October 18, 2020

John Elderfeld, inaugural Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer

Cézanne: The Rock and Quarry Paintings was the first major exhibition to examine an essential but understudied aspect of the revolutionary French painter's work: his profound interest in rock and geological formations. Throughout his career, Paul Cézanne created paintings that take rock formations as their principal subjects. Although they are among the artist's most extraordinary landscapes, these works have never before been the focus of significant scholarship. *Cézanne: The Rock and Quarry Paintings* featured fourteen of the most important of these paintings, as well as selected watercolors and related documentary material. Together, they revealed the artist's fascination with geology, which helped shape the radical innovations of his artistic practice.

IN THE GALLERIES

Holding Culture: Containers in African Art

August 25, 2018–August 25, 2019

Juliana Ochs Dweck, Chief Curator

This installation, featuring African containers from the Museum's collection, explored how various cultures encompass and embellish the world around them. Through the selection of patterns, materials, and forms, African artists facilitate relationships between vessels and their users or context. The works on view investigated how art mediates the connections between inside and out.

“The Artful Disposition of Shades”: The Great Age of British Mezzotints

March 2–September 22, 2019

Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings; and T. Barton Thurber, former Associate Director for Collections and Exhibitions

In the century and a half before the advent of photomechanical reproductions in the mid-1800s, mezzotints (from the Italian term meaning “half-tones”) were the favored medium for publicizing British paintings and producing many original compositions. Compared with traditional printmaking techniques, such as engraving and etching, the new tonal method was praised by contemporaries for its ability to represent the painterly qualities of light and shadow and a greater array of textures and surfaces. Printmakers adapted it chiefly to portraiture or history paintings—compositions that took the most advantage of the medium’s delicacy and expressivity—and soon mezzotints were disseminating affordable and accessible images of celebrated figures and imaginary landscapes to a broader audience than ever before. Many painters from this era embraced the picturesque appearance of mezzotints, including Sir Joshua Reynolds, Joseph Mallord William Turner, and John Constable.

Images of the Mind—Revisited

March 9–September 8, 2019

Cary Liu, Nancy and Peter Lee Curator of Asian Art

This installation was presented in memory of Professor Wen C. Fong, Class of 1951 and Graduate School Class of 1958 (1930–2018). In his discipline-defining 1984 exhibition and publication, *Images of the Mind*, Fong wrote: “A well-executed brushstroke, expressing beauty and joy through movement, involves not only the muscle actions of the artist’s finger, wrist, and arm, but also his mental, emotional, and psychic states. Like signatures and autographs, calligraphy is said to reveal a person’s innermost being. Thus the Chinese refer to both calligraphy and painting as the artist’s *xinyin*, or ‘imprint of the mind.’ As an imprint, or image of the mind, a work of calligraphy or painting is said to reflect the artist—the man, his ideas, his thoughts, and his self-cultivation.”

Animals and the Pursuit of Knowledge in Japan

May 25–September 8, 2019

Mai Yamaguchi, PhD candidate, Department of Art and Archaeology, Princeton University

This installation explored the place of animals within Japanese art: as decoration, as symbols, as subjects of study, and as subjects of art. Korean and Dutch works complemented Japanese objects to highlight the cultural and scholastic exchanges that occurred before the so-called opening of the ports by US Commodore Matthew Perry in 1868. The featured works sought to show what animals mean in Japanese art and how they reflect the interconnections between cultures.

Landscapes of the Mind

August 24, 2019–January 26, 2020

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

On view in Marquand Mather Court, the Museum’s gallery dedicated to the display of contemporary art, *Landscapes of the Mind* featured works that explore the metaphorical potential of the genre of landscape as a representation of the interior of the mind as much as any specific terrain. Through varied media and practices, the artists in this installation considered how the body, memory, cultural traditions—mythological, artistic, and literary—and the passage of time all transform the experience of place.

Women and the Arts of Africa

August 31, 2019–March 2020

Juliana Ochs Dweck, Chief Curator

Women in a range of African societies have been recognized within their communities and by scholars as the creators of pottery and baskets, the designers of dyed and woven textiles, and the makers of beaded garments; yet the profound relationship between women and the artworks of ritual life, including masks and sculpted figures, is often overlooked because the woodcarvers, performers, and users of these objects are usually men. This installation highlights the central role women play as creators, subjects, and performers of African visual cultures.

Blue-Green Realms in Chinese Painting

September 14, 2019–February 23, 2020

Cary Liu, Nancy and Peter Lee Curator of Asian Art

The blue-green (*qinglu*) mode of painting landscapes was well established by the Tang dynasty (618–907), as can be seen in Tang wall paintings at the Mogao Caves at Dunhuang in northwestern China. In later times, painted landforms in blue-green colors were used as allusions to the distant past or to paradisiacal realms. Sometimes outlined in gold, the brightly colored pigments incorporated minerals that were used in alchemical practices searching for an elixir of immortality. More than just a representation of the natural world, therefore, the paintings also embodied the magical properties associated with the imagined realms of the immortals. Tang dynasty examples of blue-green painting are also thought to have been the basis for the development in Japan of the *yamato-e* style in its use of bright mineral pigments and gold.

“A Single Drop of Ink for a Mirror”: Nineteenth-Century British Literature and the Visual Arts

September 28–December 29, 2019

Rosalind Parry, PhD 2018, Department of English; and Ariel Kline, graduate student, Department of Art and Archaeology, Princeton University

Supplemented by loans from the Princeton University Library and a private collection, this exhibition was shaped around the culture of text and image in nineteenth-century Britain and reflected the stories, aspirations, and realities of the period. The prolific interaction of authors and visual artists during this time was demonstrated through a rich variety of objects, including bound and serialized editions of books by Charles Dickens, playing cards made in response to popular stories such as J. M. Barrie's *Peter Pan*, and works on paper by such author-illustrators as William Blake and Clare Leighton. Many of these pieces directly related to an interdisciplinary conference on the relationship between literature and art in the nineteenth century, held at Princeton University from October 4 to 5, 2019.

Transforming Landscapes: Memory and Slavery across the Americas

January 7–September 11, 2020

Amy Amatya, Natalie Bahrami, Runako Campbell, Katie Kuhlman, Chelsea Peart, and Arianne Rowe, students in Professor Anna Arabindan-Kesson's fall 2019 course “Seeing to Remember: Representing Slavery across the Black Atlantic”

The works of art in this installation depicted both the physical and the metaphorical space that Black people occupy in the United States and the Caribbean. They represent both the lived realities of enslavement and the aftermath of plantation life. Although some of these scenes may be more familiar representations of slavery than others, each object is imbued with emotional, corporeal, and generational memories of slavery. They compel us—in sometimes difficult ways—to confront the historical horrors of slavery and its continuing legacies today.

WORKS ON PAPER STUDY ROOM INSTALLATIONS

Women Artists and Abstraction

June 29–October 20, 2019

Annabelle Priestley, Curatorial Assistant

Organized as a complement to the Museum's concurrent special exhibition *Helen Frankenthaler Prints: Seven Types of Ambiguity*, this installation featured works on paper and photographs by women artists—ranging from Sonia Delaunay and Lotte Jacobi to Eve Aschheim, Alice Baber, and Agnes Martin—who contributed to the development of abstraction as a visual language from the postwar era to the present.

Becoming Modern, Becoming Global: Japanese Prints from the Meiji Period (1868–1912)

October 26, 2019–January 5, 2020

Zoe Kwok, Associate Curator of Asian Art

This installation presented three groups of Meiji prints, each with a different focus—foreign customs and styles, global warfare, and the modern print—that vividly capture the transformation of Japan. By the beginning of the Meiji period, print culture in Japanese cities had been flourishing for well over a century. Pre-Meiji prints feature brightly colored images of actors, courtesans, and scenic views, but the Meiji period's dramatic social, political, and cultural changes provided a wealth of new subjects for printmakers to capture.

City Rising: America in the Early Twentieth Century

January 11–February 23, 2020

Erica Cooke, PhD Candidate, Department of Art and Archaeology

City Rising: America in the Early Twentieth Century presented prints, photographs, and drawings by artists who cultivated a new cultural imagination in response to the city's centrality. The diversity of styles and subject matter on view attested to American artists' mixed feelings toward the pervasive effects of industrial growth. What connected this heterogeneous collection of twenty-six works was their capacity to tell compelling stories about the rise of the city in the United States and its attendant birth of new social forms, new political orders, new everyday experiences, and, ultimately, a modern way of life.

Picasso Prints

February 29–April 12, 2020

Calvin Brown, former Associate Curator of Prints and Drawings

By almost any standard, Pablo Picasso could be considered the most influential printmaker of the twentieth century. This selection of prints (from over two thousand made during his career) closely followed his development as a painter. His earliest prints, from 1904–5, consist of simple drypoints, depicting acrobats and street performers, that reflect the Symbolist, dreamlike aesthetic of his Blue and Rose Periods. In the 1920s, in the wake of his transformative Cubist period, Picasso expanded his graphic vocabulary to include color pochoirs (stencil prints), lithographs, and aquatints before returning to a wide variety of intaglio techniques in the 1930s, when he produced some of the most stunning prints of his career—including *Minotauremachie* (1935), the artist's printmaking masterpiece. The Museum's impression is of particular significance, as it was dedicated by Picasso to Princeton alumnus Alfred Barr, Class of 1922, who was the founding director of the Museum of Modern Art in New York.

ART@BAINBRIDGE

Jordan Nassar: Between Sky and Earth

September 14, 2019–January 5, 2020

Alex Bacon, Curatorial Associate, with Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

An installation of hand-embroidered pictures by New York-based artist Jordan Nassar was the inaugural exhibition at Art@Bainbridge. *Jordan Nassar: Between Sky and Earth* featured works Nassar created in the last five years of his rapidly developing artistic career. His geometric compositions and colorful landscapes, stitched in patterns characteristic of Palestinian embroidery, reflect his exploration of landscape as a representation of both a geographic location and an abstract idea of home.

Hugh Hayden: Creation Myths

January 18–March 15, 2020

Alex Bacon, Curatorial Associate, with Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

Born and raised in Dallas, Texas, Hugh Hayden often draws from his own background and experiences to derive the forms and meanings of his works. For *Creation Myths*, his first solo presentation in a museum context, Hayden created interconnected domestic spaces in each of the gallery's four rooms to craft a narrative that was part history and part fiction. Featuring cast-iron skillet fused with casts of African art and works influenced by African art, Hayden's "kitchen" considered the African American cooks who helped create American cuisine. The "study" included a claw-machine game filled with cotton bolls in reference to the history of agriculture in the American South and African American labor. Titled *America*, the table and chairs covered in thorns in the "dining room" evoke the unattainability of the American Dream. Finally, with school desks encased in branches that collectively suggest a briar patch, the "classroom" confronts questions about education and access.

Publications

BOOKS AND JOURNALS

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 Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century

By Zoe S. Kwok

196 pages, 9 1/4 × 11 inches
137 illustrations

Project editor: Janet Rauscher

Designer: Margaret Bauer

Printer: Meridian, East Greenwich, Rhode Island

Published October 2019

Life Magazine and the Power of Photography

Edited by Katherine A. Bussard and Kristen Gresh,
with contributions by 23 additional scholars

336 pages, 8 3/4 × 12 1/2 inches
250 illustrations

Project editor: Anna Brouwer

Designer: Kimberly Varella, Content Object

Printer: Verona Libri, Verona, Italy

Published February 2020

Cézanne: The Rock and Quarry Paintings

By John Elderfield, with contributions by Faya Causey, Sara Green, Annemarie Iker, Ariel Kline, and Anna Swinbourne

192 pages, 9 1/2 × 11 inches
143 illustrations

Project editor: Janet Rauscher

Designer: Jo Ellen Ackerman, Bessas + Ackerman

Printer: Brilliant Graphics, Exton, Pennsylvania

Published March 2020

Record of the Princeton University Art Museum Vol. 75–76

Essays by Matthew Looper and Yuriy Polyukhovych;
Bryan Cockrell and Colin McEwan; and Andrew Hamilton

Acquisitions of the Princeton University Art Museum
2015 and 2016

Project editor: Janet Rauscher

Designer: Susan Marsh

Printer: Brilliant Graphics, Exton, Pennsylvania

Published January 2020

MAGAZINE

The **Princeton University Art Museum Magazine** is published four times a year.

Project Editor: Anna Brouwer

Designer, Fall 2019 and Winter 2020:

Miko McGinty, Inc.

Designer, Spring and Summer 2020:

barb barnett graphic design llc

Printer: Brilliant Graphics, Exton, Pennsylvania

EXHIBITION BROCHURES

Jordan Nassar / Between Sky and Earth

Jordan Nassar, interviewed by Alex Bacon

Published August 2019

Hugh Hayden / Creation Myths

Hugh Hayden, interviewed by Alex Bacon

Published January 2020

Acquisitions

AFRICAN AND OCEANIC ART

Abron, Kulango, or possibly Dyula artist, Bondoukou, Côte d'Ivoire, Western Africa, **Wrapper**, ca. 1920s. Cotton and dye, 154 × 271 cm. Museum purchase, anonymous gift (2019-276)

Asante artist, Ghana, Western Africa, **Man's wrapper (adinkra)**, early 20th century. Cotton, silk (?), and natural dye, 210 × 311 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2019-126)

Asante artist, Ghana, Western Africa, **Man's wrapper (adinkra)**, mid-20th century. Cotton, silk, and natural dye, 247 × 341 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2019-125)

Bwa artist, **Mask**, 20th century. Wood, raffia, and pigment, h. 67.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-38)

Ewe artist, Ghana or Togo, Western Africa, **Man's wrapper (kente)**, ca. 1900–1920. Cotton (industrial) and dye, 170 × 251 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2019-127)

Fante artist, Anomabu Workshop, Kwamina Amoaku (1895–1985), **Flag (frankaa) for No. 6 Company, Anomabu**, ca. 1957–85. Cotton and dye, 99 × 156 cm. Museum purchase, anonymous gift (2019-278)

Fulani artist, Mali, Western Africa, **Prestige cloth (munnyuure)**, early to mid-20th century. Cotton and dye, 144.8 × 231.1 cm. Museum purchase, anonymous gift (2019-275)

Hausa artist, Ghana (embroidery), Unidentified artist, Ghana (cloth), **Man's wrapper**, late 19th or early 20th century. Cotton (hand-spun and industrial) and indigo dye, 320 × 124.5 cm. Museum purchase, Mary Trumbull Adams Art Fund and anonymous gift (2020-41)

Lega artist, Democratic Republic of the Congo, **Maskette (lukwakongo)**, late 19th–early 20th century. Wood, kaolin, and plant fiber, 15 × 8.5 × 5.5 cm. Bequest of Perry E. H. Smith, Class of 1957, in honor of his 50th reunion (2019-448)

Nupe artist, Nigeria, **Robe (riga)**, late 19th–early 20th century. Cotton (hand-spun), silk (*alharini*), and dye, 271.8 × 132.1 cm. Museum purchase, Mary Trumbull Adams Art Fund and anonymous gift (2020-42)

Wé artist, Côte d'Ivoire, **Mask**, 19th–20th century. Wood, iron chains, brass bells, pigment, and fiber, h. 25.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-39)

Wogo or Songhay artist, Niger, **Wedding hanging (arkilla kunta)**, early 20th century. Sheep wool and natural dye, 309.9 × 132.1 cm. Museum purchase, Mary Trumbull Adams Art Fund and anonymous gift (2020-40)

Yorùbá artist, Nigeria, Western Africa, **Woman's shawl (aso-òkè ipéle)**, ca. 1900. Cotton (hand-spun), silk (*sanyan*), and dye, 125 × 215 cm. Museum purchase, anonymous gift (2019-273)

Yorùbá artist, Nigeria, Western Africa, **Woman's wrapper**, ca. 1900. Cotton (hand-spun), silk (*sanyan* and *àlàári*), and dye, 170.2 × 203.2 cm. Museum purchase, anonymous gift (2019-274)

Yorùbá artist, Nigeria, Western Africa, **Title cloth (aso olona)**, ca. 1920–40. Cotton (industrial and hand-spun) and dye, 150 × 185 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2019-128)

Yorùbá artist, Esie, Nigeria, Western Africa, **Woman's marriage cloth (alara)**, 1930–50. Cotton (hand-spun) and indigo dye, 188 × 128 cm. Museum purchase, anonymous gift (2019-277)

Yorùbá artist, Nigeria, **Woman's wrapper (àdìrè eléko iro)**, ca. 1960. Cotton (industrial) and indigo dye, 195.6 × 172.7 cm. Museum purchase, Mary Trumbull Adams Art Fund and anonymous gift (2020-43)

AMERICAN ART

Fritz Albert (American, born Alsace-Lorraine, 1865–1940), designer; manufactured by Teco Art Pottery (American, established 1879), **Punch bowl**, ca. 1906. Earthenware, 13.3 × 35.6 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2019-235)

Levi J. Burgess (American, 1881–1943); Weller Pottery Company (American, 1872–1948), **Louwelsa "Indian" portrait vase**, ca. 1896–1924. Earthenware, 46.4 × 24.8 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2019-236)

David Drake (American, ca. 1801–ca. 1870s), **Storage jar**, 1850s. Alkaline-glazed stoneware, 38.1 × 33 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2019-263)

Thomas Eakins (American, 1844–1916), **The Right Reverend James F. Loughlin**, 1902. Oil on canvas, 229.2 × 114.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-264)

Gillett G. Griffin (born 1928, Brooklyn, NY; died 2016, Princeton, NJ), **Princeton Student, Class of 1959**, 1959. Oil on fiberboard panel, 30.5 × 20.3 cm. Gift of David M. Robb Jr., Class of 1959 (2019-439)

Gillett G. Griffin (born 1928, Brooklyn, NY; died 2016, Princeton, NJ), **Teofila Meji Hernandez**, 1963. Oil on canvas, 50.8 × 66 cm. Gift of Alfred L. Bush (2019-402)

William Michael Harnett (American, 1848–1892), **Still Life with Portrait by Raphael**, 1878. Oil on canvas, 71.8 × 87 cm. Gift of Henry B. Holt and Mary D. Holt (2019-403)

Maria Longworth Nichols (American, 1849–1932), designer; manufactured by Rookwood Pottery (American, 1880–1967), **Urn**, 1883. Earthenware, 31.7 × 34.3 cm. Gift of Joel L. Cohen for Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2019-237)

Severin Roesen (American, born Germany, 1816–ca. 1872), **Still Life with Fruit and Champagne**. Oil on canvas, 51.4 × 78.1 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2019-107)

FOR CAMPUS COLLECTIONS

Richard Phillips (British, 1681–1741), **Jonathan Belcher (1682–1757)**, 1716. Oil on canvas, 89.5 × 71.8 cm. Museum purchase, Surdna Fund

Unknown American artist, **Ernest T. DeWald**. Bronze on carved marble pedestal, 50 × 20 × 29 cm (with pedestal). Gift of John M. Stewart in honor of his father, Robert John Stewart, Class of 1940 (PP739)

ANCIENT, BYZANTINE, AND ISLAMIC ART

Egyptian, Ptolemaic, 301–30 B.C., **Amulet of Anubis**. Blue faience, h. 4.8 cm. Gift of Cynthia and Laurence Gibbs (2019-285)

Egyptian, Ptolemaic, 301–30 B.C., **Amulet of Harpocrates**. Blue faience, h. 8.3 cm. Gift of Ken Harer (2019-447)

Greek, Hellenistic, late 4th–early 2nd century B.C., **Pair of earrings with maenad heads**. Gold, w. 2.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-327 a–b)

Greek, Attic, ca. 510–490 B.C., **Red-figure pyxis with a symposium**. Ceramic; h. 7.3 cm, diam. 11.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-262 a–b)

Greek, possibly Thessalian, ca. 475–425 B.C., **Mirror handle in the form of a woman**. Bronze, h. 11.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-15)

Iranian, Chalcolithic, ca. 4000–3400 B.C., **Beaker with painted stags and birds**. Ceramic; h. 20 cm, diam. 9.5 cm, diam. foot 3.5 cm. Museum purchase, Mary Trumbull Adams Art Fund (2019-230)

Persian, Kashan, Iran, early 13th century, **Lusterware ewer with rooster spout**. Glazed fritware, 24.6 × 14 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-324)

Cypriot, ca. 1600–1000 B.C., **Cylinder seal: griffins**. Glazed steatite; h. 3 cm, diam. 2 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-373)

Mesopotamian, Jemdet Nasr, ca. 3200–2900 B.C., **Cylinder seal: three rows of dogs**. White marble; h. 2.1 cm, diam. 1.4 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-359)

Mesopotamian, Jemdet Nasr, ca. 3200–2900 B.C., **Cylinder seal: three rows of dogs**. Lapis lazuli; h. 1 cm, diam. 0.7 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-360)

Mesopotamian, Early Dynastic, ca. 2900–2400 B.C., **Cylinder seal: animal combat scene**. Lapis lazuli; h. 2.8 cm, diam. 1.6 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-361)

Mesopotamian, Early Dynastic or Akkadian, ca. 2900–2200 B.C., **Cylinder seal: contest scene**. White alabaster; h. 1.9 cm, diam. 1 cm. Gift of

James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-362)

Mesopotamian, Akkadian, ca. 2400–2200 B.C., **Cylinder seal: contest scene.** Green marble; h. 2.8 cm, diam. 1.8 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-363)

Mesopotamian, Akkadian, ca. 2400–2200 B.C., **Cylinder seal: lion and men** (top register); **gazelle and men** (bottom register). Red marble; h. 3.4 cm, diam. 0.8 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-364)

Mesopotamian, Akkadian, ca. 2400–2200 B.C., **Cylinder seal: King Gilgamesh and his friend Enkidu.** Hematite; h. 2.2 cm, diam. 1.2 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-365)

Mesopotamian, Akkadian, ca. 2400–2200 B.C., **Cylinder seal: Ea, god of waters.** Steatite; h. 3.4 cm, diam. 2.3 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-366)

Mesopotamian, Akkadian, ca. 2400–2200 B.C., **Cylinder seal: hero.** Black marble; h. 2.6 cm, diam. 1.5 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-367)

Mesopotamian, Old Babylonian, ca. 1800–1600 B.C., **Cylinder seal: Adad, weather god.** Steatite; h. 2.5 cm, diam. 1.1 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-369)

Mesopotamian, Old Babylonian, ca. 1800–1600 B.C., **Cylinder seal with inscriptions.** Hematite; h. 2.2 cm, diam. 1 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-370)

Mesopotamian, Old Babylonian, ca. 1800–1600 B.C., **Cylinder seal: presentation scene.** Hematite; h. 2.3 cm, diam. 1.4 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-371)

Mesopotamian, First Syrian Group, ca. 1700–1500 B.C., **Cylinder seal: figures** (top register); **geometric design** (middle register); **winged figures** (bottom register). Carnelian; h. 2.5 cm, diam. 1 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-372)

Mesopotamian, Mitannian, ca. 1500–1300 B.C., **Cylinder seal: scorpions** (top register); **lions and gazelle** (middle register); **fishes** (bottom register). Orange carnelian; h. 1.8 cm, diam. 1 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-374)

Mesopotamian, Second Syrian Group, ca. 1500–1100 B.C., **Cylinder seal: facing sphinxes.** Rock crystal; h. 2.6 cm, diam. 1.5 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-375)

Mesopotamian, Neo-Assyrian, ca. 1000–600 B.C., **Cylinder seal: goats.** Steatite; h. 3.4 cm, diam. 1.2 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-376)

Mesopotamian, Neo-Assyrian, ca. 1000–600 B.C., **Cylinder seal: archers.** Orange carnelian; h. 2 cm, diam. 1.1 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-377)

Mesopotamian, Neo-Assyrian, ca. 1000–600 B.C., **Cylinder seal: worshippers.** Steatite; h. 2.4 cm; diam. 1 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-378)

Mesopotamian, Assyrian, ca. 750–650 B.C., **Cylinder seal: sphinxes.** Lapis lazuli; h. 1.9 cm, diam. 1.3 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-379)

Syrian, ca. 1950–1350 B.C., **Cylinder seal: humans and goats.** Hematite; h. 1.6 cm, diam. 1 cm. Gift of James B. Moses, Class of 1988, in memory of Henry Clay Moses, Class of 1938 (2019-368)

Roman, 4th–5th century A.D., **Two fragments from a carved screen.** White marble; 22.5 × 28.5 × 5.7 cm (a), 12.5 × 16.2 × 5 cm (b). Gift of the Committee for the Excavation of Antioch to Princeton University (2019-382 a–b)

ART OF THE ANCIENT AMERICAS

Chavín, Early Horizon, Andes, 800–500 B.C., **Spoon with feline finial.** Stone, 1.6 × 3 × 6.5 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2019-251)

Nasca, Early Intermediate, South coast, Peru, 300–200 B.C., **Twenty-six embroidered-sculpture orcas.** Camelid wool (and cotton?), 2.5 × 4 cm (approx. each). Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2019-259 a–z)

La Tolita, Esmeraldas, Ecuador, 300 B.C.–300 A.D., **Head fragment.** Grayware ceramic, 20 × 13 × 13.5 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2019-240)

Vicús, Early Intermediate, North coast, Peru, A.D. 100–300, **Nose ornament with danglers.** Copper (alloy?), 2.1 × 3.1 × 1 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2019-256)

Nasca, Early Intermediate, South coast, Peru, A.D. 100–400, **Bridge-spout vessel with two opposed warriors.** Ceramic with polychrome slip, 20 × 12.7 × 10.9 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2019-257)

Nasca, Early Intermediate, South coast, Peru, A.D. 100–400, **Bridge-spout vessel with anthropomorphic mythical being**. Ceramic with polychrome slip, 19.5 × 14.2 × 14.2 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2019-258)

Nasca, Early Intermediate, South coast, Peru, A.D. 100–500, **Bowl**. Ceramic with polychrome slip; h. 9 cm, diam. 21.3 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2019-243)

Nasca, Early Intermediate, South coast, Peru, A.D. 100–500, **Textile band**. Cotton and/or camelid fiber, 8 × 138.5 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2019-245)

Nasca, Early Intermediate, South coast, Peru, A.D. 100–500, **Bridge-spout vessel in the form of a falcon**. Ceramic with polychrome slip, 13 × 20.3 × 9 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2019-246)

Nasca, Early Intermediate, A.D. 100–500, **Bridge-spout vessel in the form of a quail**. Ceramic with polychrome slip, 20 × 24 × 12.3 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2019-247)

Nasca, Early Intermediate, South coast, Peru, A.D. 100–500, **Small bowl with mice**. Ceramic with white and black slip, 5 × 12 × 12 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2019-252)

Mochica, Early Intermediate, North coast, Peru, A.D. 100–600, **Vessel in the form of a seated man**. Ceramic with white and brown slip, 27.2 × 17.6 × 22.2 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2019-254)

Nasca, Early Intermediate, South coast, Peru, A.D. 250–500, **Bridge-spout vessel with foxes**. Ceramic and polychrome slip; h. 14 cm, diam. 15.2 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2019-231)

Recuay, Early Intermediate, North highlands, Peru, A.D. 300–700, **Anthropomorphic vessel**. Ceramic with resist-applied slip, 17 × 14.5 × 15 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2019-242)

Recuay, Early Intermediate, North highlands, Peru, A.D. 300–700, **Small bottle with face**. Ceramic with resist-applied polychrome slip, 8 × 7.2 × 3.5 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2019-250)

Late Coclé, Macaracas, Panama, A.D. 700–1200, **Pectoral plaque with figure**. Gold, 12.4 × 12.7 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2019-253)

Sicán, Late Intermediate, North coast, Lambayeque, Peru, A.D. 900–1100, **Beaker with human faces and frogs**. Gold; h. 13 cm, diam. 11.2 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2019-233)

Chimú, Late Intermediate, North coast, Peru, A.D. 900–1350, **Female post figure**. Algarrobo wood (*Prosopis sp.*) with traces of red paint, 47.6 × 12.1 × 10.8 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2019-232)

Ica, Late Intermediate, North coast, Peru, A.D. 1000–1400, **Miniature figure of mother and child**. Ceramic with black slip, 4.8 × 3.2 × 3.6 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2019-255)

Chimú, Late Intermediate, North coast, Peru, A.D. 1000–1470, **Spiked object with two rodents**. Copper alloy (probably copper-zinc bronze) with shell (?) inlay, 8 × 8.5 × 7 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2019-241)

Chimú, Late Intermediate, North coast, Peru, A.D. 1000–1470, **Small tumi (knife) with a figural finial**. Copper-zinc bronze, 8.5 × 3.5 × 2.2 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2019-244)

Chancay, Late Intermediate, North coast, Peru, A.D. 1100–1470, **Textile with repeating bird design**. Cotton, 86.5 × 86.5 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2019-248)

Chancay, Late Intermediate, North coast, Peru, A.D. 1100–1470, **Textile with figures**. Cotton, 76 × 83 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2019-249)

Taíno, Chicoid, Dominican Republic, A.D. 1200–1500, **Crouching figure (cemí)**. Stone, 14.3 × 6.8 × 6.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-248)

Taíno, Chicoid, Dominican Republic, A.D. 1200–1500, **Anthropomorphic celt**. Greenish stone with traces of red pigment (?), 17 × 6.5 × 3.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-249)

Taíno, Chicoid, Dominican Republic, A.D. 1200–1500, **Threepointed cemí**. Stone with multicolored inclusions, 17.5 × 12.7 × 25 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-250)

Taíno, Chicoid, Dominican Republic, A.D. 1200–1500, **Face cemí**. Igneous stone, 11.1 × 7.9 × 6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-251)

Taíno, Chicoid, Dominican Republic, A.D. 1200–1500, **Hammerstone / grinder with emaciated human in relief**. Gray stone, 6.6 × 7.4 × 10.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-252)

Taíno, Chicoid, Dominican Republic, A.D. 1100–1250, **Ritual seat (duho)**. Lignum Vitae (*Guayacán, Guaiacum sp.*), 8.8 × 13.1 × 27.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-253)

Pueblo, Acoma Pueblo, New Mexico, **Olla**, ca. 1870. Ceramic with polychrome slip-paint; h. 21.6 cm, diam. 28.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-209)

Pueblo, Zia Pueblo, New Mexico, **Olla**, ca. 1880. Ceramic with polychrome slip-paint; h. 22.9 cm, diam. 26.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-225)

Pueblo, Acoma Pueblo, New Mexico, **Olla**, ca. 1885. Ceramic with polychrome slip-paint; h. 22.9 cm, diam. 25.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-208)

Pueblo, Acoma Pueblo, New Mexico, **Canteen**, ca. 1890. Ceramic with polychrome slip-paint; h. 24.8 cm, diam. 25.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-207)

Pueblo, Acoma Pueblo, New Mexico, **Duck**, ca. 1890. Ceramic with polychrome slip-paint, 18.4 × 15.9 × 10.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-210)

Pueblo, Cochiti Pueblo, New Mexico, **Effigy vessel**, ca. 1890. Ceramic with black and white slip-paint, 18.4 × 17.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-217)

Pueblo, Tesuque Pueblo, New Mexico, **Olla**, ca. 1890. Ceramic with white and black slip; h. 20.3 cm, diam. 22.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-218)

Possibly Dominguita Pino Martinez (San Ildefonso Pueblo, 1860–1948), San Ildefonso Pueblo, New Mexico, **Bowl**, ca. 1890. Ceramic with slip-paint; h. 13.3 cm, diam. 33 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-222)

Pueblo, San Ildefonso Pueblo, New Mexico, **Olla**, ca. 1890. Ceramic with red and black slip-paint; h. 21.6 cm, diam. 26 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-223)

Pueblo, Zia Pueblo, New Mexico, **Olla**, ca. 1890. Ceramic with polychrome slip-paint; h. 25.4 cm, diam. 27.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-226)

Pueblo, Cochiti Pueblo, New Mexico, **Effigy figure**, ca. 1890. Ceramic with black and white slip-paint, 22.9 × 19 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-229)

Pueblo, Acoma Pueblo, New Mexico, **Olla**, ca. 1895. Ceramic with polychrome slip-paint; h. 24.1 cm, diam. 25.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-212)

Pueblo, Ohkay Owingeh (San Juan Pueblo, New Mexico), **Storage bowl**, ca. 1900. Ceramic with red slip-paint; h. 24.8 cm, diam. 33 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-219)

Pueblo, Cochiti Pueblo, New Mexico, **Effigy figure**, ca. 1900. Ceramic with slip-paint, 12.7 × 20.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-221)

Pueblo, San Ildefonso Pueblo, New Mexico, **Olla**, ca. 1910. Ceramic with red and black slip-paint; h. 24.1 cm, diam. 29.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-224)

Pueblo, Cochiti Pueblo, New Mexico, **Bowl**, ca. 1910. Ceramic with polychrome slip-paint; h. 15.2 cm, diam. 35.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-227)

Attributed to K'aamuyets'a (Reyes Galvan Aguilar) (Zia Pueblo, New Mexico, ca. 1860–1934) or Reyes Anselva Shije Herrera (Zia Pueblo, ca. 1865–1957), **Olla**, ca. 1920. Ceramic with polychrome slip-paint; h. 24.1 cm, diam. 27.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-213)

Pueblo, Zia Pueblo, New Mexico, **Olla**, ca. 1920. Ceramic with polychrome slip-paint; h. 31.7 cm, diam. 38.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-214)

Pueblo, Cochiti Pueblo, New Mexico, **Effigy pitcher**, ca. 1920. Ceramic with polychrome slip-paint; h. 20.3 cm, diam. 19.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-228)

Pueblo, Acoma Pueblo, New Mexico, **Olla**, ca. 1930. Ceramic with slip-paint; h. 24.1 cm, diam. 30.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-211)

Pueblo, Zia Pueblo, New Mexico, **Bowl**, ca. 1940. Ceramic with polychrome slip-paint; h. 11.4 cm, diam. 22.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-215)

Pueblo, Acoma Pueblo, New Mexico, **Canteen**, ca. 1940. Ceramic with polychrome slip-paint, 14 × 17.8 × 20.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-216)

Virgil Ortiz (Cochiti Pueblo, born 1969, Cochiti Pueblo, NM; active Cochiti Pueblo, NM), **Olla**, ca. 2002. Ceramic with white and black slip-paint; h. 27.9 cm, diam. 33 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2019-220)

ASIAN ART

Chinese, Liao dynasty (907–1125), **Bowl**. Ceramic with amber glaze, 9.5 × 19.2 × 19.2 cm (without pedestal). Gift of Richard and Ruth Dickes (2019-286)

Chinese, Liao dynasty (907–1125), **Cockscomb flask**. White stoneware with glaze, 26.5 × 21 × 18.5 cm. Gift of Richard and Ruth Dickes (2019-290)

Chinese, Liao dynasty (907–1125), **Flask with handle**. Stoneware with relief designs; white and green glaze, 32.5 × 16.5 × 16 cm. Gift of Richard and Ruth Dickes (2019-291)

Chinese, Liao dynasty (907–1125), **Flask with twisted handle.** Stoneware with incised designs; amber glaze, 32 × 14 × 13.3 cm. Gift of Richard and Ruth Dickes (2019-292)

Chinese, Liao dynasty (907–1125), **Gourd-shaped ewer.** Ceramic with green glaze, 19.5 × 14.7 × 12.3 cm. Gift of Richard and Ruth Dickes (2019-299)

Chinese, Liao dynasty (907–1125), **Coffin Box Panel: Gentlemen Attendants,** 10th–early 11th century. Wood with lacquer-based pigment, 67 × 89.5 × 2 cm (approx.). Gift of Lloyd E. Cotsen, Class of 1950 (2020-17)

Chinese, Song dynasty (960–1279), **Small water dropper.** Qingbai ware; porcelain with appliqué and light-blue glaze; h. 6.5 cm, diam. 6.7 cm. Gift of Richard and Ruth Dickes (2019-304)

Chinese, Song dynasty (960–1279), **Bowl.** Qingbai ware; porcelain with light-blue glaze; h. 6 cm, diam. 11.5 cm. Gift of Richard and Ruth Dickes (2019-305)

Chinese, Song dynasty (960–1279), **Octagonal ewer with cover.** Qingbai ware; porcelain with light-blue glaze, 22.5 × 15.5 × 13 cm. Gift of Richard and Ruth Dickes (2019-308 a–b)

Chinese, Song dynasty (960–1279), **Bowl with russet splashes.** Cizhou ware; stoneware with black and russet glaze; h. 8 cm, diam. 16.1 cm. Gift of Richard and Ruth Dickes (2019-309)

Chinese, Song dynasty (960–1279), **Bowl with russet splashes.** Cizhou ware; stoneware with black and russet glaze; h. 8 cm, diam. 15.8 cm. Gift of Richard and Ruth Dickes (2019-310)

Chinese, Song dynasty (960–1279), **Tea bowl with tortoise-shell glaze effect.** Jizhou ware; stoneware with brown glaze, 5.6 × 10.9 × 10.9 cm. Gift of Richard and Ruth Dickes (2019-319)

Chinese, Song dynasty (960–1279), **Small water dropper.** Qingbai ware; porcelain with relief designs under light-blue glaze, 5 × 7 × 3.5 cm. Gift of Richard and Ruth Dickes (2019-320)

Chinese, Song dynasty (960–1279), **Octagonal ewer and cover.** Qingbai ware; porcelain with relief designs under light-blue glaze, 7.8 × 12 × 9.3 cm. Gift of Richard and Ruth Dickes (2019-325 a–b)

Chinese, Song dynasty (960–1279) or Jin dynasty (1115–1234), **Pillow in the form of a tiger,** 12th century. Cizhou ware; glazed ceramic with painted slip decoration, 11 × 19 × 38.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund, in memory of Wen C. Fong, Class of 1951 and Graduate Class of 1958 (2019-109)

Chinese, Song dynasty (960–1279) to Yuan dynasty (1260–1368), **Tea bowl with decoration of blossoming plum, moon, and clouds,** 12th–14th century. Jizhou ware; stoneware with brown glaze; h. 5 cm, diam. 14.7 cm. Gift of Richard and Ruth Dickes (2019-324)

Chinese, Southern Song dynasty (1127–1279), Fujian Province, **Pair of dragon and tiger funerary storage jars.** Porcelain with relief decoration and underglaze brown painted floral designs; 31 × 16 × 16 cm (.1), 32 × 16.5 × 16.5 cm (.2). Gift of Richard and Ruth Dickes (2019-287.1–.2)

Chinese, Southern Song dynasty (1127–1279), **Melon-shaped covered box.** Qingbai ware; porcelain with light-blue glaze; h. 4.7 cm, diam. 7.5 cm. Gift of Richard and Ruth Dickes (2019-307 a–b)

Chinese, Southern Song dynasty (1127–1279), **Tea bowl with spot design.** Jizhou ware; stoneware with brown glaze, 5.5 × 10.5 × 10.5 cm. Gift of Richard and Ruth Dickes (2019-318)

Chinese, Southern Song dynasty (1127–1279) to Jin dynasty (1115–1234), **Red-and-green painted bowl with fish and water plants,** 13th century.

Cizhou ware with underglaze cream slip and overglaze enamel; h. 5.1 cm, diam. 17.5 cm. Gift of Richard and Ruth Dickes (2019-297)

Chinese, Southern Song dynasty (1127–1279) to Jin dynasty (1115–1234), **Red-and-green painted bowl with fish and water plants,** 13th century. Cizhou ware with underglaze cream slip and overglaze enamel; h. 5.8 cm, diam. 18.5 cm. Gift of Richard and Ruth Dickes (2019-298)

Chinese, Southern Song dynasty (1127–1279) to Yuan dynasty (1260–1368), **Small vase with floral design.** Jizhou ware; stoneware with underglaze cream slip and brown design; h. 15.7 cm, diam. 7.7 cm. Gift of Richard and Ruth Dickes (2019-323)

Chinese, Southern Song dynasty (1127–1279) to Yuan dynasty (1260–1368), **Covered box,** 13th–14th century. Qingbai ware; porcelain with molded designs under light-blue glaze; h. 7 cm, diam. 11.2 cm. Gift of Richard and Ruth Dickes (2019-306 a–b)

Chinese, Southern Song dynasty (1127–1279) to Yuan dynasty (1260–1368), **Tea bowl with tortoise-shell glaze effect,** 13th–14th century. Jizhou ware; stoneware with brown glaze, 5.5 × 10.7 × 10.7 cm. Gift of Richard and Ruth Dickes (2019-317)

Chinese, Ming dynasty (1368–1644), **Tomb attendants.** Ceramic with dark-brown pigment and green, amber, and cream glaze; 54 × 18 × 15.2 cm (.1), 52 × 19 × 15.3 cm (.2). Gift of Richard and Ruth Dickes (2019-300.1–.2)

Chinese, Ming dynasty (1368–1644), **Large tomb attendants.** Ceramic with color pigments and *sancai* glaze; 90.5 × 26 × 23.5 cm (.1), 90.5 × 25.5 × 23.5 cm (.2). Gift of Richard and Ruth Dickes (2019-301.1–.2)

Chinese, Ming dynasty (1368–1644), **Caparisoned horse.** Earthenware with ash glaze, 17 × 21 × 8.7 cm. Gift of Richard and Ruth Dickes (2019-322)

Chinese, Qing dynasty (1644–1912), **Painting stones (shihua 石畫)**, 18th–19th century. Two stones; 25.4 × 35.6 cm (top), diam. 34.3 cm (bottom), 114.3 × 64.8 × 3.8 cm (frame). Gift of Lloyd E. Cotsen, Class of 1950 (2020-18)

Chinese, Qing dynasty (1644–1912), Wu Guxiang 吳穀祥 (1848–1903), **Autumn Landscape**, 1892. Folding fan; ink and color on paper, 62.2 × 35.6 cm (frame). Gift of Richard and Ruth Dickes (2019-296)

Kwong Chi Tseng (1950–1990; born Hong Kong; active New York, NY), **Grand Canyon**, 1985. Gelatin silver print; 19.2 × 19.3 cm (image), 20.3 × 25.4 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2019-392)

Kwong Chi Tseng (1950–1990; born Hong Kong; active New York, NY), **Arizona**, 1987. Gelatin silver print; 18.8 × 19 cm (image), 20.3 × 25.4 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2019-391)

Ming Chip Fung 馮明秋 (born 1951, Guangdong, China; active Hong Kong and New York, NY), **Untitled**, 1985. Wood and acrylic, 23.9 × 24.5 × 3.8 cm. Gift of the Asian American Art Centre (2019-349)

Zhang Hongtu (born 1943, Pingliang, China; active New York, NY), **Quaker Oats Mao**, from **Long Live Chairman Mao Series**, 1987. Acrylic on Quaker Oats box, 24.1 × 13.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2019-394)

Zhang Hongtu (born 1943, Pingliang, China; active New York, NY), **Sunrise Series #14**, 1988. Burlap, tar, acrylic, and charcoal on paper, mounted on canvas, 116.8 × 111.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2019-393)

Jeannie Chiang (active New York, NY), **Untitled**, 1990. Rice paper, threads, and ink, 33.5 × 16.3 cm. Gift of the Asian American Art Centre (2019-347)

Wang Keping 王克平 (Born 1949, China; active France), **Head**, 1992. Acacia wood, 29.8 × 38.1 × 24.8 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-22)

Wu Lan-Chiann 吳嵐倩 (born 1972, Taiwan), **Old Street in Sanxia**, 1993. Hanging scroll; ink and color on paper, 65.5 × 48 cm. Gift of the artist (2020-16)

Harold Wong (Huang Zhongfeng) 黃中方 (born 1943, Shanghai, China; active Hong Kong), **Everlasting Tranquility (Shanjing changnian 山靜長年)**, 2000. Hanging scroll; ink on paper, 67 × 134.6 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-25)

Wan Qingli 萬青力 (1945–2017; born Beijing, China; active Hong Kong), **Twilight #4**, 2001. Ink on paper, 67.9 × 57.1 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-26)

Japanese, Edo period (1615–1868) to Meiji period (1868–1912), **Tall-necked sake flask with pine-tree design**, 19th century. Stoneware with white, green, and brown glaze, 43.2 × 24 × 24 cm. Gift of Richard and Ruth Dickes (2019-293)

Japanese, Edo period (1615–1868), Okada Beisanjin 岡田米山人 (1744–1820), **Winding Streams and Layered Mountains**, 1812. Hanging scroll; ink on paper; 49 × 78.2 cm (painting), 138.6 × 91.1 cm (mount). Museum purchase, Mary Trumbull Adams Art Fund (2019-342)

Japanese, Edo period (1615–1868), Utagawa Hiroshige 歌川広重 (1797–1858); published by Takenouchi Magohachi 竹内孫八, **Shōno: Driving Rain (Shōno, hakuu 庄野白雨)**, from the series **Fifty-Three Stations of the Tōkaidō (Tōkaidō gojūsan tsugi no uchi 東海道五十三次之内)**, ca. 1833–34 [Tenpō 4–5]. Woodblock print (ōban yoko-e format); ink and color on paper, 20.3 × 32.7 cm (print). Gift of Lloyd E. Cotsen, Class of 1950 (2020-20)

Japanese, Edo period (1615–1868), after Utagawa Hiroshige 歌川広重 (1797–1858); published by Takenouchi Magohachi 竹内孫八, **Kyoto: The Great Bridge at Sanjō (Keishi, Sanjō ōhashi 京師三条大橋)**, from the series **Fifty-Three Stations of the Tōkaidō (Tōkaidō gojūsan tsugi no uchi 東海道五十三次之内)**, ca. 1833–34. Woodblock print (ōban yoko-e format); ink and color on paper, 22.2 × 16.5 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-24)

Japanese, Meiji period (1868–1912), Utagawa Hiroshige III 三代歌川広重 (1843–1894), **Willow baskets of Tajima Province**, from the series **Pictures of Famous Products of Japan (Dai Nippon bussan zue)**, August 1877. Woodblock print (ōban yoko-e format); ink and color on paper, 15.9 × 22.2 cm (frame). Gift of Lloyd E. Cotsen, Class of 1950 (2020-21)

Japanese, Meiji period (1868–1912) to Taishō period (1912–1926), Ryūbundō 龍文堂 workshop (mid-19th–mid-20th century), **Large kettle with crescent handle**, late 19th–early 20th century. Iron, 44 × 31.5 × 26 cm. Gift of Richard and Ruth Dickes (2019-302 a–b)

Japanese, Shōwa period (1926–1989), Ōta Chōu 太田聰雨 (Japanese, 1896–1958), **Miho-no-Matsubara**. Hanging scroll; ink and color on silk; 59.5 × 25.5 cm (painting), 140.5 × 36 cm (mount). Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2020-35)

Japanese, Shōwa period (1926–1989), Munakata Shikō 棟方志功 (1903–1975), **Goddess**, 1953. Woodblock print; ink and color on paper, 46.7 × 30.8 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-27)

Japanese, Shōwa period (1926–1989), Munakata Shikō 棟方志功 (1903–1975), **Goddess**, 1953. Woodblock print; ink and color on paper, 46 × 29.5 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-28)

Japanese, Shōwa period (1926–1989), Munakata Shikō 棟方志功 (1903–1975), **Goddess**. Woodblock print; ink and color on paper, 40.6 × 31.1 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-29)

Japanese, Shōwa period (1926–1989), Munakata Shikō 棟方志功 (1903–1975), **Seated Woman in a Garden**. Woodblock print; ink and color on paper, 32.1 × 30.2 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-30)

Japanese, Shōwa period (1926–1989), Munakata Shikō 棟方志功 (1903–1975), **Buddhism in Peril**, from the series **Life of Prince Shōtoku in Prints**, 1939–40. Woodblock print; ink and color on paper, 26.7 × 34.9 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-32)

Japanese, Shōwa period (1926–1989), Munakata Shikō 棟方志功 (1903–1975), **Buddha**, 1953. Woodblock print; ink and color on paper, 55.6 × 39.1 cm (frame). Gift of Lloyd E. Cotsen, Class of 1950 (2020-31)

Japanese, Shōwa period (1926–1989), Takauchi Shugo 高内秀剛 (born 1937), **Tea tray with handle**. Oribe ware style; stoneware with lead glazes, 18.5 × 26 × 25 cm. Gift of Richard and Ruth Dickes (2019-303)

Japanese, Shōwa period (1926–1989), Ōtaki Genichi 大滝源一, **Tea chest with floral design**, 1965. Wood and red lacquer, 10.6 × 33.2 × 25.7 cm. Gift of Richard and Ruth Dickes (2019-294)

Japanese, Shōwa period (1926–1989), Ōtaki Genichi 大滝源一, **Covered box with floral design**, 1965. Wood and red lacquer, 13.6 × 30.3 × 24.4 cm. Gift of Richard and Ruth Dickes (2019-295)

Japanese, Heisei period (1989–present), Kyōko Kumai 熊井恭子 (born 1943), **Wave 2**, 2001. Stainless-steel filaments, 19 × 22.9 × 21.6 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-23)

Korean, Goryeo dynasty (918–1392), **Bowl**. Stoneware with white and black inlays under celadon glaze, 6.9 × 19.5 × 19.5 cm. Gift of Richard and Ruth Dickes (2019-288)

Korean, Goryeo dynasty (918–1392), **Bottle with cup-mouth**. Bronze; h. 28.5 cm, diam. 15.5 cm. Gift of Richard and Ruth Dickes (2019-314)

Korean, Joseon dynasty (1392–1910), **Padlock with dragon and cloud designs**. Iron with silver inlay, 10.8 × 42.8 × 4.5 cm. Gift of Richard and Ruth Dickes (2019-289)

Korean, Joseon dynasty (1392–1910), **Maebyeong vase**, late 14th–15th century. Stoneware; Buncheong ware with stamped slip-inlaid designs under celadon glaze; h. 27.4 cm, diam. 16.5 cm. Gift of Richard and Ruth Dickes (2019-313)

Korean, Joseon dynasty (1392–1910), **Celadon bowl**, 16th century. Buncheong ware; ceramic with green-tinted glaze and inlaid designs; h. 7.6 cm, diam. 18.4 cm. Gift of Lloyd E. Cotsen, Class of 1950 (2020-19)

Susan Choi (born 1975, South Korea; active New York, NY), **Teen Stars: Yellow**, 2000. Painted photograph, 101 × 75.9 cm. Gift of the Asian American Art Centre (2019-348)

Minjung Kim (born 1962, South Korea; active South Korea, Italy, France, United States), **Red Mountain**, 2015. Watercolor on *hanji* mulberry paper, 75 × 124 cm. Museum purchase, Mary Trumbull Adams Art Fund and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2019-239)

Sungmi Naylor (born South Korea; active Chicago, IL), **Untitled 2**. Gelatin silver print; 22.9 × 17.7 cm (image), 35.6 × 27.9 cm (sheet). Gift of the Asian American Art Centre (2019-357)

Thai, Ayutthaya Kingdom (1350–1767), **Dish with lotus and floral scroll decor**, 14th–15th century. Stoneware

with incised designs under celadon glaze (Sawankhalok kilns); h. 8.9 cm, diam. 27.2 cm. Gift of Richard and Ruth Dickes (2019-315)

Thai, Ayutthaya Kingdom (1350–1767), **Covered box**, 14th–15th century. Stoneware with underglaze brown (Sawankhalok kilns); h. 12 cm, diam. 12.8 cm. Gift of Richard and Ruth Dickes (2019-321 a–b)

Thai, Ayutthaya Kingdom (1350–1767), **Dish with fish decor**, 15th century. Stoneware with cream glaze and iron-black underglaze (Sukhothai City); h. 9.2 cm, diam. 30 cm. Gift of Richard and Ruth Dickes (2019-312)

Vietnamese, Le dynasty (1428–1789), **Dish with six-petal flower decoration**, late 15th–early 16th century. Stoneware with underglaze blue designs; h. 6 cm, diam. 26.2 cm. Gift of Richard and Ruth Dickes (2019-311)

Vietnamese, Le dynasty (1428–1789), **Small jar**, late 15th–early 16th century. Stoneware with underglaze blue designs; h. 7.5 cm, diam. 8 cm. Gift of Richard and Ruth Dickes (2019-316)

EUROPEAN PAINTING AND SCULPTURE

Eugène Boudin (French, 1824–1898), **Le Pont sur la Touques**, 1891. Oil on canvas, 50.2 × 58.4 cm. Gift of Betsy Wolf Stephens, in memory of her parents, Elias Wolf, Class of 1920, and his wife, Frances Ehrlich Wolf (2019-327)

Henri Carodellvaille (French, 1876–1928), **Bryson Burroughs (1869–1934)**, 1917. Oil on canvas, 99.1 × 102.9 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-404)

Edgar Degas (French, 1834–1917); cast by A. A. Hébrard et Cie. (French, 19th–20th centuries), **Dancer at Rest; hands on her hips, left leg forward**, 1882–95, cast posthumously. Bronze, h. 37.5 cm. Gift of the Trayna family, in loving memory of Trude and Richard Rychtarik (2019-424)

Gerrit Dou (Dutch, 1613–1675), **The Penitent Magdalen**, ca. 1660–65. Oil on panel, 25.4 × 17.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-261)

Bartholomeus Spranger (Flemish, 1546–1611), **The Vestal Virgin Tuccia**. Oil on panel, 60.5 × 46 cm. Gift of George R. Goldner, Graduate School Class of 1972 (2019-234)

George Woodall (British, 1850–1925), **Vase: The Origin of Painting**, late 19th century. Cameo glass, h. 23 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-6)

FOR CAMPUS COLLECTIONS

Auguste-Nicolas Cain (French, 1821–1894), **Tigress Bringing a Peacock to Her Young**. Bronze, 31.5 × 47 × 16.8 cm. Gift of Edward T. Wilson, Class of 1963, and Katherine W. Wilson, Class of 1996 (CC2019-3)

MODERN AND CONTEMPORARY ART

Diyan Achjadi (born 1971, Jakarta, Indonesia; active Vancouver, Canada), **Untitled**, 1994. Embroidery on printed fabric, 275 × 36.4 cm. Gift of the Asian American Art Centre (2019-343)

Yoshiki Araki 荒木良樹 (1950–2000; born Hiroshima, Japan; active New York, NY), **Mother and Son**, 1985. Diptych: oil and straw on canvas, 213.3 × 122.3 cm (each). Museum purchase, Mary Trumbull Adams Art Fund (2019-383 a–b)

Yoshiki Araki 荒木良樹 (1950–2000; born Hiroshima, Japan; active New York, NY), **Untitled (Pig & Skull)**, 1989. Painting and collage, 29.2 × 29.2 × 5.1 cm (frame). Museum purchase, Mary Trumbull Adams Art Fund (2019-384)

Maria Jose Arjona (born 1973, Bogota, Colombia; active New York, NY, and Miami, FL), **The Beauty of 4-Legged Animals**, 2009. Video;

video 1 duration (looped): 12 minutes, 25 seconds; video 2 duration (looped): 6 minutes, 35 seconds; video 3 duration (looped): 5 minutes, 21 seconds; video 4 duration (looped): 4 minutes, 53 seconds. Gift of Heather and Tony Podesta (2019-440)

Ruth Cuthand (Plains Cree, born 1954, Saskatchewan, Canada; active Saskatchewan), **Reserving: Typhoid Fever**, 2018. Glass beads, thread, and backing, 64.1 × 48.9 × 3 cm (frame). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2019-341)

Jonas Dahlberg (born 1970, Uddevalla, Sweden; active Stockholm, Sweden), **Weightless Space 1**, 2004. Video, duration: 22 minutes, 10 seconds. Gift of Heather and Tony Podesta (2019-441)

Chris Doyle (born 1959, Pennsylvania; active Brooklyn, NY), **Hotel Bernini II**, 2004. Video; duration: 4 minutes, 7 seconds. Gift of Heather and Tony Podesta (2019-442)

John Yoyogi Fortes (born Tokyo, Japan; active Sacramento, CA), **Obedience**, early 2000s. Acrylic, charcoal, and transfers on canvas, 244 × 195.5 × 6 cm. Museum purchase, Mary Trumbull Adams Art Fund (2019-385)

Joseph Goto (1916–1994; born Hawaii; active Chicago, IL, and Providence, RI), **Untitled**, 1994. Metal, 40.8 × 45.7 × 45.7 cm. Museum purchase, Mary Trumbull Adams Art Fund (2019-386)

Zarina (Zarina Hashmi) (1937–2020; born Aligarh, India; active New York, NY), **Untitled**, ca. 2002. Paper, 31.5 × 73 × 2 cm. Gift of the Asian American Art Centre (2019-352)

Hugh Hayden (born 1983, Dallas, TX; active New York, NY), **America**, 2018. Sculpted mesquite (*Prosopis glandulosa*) on plywood; 90.2 × 101.6 × 101.6 cm (table), 109.9 × 53.3 × 44.4 cm (each chair). Museum purchase, Kathleen

Compton Sherrerd Fund for Acquisitions in American Art (2020-33.1–.5)

Hugh Hayden (born 1983, Dallas, TX; active New York, NY), **To Be Titled 2**, 2020. Seasoned cast iron, 51.8 × 29.5 × 7.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-330)

Sky Hopinka (Ho-Chunk/Pechanga, born 1984, Ferndale, WA; active British Columbia, Canada, and Milwaukee, WI), **Along the Edge of Encircling Lake #1, 2, 3, and 4**, 2017. Digital archival prints with handwritten text, 48.6 × 34.6 × 2.2 cm (frame, each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-148.1–.4)

Sky Hopinka (Ho-Chunk/Pechanga, born 1984, Ferndale, WA; active British Columbia, Canada, and Milwaukee, WI), **Fainting Spells**, 2018. Three-channel video, duration: 10 minutes. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-150)

Tehching (Sam) Hsieh 謝德慶 (born 1950, Nan-chou, Taiwan; active New York, NY), **1978 One Year Performance Statement and Explanation (Cage piece): September 1978–September 1979**, 1978–79. Paper; 44.8 × 28.6 cm (a), 279 × 21.6 cm (b). Museum purchase, Mary Trumbull Adams Art Fund (2019-397 a–b)

Tehching (Sam) Hsieh 謝德慶 (born 1950, Nan-chou, Taiwan; active New York, NY), **1980 One Year Performance Statement and Explanation (Timeclock piece): April 1980–April 1981**, 1980–81. Paper; 43 × 27.9 cm (a), 279 × 21.6 cm (b), 279 × 21.6 cm (c). Museum purchase, Mary Trumbull Adams Art Fund (2019-396 a–c)

Tehching (Sam) Hsieh 謝德慶 (born 1950, Nan-chou, Taiwan; active New York, NY), **1985 Explanation of Cancelled One Year Performance (Torch piece): July 1985–July 1986**,

1985–86. Paper. Museum purchase, Mary Trumbull Adams Art Fund (2019-398 a–e)

E'wao (Rocky) Kagoshima (born 1945, Niigata, Japan; active New York, NY), **Head Painting (1983.73)**, 1981. Oil on canvas, 199.4 × 151.1 × 5.7 cm. Museum purchase, Mary Trumbull Adams Art Fund (2019-388)

Suki Seokyeong Kang (born 1977, Seoul, South Korea; active Seoul), **Mat 120 × 165 #19-01**, 2019. Triptych: painted steel, woven dyed Hwamunseok, thread, wood frame, brass bolt, and leather scraps, 55 × 120 × 5 cm (each). Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2020-1 a–c)

Sonya Kelliher-Combs (Inupiaq/Athabaskan, born 1969, Bethel, AK; active Anchorage, AK), **Idiot Strings, The Things We Carry**, 2017. Goat- and sheep-hide pockets attached with string. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-245)

Byron Kim (born 1961, La Jolla, CA; active Brooklyn, NY), **Synecdoche**, 1991–present. Oil and wax on lauan plywood, birch plywood, and plywood; 20.3 × 25.4 cm (each panel), 137.2 × 111.8 cm (overall). Museum commission made possible by the Mary Trumbull Adams Art Fund (2019-206.1–25)

Heejung Kim 김희정 (born Seoul, South Korea; active New Jersey), **Lives in Samsara**, 1997. Handmade book, 22.9 × 27.9 × 7.6 cm. Museum purchase, Mary Trumbull Adams Art Fund (2019-389)

Heejung Kim 김희정 (born Seoul, South Korea; active New Jersey), **Untitled (eyes)**, 2008. Painted and stitched fabric, 30.5 × 12.7 × 12.7 cm (each). Museum purchase, Mary Trumbull Adams Art Fund (2019-395.1–3)

Heejung Kim 김희정 (born Seoul, South Korea; active New Jersey), **Untitled (eyes)**, 2008. Painted and stitched fabric, 30.5 × 12.7 × 12.7 cm (each). Gift of the Asian American Art Centre (2019-353.1–3)

Mikyung Kim (born 1956, South Korea; active New York, NY), **Untitleda**, 2012. Resin and pigment on silk-screened wood, 20.3 × 33 cm. Gift of the Asian American Art Centre (2019-354)

Maya Lin (born 1959, Athens, OH; active New York, NY), **Einstein's Table**, 2019. Granite, gravel, and water. The John P. Putnam Jr. Memorial Collection, Princeton University Art Museum (2019-238)

Josiah McElheny (born 1966, Boston, MA; active Brooklyn, NY), **A Twilight Labyrinth (Alchemy)**, 2019. Low-iron mirror, two-way mirror, electric light, and hand-blown, polished, and mirrored glass, 61 × 95.2 × 61 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-14)

Josephine Meckseper (born 1964, Lilienthal, Germany; active New York, NY), **Untitled**, 2017. Inkjet print on aluminum and acrylic, 22.9 × 40.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-320)

Mario Moore (born 1987, Detroit, MI; active Detroit), **Black and Blur (Brandon)**, 2019. Oil on canvas, 78.7 × 121.9 × 4.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-9)

Mario Moore (born 1987, Detroit, MI; active Detroit), **Center of Creation (Michael)**, 2019. Oil on linen, 182.9 × 152.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-8)

Nikzad (Nicky) Nodjourni (born 1942, Kermanshah, Iran; active Tehran and New York, NY), **New York Times Sketchbooks**, 1996–99. Gouache,

acrylic, and graphite on newsprint, 68.6 × 55.9 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-45–2020-244)

Nira Pereg (born 1969, Tel Aviv, Israel; active Israel), **Sabbath**, 2008. Video; duration (loop): 7 minutes, 12 seconds. Gift of Heather and Tony Podesta (2019-444)

Nira Pereg (born 1969, Tel Aviv, Israel; active Israel), **Abraham Abraham**, 2012. Video; duration (loop): 4 minutes, 25 seconds. Gift of Heather and Tony Podesta (2019-443)

Postcommodity (founded 2007); printed by Benjamin Brown at Color Space Art and Imaging, Minneapolis, **Untitled**, 2015, printed 2019. Inkjet print, 121.9 × 182.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-149)

Fred Sandback (1943–2003; born Bronxville, NY; active New York, NY), **Untitled**, 1983. Black and purple acrylic yarn, dimensions vary with each installation. Gift of Stephanie H. Bernheim (2020-331)

Fred Sandback (1943–2003; born Bronxville, NY; active New York, NY), **Untitled**, 1983. Graphite and colored pencil on paper, 57 × 76.5 cm. Gift of Stephanie H. Bernheim (2020-332)

Rose B. Simpson (Tewa Pueblo, born 1983, Santa Clara Pueblo, NM; active Santa Clara Pueblo, NM), **Reclamation II**, 2018. Ceramic and mixed media, 121.9 × 45.7 × 40.6 cm. Museum purchase, Mary Trumbull Adams Art Fund (2019-330)

Meredyth Sparks (born 1972, Panama City, FL; active New York, NY), **Untitled (Titled Page)**, 2007. Digital scan, aluminum foil, and glitter, 152.4 × 101.6 cm. Gift of Heather and Tony Podesta (2019-446)

Meredyth Sparks (born 1972, Panama City, FL; active New York, NY), **Extraction (Canton Bazaar / Radiators)**, 2011. Digital print on

canvas, fabric, and thread, 190.5 × 246.4 × 7.9 cm. Gift of Heather and Tony Podesta (2019-445)

Kunié Sugiura (born 1942, Nagoya, Japan; active New York, NY), **Market Front**, 1978. Photographic emulsion, acrylic on canvas; 61 × 86.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-37)

Danny Yung (Yung Ning Tsun or Rong Nianzeng 榮念曾) (born 1943, Shanghai, China; active Hong Kong and United States), **TianTian Xian Shang**. Polyresin, 49.5 × 31 × 27 cm. Gift of the Asian American Art Centre (2019-358)

Six retablos. Oil on metal. Gift of Douglas S. Massey, Graduate School Class of 1978, and Susan T. Fiske (2020-258–2020-263)

Retablo of Gumecindo Ramírez, 1912, 18 × 25.7 cm

Retablo of Matías Lara, 1918, 20.3 × 30.5 cm

Retablo of Gabriela Yañez, 1943, 25.4 × 17.8 cm

Retablo of Manuela Sánchez and Children, 1947, 14.4 × 22.1 cm

Retablo of Unknown Votary, 1954, 32.7 × 39.5 cm

Retablo of María Socorro Salazar, 1962, 17.8 × 12.7 cm

Fifty-one retablos. Oil on metal. Gift of Jorge Durand and Patricia Arias (2020-264–2020-314)

Retablo of Tivurcia Gallego, 1917, 20.3 × 15.3 cm

Retablo of María Aldama, 1926, 18.3 × 12.7 cm

Retablo of José Z. Murra, 1929, 24.1 × 16.5 cm

Retablo of María Alba Rey, 1940, 17.2 × 22.2 cm

Retablo of Bernabé H. and Catarina V., 1944, 18 × 25.8 cm

Retablo of Juan Luna, 1947, 18.2 × 25.6 cm

Retablo of Concepción Zapata, 1948, 14 × 9.5 cm

Retablo of Unknown Votary, 1948, 27 × 31 cm

Retablo of Amador de Lira, mid-20th century, 14.7 × 24.4 cm

Retablo of Carmen Ortíz, mid-20th century, 17.9 × 25.6 cm

Retablo of Felipe González, mid-20th century, 17.5 × 24 cm

Retablo of F. P. from El Coecillo, Guanajuato, mid-20th century, 18.5 × 15.5 cm

Retablo of Francisca Senteno, mid-20th century, 14.9 × 21.4 cm

Retablo of Isaías Carrillo, mid-20th century, 18.4 × 24.8 cm

Retablo of María de Jesús Torres, mid-20th century, 17.9 × 31 cm

Retablo of M. Elifonsa Durán, mid-20th century, 24.3 × 17.5 cm

Retablo of Tereso López, mid-20th century, 17.8 × 26.3 cm

Retablo of Unknown Votary, mid-20th century, 25.8 × 36 cm

Retablo of Venancio Soriano, mid-20th century, 15 × 31 cm

Retablo of Virginia Velázquez, mid-20th century, 18.5 × 25.2 cm

Retablo of Josefina Rivera, 1954, 22.2 × 30 cm

Retablo of Candelaria Arreola, 1955, 17.5 × 24 cm

Retablo of Concepción Romero Sánchez, 1955, 36 × 26 cm

Retablo of José Cruz Soria, 1960, 17.2 × 18 cm

Retablo of J. Melquides Murillo, 1961, 17.9 × 26 cm

Retablo of María de la Luz Casillas and Children, 1961, 17.3 × 26 cm

Retablo of Concepción González Anderson, 1962, 34 × 27.5 cm

Retablo of Martha Noel Anderson, 1962, 27.6 × 34 cm

Retablo of Marcos Ruís Morales, 1963, 22.5 × 28.2 cm

Retablo of Paula Martínez, 1964, 24 × 18.6 cm

Retablo of Jesús Enrique Aguilar, ca. 1965–75, 24 × 42.1 cm

Retablo of José E. González, 1967, 22 × 24.3 cm

Retablo of Marciano Alcocer Castillo, 1967, 24.7 × 31.3 cm

Retablo of Aurora Frausto, 1968, 19 × 28 cm

Retablo of Dolores R. García, 1968, 25.4 × 35.6 cm

Retablo of Unknown Votary, 1969, 17.3 × 23 cm

Retablo of Antonia Ramos de González, 1971, 20 × 32.2 cm

Retablo of Virginia Solano, late 20th century, 16.8 × 17.8 cm

Retablo of María Concepción Reyna, 1975

Retablo of Francisca Trujillo, 1976, 25 × 19.5 cm

Retablo of Isidro Rosas Rivera, 1976, 18 × 24.8 cm

Retablo of Aurelio Camacho, 1977, 19 × 24.9 cm

Retablo of María Marcos Reboloso and Leonardo Arsola, 1977, 18.6 × 24.9 cm

Retablo of Merejilda Barreto, 1977, 14 × 18.6 cm

Retablo of Josefina Pérez V., 1979, 26.5 × 20.5 cm

Retablo of María Guadalupe Méndez and Son, 1980, 26 × 23.5 cm

Retablo of Juana Reyes and Socorro Machuca, 1981, 17.8 × 22.5 cm

Retablo of Victoriano Grimaldo, 1988, 25 × 30 cm

Retablo of Juan Jose Sánchez C., 1990, 17.1 × 22.5 cm

Retablo of Raúl Ortega, 1996

Retablo of Raúl Ortega and Family, 1996, 19 × 21 cm

FOR CAMPUS COLLECTIONS

Alastair Adams (born 1969, Kingston upon Thames, UK; active Okham, UK), **Ruth Simmons**, 2020. Oil on birch wood panel, 142.5 × 102.5 × 7 cm. Princeton University (PP741)

Daniel Adel (born 1962, United States; active Provence, France), **Sanjeev Kulkarni**, 2020. Oil on canvas, 129.5 × 96.5 cm. Princeton University (PP749)

Daniel Adel (born 1962, United States; active Provence, France), **Emily Carter**, 2020. Oil on canvas, 129.5 × 88.9 cm. Princeton University (PP750)

Daniel Adel (born 1962, United States; active Provence, France), **Sarah-Jane Leslie**, 2020. Oil on canvas, 129.5 × 96.5 cm. Princeton University (PP751)

Sam Adoquoi (born 1962, Accra, Ghana; active New York, NY), **Dr. Robert Rivers, Class of 1953**, 2019. Oil on canvas. Princeton University (PP738)

María Berrío (born 1982, Bogota, Colombia; active New York, NY), **The Augur**, 2019. Mixed-paper collage, watercolor on canvas, 248.9 × 208.3 cm. Princeton University, commission made possible with funds provided by the Office of the President, the Princeton University Art Museum, and the University Library (CC2019-1)

Shaun Downey (born 1978, Ontario, Canada; active Toronto), **Elaine Fuchs, Class of 1977**, 2019. Oil on board, 135.3 × 104.8 cm. Princeton University (PP740)

Michael Graves (1934–2015; born Indianapolis, IN; active Princeton, NJ), **Untitled**, 1973. Oil on canvas, 246.4 × 119.4 cm. Gift of the Estate of Dr. Paul Weber (CC2020-1 a-b)

Simmie Knox (born 1935, Aliceville, AL; active Maryland), **Carl A. Fields**, 2019. Oil on canvas, 61 × 45.7 cm. Princeton University (PP736)

Ying-He Liu (born 1952, Shanghai, China; active Boston, MA), **Judge Denny Chin, Class of 1975**, 2019. Oil on canvas, 81.3 × 61 cm. Princeton University (PP735)

Mario Moore (born 1987, Detroit, MI; active Detroit), **Garfield**, 2019. Oil on canvas, 111.8 × 101.6 cm. Princeton University (PP745)

Mario Moore (born 1987, Detroit, MI; active Detroit), **Hank**, 2019. Etching, 55.9 × 38.7 cm. Princeton University (PP747)

Mario Moore (born 1987, Detroit, MI; active Detroit), **Picturing Protest (Guy)**, 2019. Oil on canvas, 228.6 × 160 cm. Princeton University (PP743)

Mario Moore (born 1987, Detroit, MI; active Detroit), **Several Lifetimes**, 2019. Oil on canvas, 152.4 × 182.9 cm. Princeton University (PP744)

Mario Moore (born 1987, Detroit, MI; active Detroit), **Valeria**, 2019. Etching, 55.9 × 38.7 cm. Princeton University (PP746)

Paul Newton (born 1961, Sydney, Australia; active Sydney), **Supreme Court Justice Sonia Sotomayor, Class of 1976**, 2019. Oil on canvas, 102.9 × 73.7 cm. Princeton University (PP742)

Burton Silverman (born 1928, Brooklyn, NY; active New York, NY), **Bill Bradley '65**, 2020. Oil on canvas, 71.1 × 61 cm. Princeton University (PP748)

Jordan Sokol (born 1979, New York, NY; active New York, NY), **Alan M. Turing, Graduate School Class of 1938**, 2019. Oil on canvas. Princeton University (PP737)

PHOTOGRAPHY

Ansel Adams (born 1902, San Francisco, CA; died 1984, Monterey, CA), **Moonrise, Hernandez, New Mexico**, ca. 1941. Gelatin silver print, 40.6 × 50.8 cm. Gift of Peter Steil (2019-437)

Ansel Adams (born 1902, San Francisco, CA; died 1984, Monterey, CA), **Winter Sunrise, Sierra Nevada, from Lone Pine, California**, ca. 1944. Gelatin silver print, 40.6 × 50.8 cm. Gift of Peter Steil (2019-438)

Eleanor Antin (born 1935, Bronx, NY; active San Diego, CA); photographs by Philip Steinmetz (1944–2013; born

Des Plaines, IL; active San Diego, CA), **100 Boots**, 1971–73. Set of 51 postcards, 11.4 × 17.8 cm (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-5.1–.51)

John Baldessari (1931–2020; born National City, CA; active Los Angeles, CA), **Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts)**, 1973. Offset lithographs, 24.1 × 32.1 cm (each). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2019-101.1–.12)

Édouard Baldus (French, born Prussia, 1813–1889), La Voulte, 1861. Albumen print; 55.9 × 40.6 cm (each image), 53.3 × 109.2 cm (each mount). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2019-268)

Carolle Bénitah (born 1965, Casablanca, Morocco; active Marseille, France), **La Tapisserie**, from **Photos-Souvenirs**, 2012. Digital print enhanced with red thread, 43.4 × 61.5 × 2.5 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-7)

Charles Bierstadt Studio (Niagara Falls, NY; active 1863–1903), **Colfax Point, Yosemite Valley**, ca. 1863. Albumen print; 7.9 × 7.6 cm (image), 8.6 × 17.6 cm (mount). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2019-269)

Erwin Blumenfeld (American, 1897–1969), **Untitled (Portrait of woman's face)**, ca. 1930. Gelatin silver print, 19.4 × 18.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-139)

Margaret Bourke-White (born 1904, Bronx, NY; died 1971, Stamford, CT), **Flame Burner Ann Zarik**, 1943, printed ca. 2000. Gelatin silver print, 40.6 × 50.8 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2020-2)

Margaret Bourke-White (born 1904, Bronx, NY; died 1971, Stamford, CT), **South African Gold Miners, Kimberley Mines, Johannesburg**, 1950. Gelatin silver print; 48.3 × 36.2 cm, 50.8 × 40.6 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-133)

Larry Burrows (born 1926, London, UK; died 1971, Laos), **Viet Cong prisoners taken in village raided on report that it was a VC “ammunition factory”—being brought back by U.S. ‘copter**, ca. 1964. Gelatin silver print; 22.5 × 33.7 cm (image), 24.5 × 35.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-121)

Larry Burrows (born 1926, London, UK; died 1971, Laos), **Taylor & McNamara hold up hands with Gen. Nguyen Khanh, present leader of Vietnam, in sign of U.S. Vietnamese solidarity, at rally in Hoa Hao, South Vietnam**, March 10, 1964. Gelatin silver print; 23.5 × 34.4 cm (image), 25.1 × 35.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-118)

Larry Burrows (born 1926, London, UK; died 1971, Laos), **Dead Viet Cong guerillas lying near Civil Guard post in Tayninh Province, which they attacked in day-long battle, and were finally repulsed**, April 7, 1964. Gelatin silver print, 22.2 × 33.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-123)

Larry Burrows (born 1926, London, UK; died 1971, Laos), **U.S. Army helicopter skimming along at tree height near Civil Guard post attacked by about 400 VC guerillas, who were repulsed. Shown below is village attacked by Vietnamese Army artillery**, April 7, 1964. Gelatin silver print, 22.5 × 33.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-124)

Larry Burrows (born 1926, London, UK; died 1971, Laos), **War in Vietnam: row of helicopters; two soldiers reflected in water**, May 15, 1964. Gelatin silver print, 22.5 × 33.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-119)

Larry Burrows (born 1926, London, UK; died 1971, Laos), **War in Vietnam: gunner on helicopter**, May 23, 1964. Gelatin silver print, 22.8 × 34 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-122)

Larry Burrows (born 1926, London, UK; died 1971, Laos), **Armed copters, A-His over Mekong River Delta in Vietnam**, April 1965. Gelatin silver print, 33.7 × 23.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-120)

Larry Burrows (born 1926, London, UK; died 1971, Laos), **Reaching Out, Mutter Ridge, Nui Cay Tri**, October 5, 1966, printed 1987. Dye transfer print; 39 × 59.5 cm (image), 50.4 × 75.8 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-117)

Nancy Burson (born 1948, St. Louis, MO; active New York, NY), **First and Second Beauty Composites (Left: Bette Davis, Audrey Hepburn, Grace Kelly, Sophia Loren, Marilyn Monroe. Right: Jane Fonda, Jacqueline Bisset, Diane Keaton, Brooke Shields, Meryl Streep)**, 1982. Diptych: two gelatin silver prints from computer-generated negatives; 19 × 22 cm (each sight), 37.5 × 40.5 × 3 cm (each frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-33 a–b)

Mark Citret (born 1949, Buffalo, NY; active Daly City, CA), **Žižkov Park, Prague**, 1998. Gelatin silver print; 16.5 × 20.8 cm (image), 20.2 × 25.2 cm (sheet). Gift of Richard C. Edwards, Class of 1969, and Robin Edwards (2019-279)

Ed Clark (born 1911, Nashville, TN; died 2000, Sarasota, FL), **Federal troops escorting African American students to Little Rock High School for integration**, September 1957. Gelatin silver print; 32.8 × 21.8 cm (image), 33.6 × 22.6 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-131)

Brad Cole (born 1957; active Monterey Peninsula, CA), **Untitled 68**, 1996. Gelatin silver print; 19.9 × 28.8 cm (image), 27.9 × 35.6 cm (sheet). Gift of Richard C. Edwards, Class of 1969, and Robin Edwards (2019-280)

Ernest Cole (born 1940, Pretoria, South Africa; died 1990, New York, NY), **African Middle Classes**, ca. 1960–66. Gelatin silver print; 17 × 25 cm (image), 20.2 × 25.7 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2020-11)

Ernest Cole (born 1940, Pretoria, South Africa; died 1990, New York, NY), **After working all week in modern kitchen, servant returns to her own, with no hope of making it any better**, ca. 1960–66. Gelatin silver print; 16.5 × 25 cm (image), 20.2 × 25.5 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2020-13)

Ernest Cole (born 1940, Pretoria, South Africa; died 1990, New York, NY), **Shebeens & Bantu Beer**, ca. 1960–66. Gelatin silver print; 16.5 × 25 cm (image), 20.2 × 25.7 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2020-10)

Ernest Cole (born 1940, Pretoria, South Africa; died 1990, New York, NY), **South Africa**, ca. 1960–66. Gelatin silver print; 17 × 24.7 cm (image), 20.4 × 25.2 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2020-12)

David Douglas Duncan (born 1916, Kansas City, MO; died 2018, Grasse, France), **Dead marines loaded in truck leading a column of survivors during their retreat from Changjin Reservoir, North Korea**, 1950. Gelatin silver print; 23.5 × 34.3 cm (image), 24 × 34.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-137)

David Douglas Duncan (born 1916, Kansas City, MO; died 2018, Grasse, France), **Marines marching down a canyon road they called "Nightmare Alley" during their retreat from Changjin Reservoir, North Korea**, 1950. Gelatin silver print; 26.7 × 32 cm (image), 27.9 × 33.7 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-138)

LaToya Ruby Frazier (born 1982, Braddock, PA; active Chicago, IL), **Landscape of the Body (Epilepsy Test)**, 2011. Gelatin silver print; 61 × 101.6 cm, 75.6 × 103.5 × 4.4 cm (frame). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2019-266)

George Hoyningen-Huene (1900–1968; born Saint Petersburg, Russia; active France and United States), **Granada, Lucien Lelong gown with decor by Maison Jansen**, 1935. Gelatin silver print, 23.7 × 18 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-140)

William Henry Jackson (American, 1843–1942), **Mammoth Hot Springs on Gardiners River**, ca. 1883. Albumen print; 25.1 × 32.3 cm, 40.5 × 50.8 cm (mount). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2019-270)

Frances Benjamin Johnston (American, 1864–1952), **Science Class in Georgetown Visitation Preparatory School**, ca. 1890. Albumen print; 18 × 23.8 cm, 19 × 25.6

cm (mount). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2019-100)

Mari Katayama (born 1987, Saitama, Japan; active Gunma, Japan), **Shadow Puppet #007**, 2016. Chromogenic print; 30.5 × 22.9 cm, 42.4 × 34.8 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-34)

Minna Keene (Canadian, born Germany, 1861–1943), **Cape Malay Laundry**, ca. 1910. Carbon print; 20.3 × 26.4 cm, 34.3 × 41.9 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-4)

Mark Klett (born 1952, Albany, NY; active Tempe, AZ), **Taking Pictures at Castle Rock after O'Sullivan, Green River, Wyoming**, 1997. Platinum print, 27.8 × 35.4 cm. Gift of Richard C. Edwards, Class of 1969, and Robin Edwards (2019-281)

Mark Klett (born 1952, Albany, NY; active Tempe, AZ) and Byron Wolfe (born 1967, Alamosa, CO; active Pennsylvania), **Details from the view at Point Sublime on the north rim of the Grand Canyon, based on the panoramic drawing by William Holmes (1882)**, 2007. Inkjet print, 54 × 231.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-380)

Mark Klett (born 1952, Albany, NY; active Tempe, AZ) and Byron Wolfe (born 1967, Alamosa, CO; active Pennsylvania), **Two Journeys into the Hidden Passage**, 2011. Inkjet print, 61 × 299.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-381)

Jean Laurent (French, active Spain, 1816–1892), **Granada 1916: Detalle de una faja de los adornos en la Sala de los Escudos, Alhambra (Detail of a strip of ornaments in the Hall of Shields, Alhambra)**. Albumen print, 47.6 × 50.8 × 1.8 cm (frame). Gift of Rosemarie Haag Bletter and Martin Filler (2019-433)

Corky Lee (born 1948, Queens, NY; active New York, NY), **Peace Bench**. Gelatin silver print; 20.6 × 30.4 cm (image), 27.9 × 35.6 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2019-390)

Joanne Leonard (born 1940, Los Angeles, CA; active Ann Arbor, MI), **Couple on front porch, West Oakland**, 1965. Gelatin silver print; 16.4 × 16.6 cm (image); 25.2 × 20.2 cm (sheet). Gift of the artist (2019-199)

Joanne Leonard (born 1940, Los Angeles, CA; active Ann Arbor, MI), **Four old friends with babies**, 1967. Gelatin silver print; 14.8 × 15 cm (image), 25.2 × 20.2 cm (sheet). Gift of the artist (2019-198)

Joanne Leonard (born 1940, Los Angeles, CA; active Ann Arbor, MI), **Picasso Collage (with Manuel and Joanne)**, 1974. Gelatin silver print and collage of book page; 22.6 × 25.4 cm, 49.3 × 37.8 cm (mount). Gift of the artist (2019-202)

Joanne Leonard (born 1940, Los Angeles, CA; active Ann Arbor, MI), **Julia, half asleep**, 1977. Gelatin silver print; 15.8 × 15.9 cm (image), 23.5 × 20.2 cm (sheet). Gift of the artist (2019-200)

Joanne Leonard (born 1940, Los Angeles, CA; active Ann Arbor, MI), **Winged ones (Julia with Cicada wings)**, 1985. Gelatin silver print, 50.2 × 59.7 cm. Gift of the artist (2019-201)

Sally Mann (born 1951, Lexington, VA; active Lexington), **Fallen Child**, 1989. Gelatin silver print; 19.4 × 24.6 cm (image), 20.1 × 25.2 cm (sheet). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2019-134)

Sally Mann (born 1951, Lexington, VA; active Lexington), **Hayhook**, 1989. Gelatin silver print; 19.8 × 24.7 cm (image), 20 × 25.4 cm (sheet). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2019-135)

Sally Mann (born 1951, Lexington, VA; active Lexington), **Was Ever Love**, 2009. Gelatin silver print; 37.8 × 34 cm (image), 50.4 × 47.7 cm (sheet). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2019-136)

Mary Ellen Mark (1940–2015; born Elkins, PA; active New York, NY), **Paw Walking**, 1994. Gelatin silver print; 24.5 × 24.3 cm (image), 35.5 × 27.6 cm (sheet). Gift of Richard C. Edwards, Class of 1969, and Robin Edwards (2019-282)

Frances McLaughlin-Gill (1919–2014; born Brooklyn, NY; active New York, NY), **Carmen Dell'Orefice (at age 13)**, 1946. Gelatin silver print, 29 × 27 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-141)

Hansel (Johanna) Mieth (born 1909, Oppelsbohm, Germany; died 1998, Santa Rosa, CA), **Young Man Sleeping in Box Car**, 1936. Gelatin silver print, 26.5 × 33.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-104)

Hansel (Johanna) Mieth (born 1909, Oppelsbohm, Germany; died 1998, Santa Rosa, CA), **North Platte, Unemployed**, 1938. Gelatin silver print, 26 × 33.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-102)

Hansel (Johanna) Mieth (born 1909, Oppelsbohm, Germany; died 1998, Santa Rosa, CA), **Unemployed father with his son at a meeting called to organize the unemployed of North Platte, Nebraska**, 1938. Gelatin silver print, 33.3 × 26.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-103)

Hansel (Johanna) Mieth (born 1909, Oppelsbohm, Germany; died 1998, Santa Rosa, CA), **At the Crossroads**, 1939. Gelatin silver print, 33.7 × 26.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-105)

Francis Reeves Miller (1905–1973, born Texas), **African Americans carry signs protesting discrimination during demonstration at rally, Detroit**, 1963. Gelatin silver print; 28 × 20 cm (image), 28 × 21.4 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-132)

Andrea Modica (born 1960, New York, NY; active Philadelphia, PA), **Treadwell, NY**, 1990. Toned print; 24.6 × 19.6 cm (image), 25.1 × 20.3 cm (sheet). Gift of Richard C. Edwards, Class of 1969, and Robin Edwards (2019-283)

Wright Morris (born 1910, Central City, NE; died 1998, Mill Valley, CA), **Central City, Nebraska**. Gelatin silver print; 31.5 × 24.2 cm (image), 35.4 × 27.8 cm (sheet). Gift of Richard C. Edwards, Class of 1969, and Robin Edwards (2019-284)

Ralph Morse (born 1917, New York, NY; died 2014, Delray Beach, FL), **New Yorkers reading of President John F. Kennedy's assassination**, November 1963. Gelatin silver print, 27.9 × 20.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-130)

Carl Mydans (born 1907, Medford, MA; died 2004, Larchmont, NY), **A view showing the Purple Sage Tavern, George West, Texas**, 1939. Gelatin silver print, 20 × 24.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-129)

Kenji Nakahashi (1947–2017; born Sakauchi, Japan; active New York, NY), **Difference in Time**, 1980, printed 1985. Gelatin silver print; 22.5 × 34.2 cm (image), 27.7 × 38 cm (sheet). Anonymous gift in memory of Kenji Nakahashi and Christine Megan Armstrong, Graduate School Class of 1989 (2019-168)

Kenji Nakahashi (1947–2017; born Sakauchi, Japan; active New York, NY), **Time-(B)**, 1980, printed 1985. Gelatin silver print; 25.3 × 33 cm (image), 27.8

× 35.5 cm (sheet). Anonymous gift in memory of Kenji Nakahashi and Christine Megan Armstrong, Graduate School Class of 1989 (2019-169)

Kenji Nakahashi (1947–2017; born Sakauchi, Japan; active New York, NY), **Autopsy**, 1984, printed 1994. Chromogenic print; 32.3 × 23.1 cm (image), 35.5 × 27.8 cm (sheet). Anonymous gift in memory of Kenji Nakahashi and Christine Megan Armstrong, Graduate School Class of 1989 (2019-167)

Kenji Nakahashi (1947–2017; born Sakauchi, Japan; active New York, NY), **Collar (Red Snapper Bone)**, 1993. Gelatin silver print; 31.8 × 22.3 cm (image), 35.2 × 27.7 cm (sheet). Anonymous gift in memory of Kenji Nakahashi and Christine Megan Armstrong, Graduate School Class of 1989 (2019-166)

James A. Palmer (American, active 1860s), **Cotton Press**, 1860s. Albumen print; 9.1 × 15.7 cm (image), 10 × 17.8 cm (mount). Gift of David B. Long (2019-205)

Charles Paxson (American, active 1860s), **Our Protection**, 1864. Albumen print; 8.3 × 5.3 cm (image), 10.2 × 6.2 cm (mount). Gift of David B. Long (2019-203)

Charles Rumph (1932–2019; born Amarillo, TX; active Washington, DC), **Buildings on one of the Greek islands**. Gelatin silver print; 15.2 × 15.2 cm (image), 35.2 × 27.2 cm (sheet). Gift of Shirley Z. Johnson (2019-420)

Charles Rumph (1932–2019; born Amarillo, TX; active Washington, DC), **Ceiling of the city hall in Arles, France**. Gelatin silver print; 15.2 × 15.2 cm (image), 35.2 × 27.7 cm (sheet). Gift of Shirley Z. Johnson (2019-421)

Charles Rumph (1932–2019; born Amarillo, TX; active Washington, DC), **Komm süßer Tod**, 1979. Gelatin silver print; 26.5 × 26.6 cm (image), 35.5 × 27.7 cm (sheet). Gift of Shirley Z. Johnson (2019-423)

Charles Rumph (1932–2019; born Amarillo, TX; active Washington, DC), **La Défense, Paris**, 1991. Gelatin silver print; 17.7 × 17.7 cm (image), 35.2 × 27.7 cm (sheet). Gift of Shirley Z. Johnson (2019-422)

Flip Schulke (born 1930, New Ulm, MN; died 2008, West Palm Beach, FL), **Martin Luther King gives his now famous “I have a Dream,”** 1963. Gelatin silver print, 24.1 × 15.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-146)

Flip Schulke (born 1930, New Ulm, MN; died 2008, West Palm Beach, FL), **NAACP Leader Medgar Evers Killed June 11, 1963, Jackson, Mississippi**, 1963. Gelatin silver print, 22.7 × 29.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-144)

Flip Schulke (born 1930, New Ulm, MN; died 2008, West Palm Beach, FL), **Martin Luther King Jr.**, 1963, printed 1998. Gelatin silver print; 21.3 × 32.8 cm (image), 28 × 35.4 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-108)

Flip Schulke (born 1930, New Ulm, MN; died 2008, West Palm Beach, FL), **Line of marchers with U.S. Capitol in background, March on Washington**, August 28, 1963. Gelatin silver print, 16.8 × 24.4 cm. Gift of Michael P. Mattis and Judith Hochberg (2019-162)

Flip Schulke (born 1930, New Ulm, MN; died 2008, West Palm Beach, FL), **March on Washington MLK, Jr.**, August 28, 1963. Gelatin silver print; 24.1 × 17 cm (image), 24.7 × 18.4 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-145)

Flip Schulke (born 1930, New Ulm, MN; died 2008, West Palm Beach, FL), **Military police holding back demonstrators, March on Washington**, August 28, 1963. Gelatin silver print, 24.5 × 16.5 cm. Gift of Michael P. Mattis and Judith Hochberg (2019-163)

Flip Schulke (born 1930, New Ulm, MN; died 2008, West Palm Beach, FL), **Coretta Scott King**, 1968. Chromogenic print, 4.4 × 31 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-147)

Flip Schulke (born 1930, New Ulm, MN; died 2008, West Palm Beach, FL), **Coretta Scott King seated with Harry Belafonte at the burial sight of Martin Luther King Jr., Memphis**, April 4, 1968.

Chromogenic print; 18.8 × 18.7 cm (image), 35.4 × 27.8 cm (sheet). Gift of Michael P. Mattis and Judith Hochberg (2019-164)

Ivan Shagin (born 1904, Ivanovo region, Russia; died 1982, Russia), **On Guard**, 1933. Gelatin silver print, 29.5 × 21 cm. Museum purchase, Mary Trumbull Adams Art Fund (2020-3)

Cindy Sherman (born 1954, Glen Ridge, NJ; active New York, NY), **Untitled Film Still #10**, 1978. Gelatin silver print; 18.7 × 24.1 cm, 41.3 × 45.7 × 3.2 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-340)

W. Eugene Smith (born 1918, Wichita, KS; died 1978, Tucson, AZ), **Country Doctor**, 1948, printed ca. 1955. Gelatin silver print; 50.2 × 60.3 cm, 61.6 × 72.1 × 3.8 cm (frame). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-260)

W. Eugene Smith (born 1918, Wichita, KS; died 1978, Tucson, AZ), **Clothes for the needy are provided by Maude (right) as extra task. Here she gives some old clothes to the mother of eight children whose house possessions were destroyed by fire. She sometimes used to buy clothes for poor out of own pocket, now gets many bundles from people all over country**, 1951. Gelatin silver print, 25.1 × 23.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-110)

W. Eugene Smith (born 1918, Wichita, KS; died 1978, Tucson, AZ), **Medical care in rural South Carolina**, 1951. Gelatin silver print, 33.8 × 26.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-112)

W. Eugene Smith (born 1918, Wichita, KS; died 1978, Tucson, AZ), **Nurse Midwife Maude Callen**, 1951. Gelatin silver print, 26.8 × 20 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-111)

W. Eugene Smith (born 1918, Wichita, KS; died 1978, Tucson, AZ), **Nurse midwife Maude Callen after 27 hours at work**, 1951. Gelatin silver print; 34.8 × 25.8 cm (image), 35.4 × 27.7 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-114)

W. Eugene Smith (born 1918, Wichita, KS; died 1978, Tucson, AZ), **Nurse Midwife Maude Callen Delivers a Baby, Pineville, South Carolina**, 1951. Gelatin silver print, 34 × 25.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-113)

W. Eugene Smith (born 1918, Wichita, KS; died 1978, Tucson, AZ), **Iwazo Funaba's Crippled Hand, Victim of Disease**, 1971. Gelatin silver print; 23.1 × 23 cm (image), 23.6 × 23.6 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-115)

W. Eugene Smith (born 1918, Wichita, KS; died 1978, Tucson, AZ), **Untitled (Minamata Bay)**, 1971. Gelatin silver print; 16 × 24.1 cm (image), 16.5 × 24.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-116)

Jo Spence (1934–1992; born London, UK; active London, UK), in collaboration with Terry Dennett (1928–2018; born Chigwell, UK; active London, UK), **Confronting Cancer from Remodelling Medical History**, 1982–83. Artist-laminated exhibition panel, 51.1 × 68.9 cm. Museum purchase, Mary Trumbull Adams Art Fund (2019-265)

Talbot Studio, **Untitled**, ca. 1912. Gelatin silver print, 27 × 18.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-142)

Milagros de la Torre (born 1965, Lima, Peru; active New York, NY), **Under the Black Sun**, 1991–93. Hand-dyed toned gelatin silver print; 3.8 × 3.5 cm (each), 30.5 × 23 cm (mount). Gift of Guillermo de la Torre, Class of 2022 (2019-435)

Milagros de la Torre (born 1965, Lima, Peru; active New York, NY), **Under the Black Sun**, 1991–93. Hand-dyed toned gelatin silver print; 12 × 9.4 cm (image), 12.2 × 9.9 cm (sheet), 30.5 × 22.8 cm (mount). Gift of Guillermo de la Torre, Class of 2022 (2019-436)

Raoul Ubac (Belgian, active France, 1910–1985), **Photo. 38 (Place de la Madeleine)**, 1938. Gelatin silver print; 17 × 22.9 cm (image), 18.2 × 24.1 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2019-267)

Unknown photographer, **Group of men standing in front of the Tomb of Shah-i-Zinda in Samarkand**, ca. 1860. Albumen print, 47.6 × 50.8 × 1.8 cm (frame). Gift of Rosemarie Haag Bletter and Martin Filler (2019-434)

Unknown photographer, **Cotton Market, Montgomery, Alabama**, ca. 1910. Gelatin silver print; 17.8 × 23.4 cm (image), 24.4 × 30.5 cm (mount). Gift of David B. Long (2019-326)

Unknown photographer, **Worth Evening Costume**, 1928. Gelatin silver print; 23.8 × 17.5 cm (image), 25.2 × 20.2 cm (sheet). Gift of Staley-Wise Gallery (2019-165)

Published by The War Photograph & Exhibition Company, **Ruins of Richmond**, April 1865. Albumen print; 79 × 16.1 cm (image), 10.2 × 17.8 cm (mount). Gift of David B. Long (2019-204)

Edward Weston (American, 1886–1958), **Untitled (Diego Rivera)**, 1924. Gelatin silver print; 18.9 × 23.9 cm (image), 19.3 × 24.3 cm (mount). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2019-271)

FOR CAMPUS COLLECTIONS

Robert Gambee (born 1942, United States), **Group of twenty gelatin silver prints**. Gift of Donald B. Brant, Jr., Class of 1964 (CC2019-4–CC2019-23)

PRINTS AND DRAWINGS

DRAWINGS

Seongmin Ahn 안성민 (born 1971, South Korea; active New York, NY), **Meditation (small)**, 2000. Watercolor, 22.8 × 22.8 cm. Gift of the Asian American Art Centre (2019-344)

Michelle Luigi Barberis (Italian, 1725–1798), **Elevation of the Palazzo Vallesa di Martiniana, Turin**, April 12, 1783. Pen and India ink with gray wash, 31.7 × 49.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-332)

Attributed to Luigi Canonica (Italian, 1762–1844), **New Gate for the Foro Bonaparte, Milan**, 1803. Graphite, pen, India ink, gray and pink wash, and watercolor, 47 × 63.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-333)

Robert Cumming (born 1943, Worcester, MA; active Massachusetts), **A and B Legends: B Will Not Reach A**, 1984. Acrylic, charcoal, graphite, and ink, 152.4 × 194.9 cm. Gift of Marc Freidus, Graduate School Class of 1979, and Sandra Gilbert Freidus (2019-329)

Alphonse Defrasse (French, 1860–1939), **Survey of the Order of the Roman Temple of Antonin and Justine**, ca. 1887. Graphite, pen, red

and India ink, and gray wash, 98.3 × 69.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-337)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Apple tree**, 1965. Graphite, 30.5 × 31.7 cm. Gift of the artist (2019-186)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **One cow**, 1969. Watercolor over graphite, 29.2 × 30.8 cm. Gift of the artist (2019-177)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Nude on sofa with cat on floor**, 1970. Watercolor over graphite, 28.3 × 38.1 cm. Gift of the artist (2019-182)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Two nudes**, 1971. Watercolor over graphite, 28.6 × 31.5 cm. Gift of the artist (2019-175)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Two standing nudes**, 1972. Graphite, 60.9 × 45.5 cm. Gift of the artist (2019-196)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Male and female nude reclining**, 1973. Graphite, 45.5 × 60.9 cm. Gift of the artist (2019-197)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Four nudes and artists**, 1975. Pen and black ink, 21.6 × 45.1 cm. Gift of the artist (2019-193)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Ten nudes and one dog on river bank**, 1975. Pen and black ink, 21.6 × 56.3 cm. Gift of the artist (2019-194)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Delaware Water Gap**, 1978. Graphite, 28.3 × 43.5 cm. Gift of the artist (2019-187)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Mount Minsi, Pennsylvania and Mount Tammany, New Jersey: Delaware Water Gap**, 1978. Diptych: pen and black ink; 32.4 × 51.7 cm (left), 32.2 × 50.5 cm (right). Gift of the artist (2019-189 a-b)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Mount Tammany-Delaware Water Gap, New Jersey**, 1978. Pen and black ink, 32.5 × 51 cm. Gift of the artist (2019-188)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Vail, New Jersey**, 1978. Watercolor over graphite, 28.3 × 37.8 cm. Gift of the artist (2019-183)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Blowing laundry**, 1980. Watercolor over graphite, 22.2 × 27.9 cm. Gift of the artist (2019-178)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Two pink cloths on line**, 1980. Watercolor over graphite, 28.3 × 38.1 cm. Gift of the artist (2019-181)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Two red curtains**, 1980. Watercolor over graphite, 22.2 × 28.6 cm. Gift of the artist (2019-179)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Two red curtains blowing**, 1980. Watercolor over graphite, 28.3 × 37.8 cm. Gift of the artist (2019-180)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Ice, Delaware Water Gap**, 1982. Pen and black ink, 25.2 × 35.3 cm. Gift of the artist (2019-184)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Ice, Delaware Water Gap**, 1982. Graphite, 25.2 × 35.3 cm. Gift of the artist (2019-185)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Three figures**, 1998. Brush and brown wash over graphite, 24.9 × 32.5 cm. Gift of the artist (2019-192)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Three nudes (arms raised)**, 2000. Pen and black ink, 18 × 25.1 cm. Gift of the artist (2019-190)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Three standing female nudes holding pans**, 2000. Pen and black ink, 17.8 × 35.6 cm. Gift of the artist (2019-191)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Spring Island, South Carolina**, 2002. Graphite, 22.9 × 30.5 cm. Gift of the artist (2019-173)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Three trees and river at the Delaware Water Gap**, 2002. Watercolor over graphite, 22.9 × 30.5 cm. Gift of the artist (2019-171)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Men's shelter from my roof**, 2004. Watercolor over graphite, 22.9 × 30.5 cm. Gift of the artist (2019-174)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Woods, snow, and brook or road at bottom**, 2004. Watercolor over pen and black ink, 22.9 × 30.5 cm. Gift of the artist (2019-170)

Lois Dodd (born 1927, Montclair, NJ; active New Jersey and Maine), **Row of trees, mountain behind**, 2011. Watercolor, 22.9 × 30.1 cm. Gift of the artist (2019-172)

Jacopo da Empoli (Jacopo Chimenti) (Italian, 1551-1640), **Head of a man wearing a hat (Study for Martyrdom of Saint Vincent of Saragozza)**, ca. 1612. Black chalk heightened with white, 28.7 × 24.8 cm. Museum purchase, Felton Gibbons Fund (2019-143)

Jules Formigé (French, 1879-1960), **Hôtel de Bade**, February 2, 1910. Graphite, pen and India ink, and gray wash, 97.1 × 56 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-339.1)

Jules Formigé (French, 1879-1960), **Hôtel de Bade**, February 2, 1910. Graphite, pen, and India ink, and gray wash, 66.4 × 86.9 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-339.2)

Clément Josso (French, 1853-1928), **Project of Reconstruction of the Church St. Paul of Tarsus, Turkey**, 1888. Graphite, pen and India ink, gray, brown, and pink wash, and watercolor, 65 × 47.4 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-335)

Jerry Kwan 關晃 (1934-2008; born Guangdong, China; active Hong Kong and New York, NY), **Drawing Mott Worth Bowery 2**, 1980s. Ink, 35.6 × 43.2 cm. Gift of the Asian American Art Centre (2019-356)

Jerry Kwan 關晃 (1934-2008; born Guangdong, China; active Hong Kong and New York, NY), **NY Cityscape Drawings**, 1980s. Ink, 35.6 × 43.2 cm. Gift of the Asian American Art Centre (2019-355)

Mario Moore (born 1987, Detroit, MI; active Detroit), **Stay Woke**, 2018. Silverpoint, 91.4 × 134.6 cm. Museum purchase, Felton Gibbons Fund (2019-331)

Mario Moore (born 1987, Detroit, MI; active Detroit), **Study for Guy**, 2019. Graphite, 68.5 × 48 cm. Gift of the artist (2019-401)

Mario Moore (born 1987, Detroit, MI; active Detroit), **Study for Several Lifetimes**, 2019. Graphite, 45.5 × 61 cm. Gift of the artist (2019-400)

A. R. Penck (1939–2017; born Dresden, Germany; active Germany, Ireland, and the United States), **Standart**, 1970. Felt-tip pen on paper, 21 × 7 cm. Museum purchase, Laura P. Hall Memorial Fund (2020-44)

Giovanni Perosso (Italian), **Facade of the Church of Santa Maria Assunta, Genova**, 1851. Graphite, pen, India and brown ink, gray, brown, and pink wash, and watercolor, 42 × 33.2 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-334)

Paul Rabel (French, 1848–1899), **Hôtel des Roches Blanches in St. Adrien at Belboeuf, Normandy**, March 18, 1887. Graphite, pen and red, brown, and India ink, washes, and watercolor, 51.5 × 67 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-336)

Workshop of Antonio da Sangallo the Younger (Italian, 1484–1546), **Study Sheet with Churches and Palaces**, ca. 1530. Pen and brown ink with incising, 41.4 × 27.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2020-315)

Attributed to Michelangelo Simonetti (Italian, 1724–1787), **The Sala Rotonda with the Mosaic from Otricoli, 1st century AD, at the Museo Pio-Clementino, The Vatican, Rome**, ca. 1780. Pen and brown ink and wash over black chalk; traced with stylus, with traces of red chalk on verso, 25.8 × 18.4 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2020-316)

Joseph Uchard (French, 1809–1891), **Project of a theater, elevation**, 1843. Pen and India ink, gray, pink, and brown wash, 60 × 94.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-338.1)

Joseph Uchard (French, 1809–1891), **Project of a theater, section**, 1843. Pen and India ink, gray, pink, and brown wash, 55 × 117.8 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-338.2)

Francesco Vanni (Italian, 1563–1610), **The Adoration of the Magi**, ca. 1605. Oil on paper mounted on canvas, 34.9 × 24.1 cm. Museum purchase, Felton Gibbons Fund (2020-317)

François Verly (French, 1760–1882), **Design for a Chinese Kiosk for the Baron D'Hooghvorst in Meysse**, 1808. Graphite, pen and black ink, and watercolor, 51.5 × 37.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Laura P. Hall Memorial Fund (2019-106)

FOR CAMPUS COLLECTIONS

Arthur Wardle (British, 1864–1949), **Tigers in the Grass**. Pastel on paper, 35 × 24 cm (image), 53.5 × 42 × 2.5 cm (frame). Gift of Edward T. Wilson, Class of 1963, and Katherine W. Wilson, Class of 1996 (CC2019-2)

PRINTS

Emma Amos (1938–2020; born Atlanta, GA; active New York, NY, and New Jersey), Printed in collaboration with Kathy Caraccio, K. Caraccio Etching Studios, **To Sit**, 1981. Etching, aquatint, and styrene stencil, 74.9 × 101.6 cm. Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 354: The Art of the Print (2020-321)

Eric Avery (born 1948, Milwaukee, WI; active San Ygnacio, TX), **Paradise Lost**, 2011. Three linoleum block prints with polymer text block, 91.4 × 91.4 cm. Museum purchase, Felton Gibbons Fund (2019-272)

Santiago Bose (1949–2002; born Baguio City, Philippines; active New York, NY, and the Philippines), **Yellow Rain**, 1978. Etching and mezzotint, 22.2 × 30 cm. Gift of the Asian American Art Centre (2019-345)

Bivas Chaudhuri (born Calcutta, India; active New York, NY), **Untitled**, 1998. Monoprint with color; 81 × 60.5 cm (image), 95 × 72 cm (sheet). Gift of the Asian American Art Centre (2019-346)

Joseph Goto (1916–1994; born Hawaii; active Chicago, IL, and Providence, RI), **Untitled #14**, late 1940s. Lithograph; 33 × 23.7 cm (image), 40.6 × 29 cm (sheet). Gift of the Asian American Art Centre (2019-350)

Larry Hama (born 1949, New York, NY; active New York, NY), **I am Yellow . . . Curious**, ca. 1970. Original mechanical for the printer, 35.5 × 27.8 cm (each). Gift of the Asian American Art Centre (2019-351 a–b)

George Matsusaburo Hibi (1886–1947; born Imura, Japan; active California), **Topaz in Winter**, 1973. Silkscreen, 44.4 × 58.4 cm. Museum purchase, Mary Trumbull Adams Art Fund (2019-387)

Jasper Johns (born 1930, Augusta, GA; active New York, NY, and Sharon, CT), **Bushbaby**, 2006. Etching with aquatint; 25.4 × 17.8 cm (image), 45.4 × 34.6 cm (sheet). Gift of John Elderfield in honor of Calvin Brown on the occasion of his retirement (2019-328)

Printed by Katy Martin Studio; published by BAU Institute, **BAU Institute Print Portfolio: Honoring Michael Goldberg**, 2010. Twenty-five inkjet prints, 279 × 43.2 cm (sheet, each). Gift of Stephanie H. Bernheim (2019-399.1–.25)

Jacob Matham (Dutch, 1571–1631), after Cornelis Cornelisz. van Haarlem (Dutch, 1562–1638), **Apollo as Sol**, ca. 1591. Engraving, 33.6 × 22.6 cm. Museum purchase, Felton Gibbons Fund (2020-36)

Peter Saul (born 1934, San Francisco, CA; active New York, NY, and Germantown, NY), **Politics**, 1985. Lithograph, 83.2 × 59.7 cm. Museum purchase, gift of the PECO Foundation (2020-318)

May Stevens (1924–2019; born Quincy, MA; active Santa Fe, NM), **Big Daddy with Hats**, 1971. Color screenprint, 58.4 × 55.9 cm. Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 354: The Art of the Print (2020-320)

May Stevens (1924–2019; born Quincy, MA; active Santa Fe, NM), **Ordinary Extraordinary**, 1982. Screenprint, 76.2 × 55.9 cm. Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 354: The Art of the Print (2020-319)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Ascension**. Color screenprint, 55.9 × 43.2 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-418)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Faded Glory**. Color screenprint, 55.9 × 43.5 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-413)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Green Still Life**. Color screenprint, 35.6 × 24.8 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-408)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Staircase**. Color screenprint, 35.6 × 24.8 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-409)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Disguise**, 1945. Screenprint, 55.9 × 43.5 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-411)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Leda**, 1945. Color screenprint, 55.9 × 43.5 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-412)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Spherical Music**, 1945. Color screenprint, 55.9 × 43.5 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-410)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Change of Green and Brown**, 1946. Color screenprint, 35.6 × 24.8 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-407)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Portfolio 1948**, 1948. Twelve screenprints, 55.9 × 43.2 cm (each). Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-419.1-12)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Ligne Rouge**, 1953. Color screenprint, 66 × 83.8 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-416)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Limpid Sea**, 1953. Color screenprint, 66 × 83.8 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-414)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **The Entrance**, 1953. Color screenprint, 66 × 83.8 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-417)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Untitled (Green and Green)**, 1953. Color screenprint, 83.8 × 35.6 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-406)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Untitled (Gray and Green)**, 1953. Color screenprint, 66 × 83.8 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-415)

Albert Urban (born 1909, Frankfurt, Germany; died 1959, New York, NY), **Untitled (Tan, Yellow, Orange)**, 1953. Color screenprint, 66 × 83.8 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2019-405)

Fred Wilson (born 1954, Bronx, NY; active, New York, NY), Published by Crown Point Press (established 1962), **Convocation**, 2004. Spit bite aquatint with color aquatint and direct gravure; 50.8 × 61 cm (image), 77.5 × 86.4 cm (sheet). Museum purchase, the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2020-326)

Loans

LOANS FROM THE COLLECTIONS

The Spirit of Hiroshima's Asano Clan: Resurrecting Daimyo Culture
Hiroshima Prefectural Art Museum, Japan

September 10–October 20, 2019

Chinese, Yuan dynasty (1260–1368), attributed to Qian Xuan 錢選 (ca. 1235–1300), **Sparrow on Apple Branch (Linquinque)**, ca. 1330–68. Hanging scroll; ink and color on paper; 22.3 x 27.7 cm (painting); 116 x 44.5 cm (mount). Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection (y1959-1)

The Pencil Is a Key: Drawings by Incarcerated Artists

The Drawing Center, New York
October 11, 2019–January 5, 2020

Maximilien Luce (French, 1858–1941), **Self-portrait in Mazas Prison**, 1894. Lithograph; 32.3 x 24.7 cm (image); 37.5 x 31.1 cm (sheet). Gift of Eric G. Carlson in honor of Calvin Brown (2011-138)

Edith Halpert and the Rise of American Art

The Jewish Museum, New York
October 18, 2019–February 9, 2020

Ben Shahn (American, 1898–1969), **Sacco and Vanzetti: In the Courtroom Cage**, 1931–32. Watercolor and gouache and pen and black ink, 21.5 x 25.7 cm. Gift of Dr. Walter E. Rothman (x1965-69)

Claude Monet: The Truth of Nature
Denver Art Museum

October 21, 2019–February 2, 2020

Claude Monet (French, 1840–1926), **Water Lilies and Japanese Bridge**, 1899. Oil on canvas, 90.5 x 89.7 cm.

From the Collection of William Church Osborn, Class of 1883, trustee of Princeton University (1914–1951), president of the Metropolitan Museum of Art (1941–1947); given by his family (y1972-15)

Firestone Library, Princeton University

December 1, 2019–December 1, 2024

Leonid Berman (American, 1896–1976), **The Seven Sisters**, 1963. Oil on canvas, 126.5 x 101.5 cm. Gift of Miss Sylvia Marlowe (y1968-116)

Arabesque

Sterling and Francine Clark Art Institute, Williamstown, MA

December 14, 2019–March 13, 2020

Aubrey Beardsley (British, 1872–1898), **The Climax from A Portfolio of Aubrey Beardsley's drawings illustrating "Salome" by Oscar Wilde, John Lane, London**, 1906–12. Line block print, 22.8 x 16.2 cm (image); 33.8 x 26 cm (sheet). Museum Collection (x1939-83 o)

Aubrey Beardsley (British, 1872–1898), **The Eyes of Herod from A Portfolio of Aubrey Beardsley's drawings illustrating "Salome" by Oscar Wilde, John Lane, London**, 1906–12. Line block print, 22.3 x 16.2 cm (image); 33.8 x 26 cm (sheet). Museum Collection (x1939-83 j)

Aubrey Beardsley (British, 1872–1898), **The Peacock Skirt from A Portfolio of Aubrey Beardsley's drawings illustrating "Salome" by Oscar Wilde, John Lane, London**, 1906–12. Line block print, 22.8 x 16.3 cm (image); 33.8 x 26 cm (sheet). Museum Collection (x1939-83 e)

LOANS FROM THE HENRY AND ROSE PEARLMAN FOUNDATION

Toulouse-Lautrec: Resolutely Modern

Réunion des musées nationaux, Grand Palais, Paris

October 9, 2019–January 27, 2020

Henri de Toulouse-Lautrec (French, 1864–1901), **The Sacred Grove**, 1884. Oil on canvas, 172 x 380 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Henri de Toulouse-Lautrec (French, 1864–1901), **Messalina**, 1900–1901. Oil on canvas, 97.8 x 78.7 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

The Impressionists and Photography

Museo Thyssen-Bornemisza, Madrid
October 15, 2019–January 26, 2020

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 Foundation, on loan since 1976 to the Princeton University Art Museum

In the Picture: Portraying the Artist
Van Gogh Museum, Amsterdam

February 20–August 30, 2020

Chaïm Soutine (Russian, active France, 1893–1943), **Self-Portrait**, ca. 1918. Oil on canvas, 54.6 x 45.7 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

LONG-TERM LOANS TO THE MUSEUM

Lent by the Schorr Family Collection (July 8, 2019–January 15, 2021)

Jean-Michel Basquiat (1960–1988; born Brooklyn, NY; active New York, NY), **Blue Ribbon II**, 1984. Acrylic, oil paintstick, and silkscreen on canvas, 167.6 x 152.4 cm

Jean-Michel Basquiat (1960–1988; born Brooklyn, NY; active New York, NY), **Blue Ribbon III**, 1984. Acrylic, oil paintstick, and silkscreen on canvas, 167.6 x 152.4 cm

Jean-Michel Basquiat (1960–1988; born Brooklyn, NY; active New York, NY), **Blue Ribbon IV**, 1984. Acrylic, oil paintstick, and silkscreen on canvas, 167.6 x 152.4 cm

Jean-Michel Basquiat (1960–1988; born Brooklyn, NY; active New York, NY), **Blue Ribbon VIII**, 1984. Acrylic, oil paintstick, and silkscreen on canvas, 167.6 x 152.4 cm

Lent by Herbert Schorr, Graduate School Class of 1963, and Lenore Schorr (August 24, 2019–February 1, 2020)

Nina Chanel Abney (born 1982, Chicago, IL; active New York, NY), **Four Stops**, 2007. Oil on canvas, 274.3 x 320 cm

Lent from the Collection of Zhengxi Wang, Class of 2004 (August 24, 2019–February 1, 2020)

Mary Weatherford (born 1963, Ojai, CA; active Los Angeles, CA), **Santa Ana**, 2016. Flashe and neon on linen, 236.2 x 221 cm

Lent by a private collection (August 26, 2019–December 31, 2020)

Himba artist, **Hat**

Kuba artist (possibly Bushoong group), **Hat**, 20th century. Glass beads, cowrie shells, raffia, metal, and cotton, h. 27.9; diam. 20.3 cm

Promised gift from the Holly and David Ross Collection (August 26, 2019–December 31, 2020)

Ngala artist, **Skirt**, 20th century. Raffia fiber and dye

Lent by the Department of Rare Books and Special Collections, Firestone Library (September 28–December 28, 2019)

Thomas Bewick (British, 1753–1828), **History of British Birds, vol. 2** (Newcastle: Printed by Sol. Hodgson, for Beilby & Bewick, sold by them, and G.G. & J. Robinson, London, 1797–1804). 21 cm. Rare Books and Special Collections, Firestone Library

Thomas Bewick (British, 1753–1828), **History of British Birds** (Newcastle: Printed by J. Blackwell and Co., for R. E. Bewick; London: sold by him, Longman & Co., 1847). 23 cm. Rare Books and Special Collections, Firestone Library

William Blake (British, 1757–1827), **Eternally I labour on** (Urizen, Plate 9 from Small Book of Designs copy B), 1794. Monotype, 28 x 22 cm (sheet). Graphic Arts Collection, Rare Books and Special Collections, Firestone Library

Illustrated by Hablot Knight Browne (British, 1815–1882); written by Charles Dickens (British, 1812–1870), **Bleak House** (London: Bradbury and Evans, 1853). 22 cm. Morris L. Parrish Collection, Rare Book Division, Rare Books and Special Collections, Princeton University Library

Illustrated by Hablot Knight Browne (British, 1815–1882); written by Charles Dickens (British, 1812–1870), **Bleak House, no. 18** (London: Bradbury and Evans, August 1853). 22.5 cm. Morris L. Parrish Collection, Rare Book Division, Rare Books and Special Collections, Princeton University Library

Charles A. Buchel (British, 1872–1950), **Peter Pan playing cards** (London: The International Card Co., [ca. 1911]). 9 x 6.3 cm. Cotsen Children's Library, Rare Books and Special Collections, Firestone Library

Jean Ingelow (British, 1820–1897) and G. J. Pinwell (British, 1842–1875), **Poems** (Boston: Roberts, 1867). 24 cm. Rare Books and Special Collections, Firestone Library

David Livingstone (British, 1813–1873), **Narrative of an expedition to the Zambesi and its tributaries: and of the discovery of the lakes Shirwa and Nyassa**, 1858–1864 (London: John Murray, 1865). 22 cm. Rare Books and Special Collections, Firestone Library

Educational Programs and Special Events

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

SIGNATURE EVENTS

LATE! Picnic on the Lawn

August 1, 2019

The Museum celebrated summer and the special exhibition *Helen Frankenthaler Prints: Seven Types of Ambiguity* at our annual picnic on the lawn. Guests enjoyed barbecue fare, live music, exhibition tours, and family-friendly activities. The event was free and open to the public. The last film of our summer film series, *Moonstruck*, was screened. Cosponsored by the Princeton YMCA.

LATE! Nassau Street Sampler

September 12, 2019

The Museum welcomed the campus and community to our eleventh annual Nassau Street Sampler—a celebration of the beginning of the fall semester and an exciting new year of programs at the Art Museum, including the special exhibition *Helen Frankenthaler Prints*. Guests visited our galleries and tasted what local restaurants have to offer while enjoying musical performances by some of Princeton's beloved student groups.

Art@Bainbridge Block Party

September 14, 2019

The Art Museum and our neighbors on Nassau Street celebrated the grand opening of Art@Bainbridge with live music, exhibition tours, and family-friendly activities. A ribbon-cutting ceremony took place with Princeton University President Chris Eisgruber, Princeton University Art Museum Director James Steward, Princeton Mayor Liz Lempert, and Princeton Merchants Association President Jack Morrison.

Family Day | Spread Your Wings

October 5, 2019

Families joined us for a fun-filled day of art-making and gallery activities inspired by the exhibition *Helen Frankenthaler Prints*. The day also included craft projects in the galleries of African art and art of the ancient Americas, as well as a demonstration of how artists use shapes in their compositions in the galleries of European art.

LATE! Yoga: Midterms Edition

October 24, 2019

LATE! Yoga: Finals Edition

January 9, 2020

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

January 30, 2020

Faculty and staff visited the Museum with family and colleagues 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.

EXHIBITION OPENING CELEBRATIONS

The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century

November 2, 2019

The community celebrated *The Eternal Feast*, an exhibition featuring paintings of feasts and objects related to feasting from China's vibrant Middle Period. "A Feast for the Eyes: Images of Banqueting in the Arts of China," a lecture by exhibition curator Zoe S. Kwok, the Art Museum's associate curator of Asian art, was followed by a reception in the Museum.

Hugh Hayden: Creation Myths

January 18, 2020

In celebration of artist Hugh Hayden's first solo institutional exhibition, *Creation Myths*, we welcomed guests to Art@Bainbridge for curator- and artist-led tours.

Life Magazine and the Power of Photography

February 22, 2020

Exhibition curators Katherine Bussard, the Art Museum's Peter C. Bunnell Curator of Photography, Kristen Gresh, Estrellita and Yousuf Karsh Senior Curator of Photographs at the Museum of Fine Arts, Boston, and Alissa Schapiro, PhD candidate at Northwestern University, gave a lecture introducing key themes and works of art in this groundbreaking exhibition. A reception in the Museum followed.

Cézanne: The Rock and Quarry Paintings
A Conversation with John Elderfield and Terry Winters

March 7, 2020

In celebration of the first exhibition to be devoted to Cézanne's extraordinary paintings of rock formations, a conversation between John Elderfield, the exhibition's curator, and artist Terry Winters was followed by a reception in the Museum.

LECTURES, PANELS, TALKS & SYMPOSIA

A Vital Legacy: A Symposium in Conjunction with Helen Frankenthaler Prints: Seven Types of Ambiguity

September 19–20

LATE! Opening Conversation with Kenneth Tyler and Ruth Fine

September 19, 2019

Master printmaker Kenneth Tyler, whose collaborations with Helen Frankenthaler created milestones in the history of prints, and renowned curator Ruth Fine, who organized the 1993 retrospective of the artist's prints, kicked off this two-day academic symposium with a public conversation. A reception and exhibition viewing followed.

Expanding Abstraction: Experiments in Materials and Methods

September 20, 2019

In the latter half of the 20th century, artists championed abstraction for its potential to expand the possibilities of expression; scholars considered a few of the innovative practices that emerged. Participants included Suzanne Perling Hudson, Graduate School Class of 2006, and associate professor, University of Southern California; Lucy Partman, doctoral candidate, Princeton University; and Hannah Yohalem, doctoral candidate, Princeton University.

Abstraction Today: A Conversation among Artists

September 20, 2019

Abstraction remains a vital practice in contemporary art; three practicing artists discussed why it continues to provide such fertile ground. Participants included Allyson Strafella, artist, based in Hudson, New York; Marina Ancona, artist and founder, 10 Grand Press, Brooklyn and Santa Fe; and Nathalie Provosty, artist, based in New York.

Exhibition Tour and Reception | Legacy: Selections from the Gillett G. Griffin Collection

September 27, 2019

The Museum celebrated the exhibition *Legacy: Selections from the Gillett G. Griffin Collection* with a tour by Caroline Harris, Diane W. and James E. Burke Associate Director for Education. A reception in the galleries followed.

LATE! Panel Discussion: Nature, Art, and the Subjectivity of Color

October 10, 2019

An interdisciplinary panel considered the significance of color across cultures and species. With Mary (Cassie) Stoddard, Assistant Professor of Ecology and Evolutionary Biology; Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas; Elaine Ayers, Assistant Professor of Museum Studies, New York University; and Catherine Riihimaki, Associate Director of the Council on Science and Technology. A reception in the Museum followed.

LATE! Artist Talk: Jordan Nassar

October 17, 2019

In conjunction with the exhibition *Jordan Nassar: Between Sky and Earth*, the inaugural installation of the Art Museum's gallery project Art@Bainbridge, Nassar discussed his work with exhibition curator Alex Bacon, with an introduction by Haskell Curator of Modern and Contemporary Art Mitra Abbaspour. A reception in the Museum followed.

Panel Discussion | In Good Taste: Food and Feasting in Chinese Art

October 19, 2019

Inspired by the exhibition *The Eternal Feast*, this interdisciplinary panel explored feasting and food from a range of perspectives. Speakers included Zoe S. Kwok, Associate Curator of Asian Art and exhibition curator, Princeton University Art Museum; Jeehee Hong, Professor of East Asian Art History, McGill University; François Louis, Professor of Asian Art History, Bard Graduate Center; Joanna Waley-Cohen, Professor of Chinese History, New York University; and Anne Cheng, Professor of English and American Studies, Princeton University. A reception in the Museum followed. Organized by the Princeton University Art Museum and the Tang Center for East Asian Art. Cosponsored by the East Asian Studies Program.

AAS349 Course Event: A Thread, A Hair, A Lineage

October 24, 2019

Sonya Clark's work draws from the legacy of crafted objects and the embodiment of skill. For the African American artist, craft is a means to honor her lineage and expand notions of both American-ness and art. Clark is a professor in the Department of Art and the History of Art at Amherst College in western Massachusetts. Cosponsored by the Department of African American Studies, the Department of American Studies, the Department of History, and the Princeton University Art Museum.

A Visit with Maya Lin

November 5, 2019

Marking the completion of two new signature works of public art by Maya Lin at Princeton, known as *The Princeton Line* and *Einstein's Table*, the Art Museum hosted the artist in conversation with Museum Director James Steward. This informal discussion focused on public art, design inspiration, and the relationship in Lin's practice between art, architecture, and design. A reception in the Museum followed.

LATE! Lecture and Performance | *States of Health: Visualizing Illness and Healing*

November 7, 2019

Veronica White, curator of academic programs, discussed *States of Health: Visualizing Illness and Healing*, a cross-cultural exhibition that considered the role that art plays in shaping our perceptions and experiences of illness and healing. Christina Luo '23 and Madison Lai '21 performed a dance inspired by the exhibition. A reception in the Museum followed.

Symposium | *States of Health: Visualizing Illness and Healing*

November 15, 2019

Responding to the exhibition *States of Health*, panelists discussed how artists have addressed disease, responded to mental illness, and explored the complexities of care. Speakers included João Biehl, Susan Dod Brown Professor of Anthropology and Codirector, Program in Global Health and Health Policy; Jhumpa Lahiri, Professor and Director, Program in Creative Writing; Elena Fratto, Assistant Professor in Slavic Languages and Literatures; Bonnie Bassler, Squibb Professor and Chair, Molecular Biology; Anna Arabindan-Kesson, Assistant Professor in Art History and African American Studies; Judith Hamera, Professor of Dance; and the artist and psychiatrist Eric Avery. A reception in the Museum followed.

Day With(out) Art

December 1, 2019

December 1 marked the thirtieth anniversary of Day With(out) Art, a day when cultural organizations raise

awareness of AIDS, remember people who have died, and inspire positive action. In honor of this event, the Museum hosted a tour of the exhibition *States of Health* and a period for reflection. A reception followed.

Meditation in the Galleries at Art@Bainbridge

Daily in December 2019

Community members participated in daily meditation practice in historic Bainbridge House, surrounded by the work of Jordan Nassar. Ten-minute meditation sessions were held every day at noon during the month of December.

LATE! Lecture | Turnips, Peppers, and Mangoes: Food Symbolism in the People's Republic of China

February 6, 2020

In conjunction with the exhibition *The Eternal Feast*, Alfreda Murck, Lecturer, Department of Art History and Archaeology, Columbia University, delivered a lecture about food symbolism in mid-twentieth-century China. Introduced by the exhibition's curator, Zoe Kwok. Cosponsored by the Tang Center for East Asian Art and the East Asian Studies Program. A reception in the Museum followed.

Lunar New Year Celebration

February 8, 2020

In conjunction with *The Eternal Feast*, the Museum celebrated the Lunar New Year with music, dance, activities for people of all ages, and traditional cuisines.

LATE! Conversation: Hugh Hayden and Chika Okeke-Agulu

February 20, 2020

Artist Hugh Hayden and Chika Okeke-Agulu, artist and professor of art history at Princeton University, discussed the development, process, and installation of Hayden's exhibition *Creation Myths*, on view at Art@Bainbridge. A reception in the Museum followed.

LATE! An Intercultural Evening

February 27, 2020

To celebrate the diversity of cultures represented in Princeton University's community of postdocs, researchers, and scholars, the Art Museum and the Postdoctoral Council (PDC) hosted an intercultural evening featuring music, food, and curator-led tours.

LATE! Behind the Scenes at *Life* Magazine

March 5, 2020

Life magazine photographer Henry Grossman, reporter Irene Neves, Life Picture Collection insider Marthe Smith, and Time Inc. archivist Bill Hooper discussed the operations of the weekly picture magazine. They shared their experiences working for the magazine—photographing the Beatles and John F. Kennedy,

reporting on the legendary Woodstock Music Festival, and walking the same hallways with photographers Alfred Eisenstadt and Gordon Parks, whose works are on view in the exhibition. Moderated by Katherine Bussard, Peter C. Bunnell Curator of Photography, and presented in conjunction with the exhibition *Life Magazine and the Power of Photography*. A reception in the Museum followed.

LATE! **Painting the Mountains: Cézanne's Rock and Quarry Canvases**

April 2, 2020

A panel of scholars met virtually to consider Paul Cézanne's interest in rock formations in relation to emerging ideas about geography and geology in nineteenth-century France. Speakers included Faya Causey, independent scholar, and Goran Blix, associate professor, French and Italian. Moderated by Associate Director for Education Caroline Harris.

LATE! **Collecting Asian Art at Princeton**

April 16, 2020

Collecting Asian art in the West has a long and storied history that closely parallels shifts in history, diplomatic relations, and fashion. Guests joined curator Zoe Kwok, live online as she discussed the history of the Princeton University Art Museum's renowned collection of Asian art and introduced highlights from China and Japan.

LATE! **Life Magazine's Photojournalism and the American Century?**

April 22, 2020

Guests joined us for a live webinar roundtable with Princeton faculty members Jeremy Adelman (History), Thomas Y. Levin (German), and Katherine Hill Reischl (Slavic) and the prize-winning documentary photographer Susan Meiselas as they discussed how *Life* used photographs in its weekly publication, from 1936 to 1972, as a way to establish its view of the world as a first draft of history. This roundtable was held in conjunction with the exhibition *Life Magazine and the Power of Photography* and made possible in part by support from the Humanities Council's David A. Gardner '69 Magic Project, Princeton University. Moderated by Katherine A. Bussard, the Peter C. Bunnell Curator of Photography.

LATE! **(In)visibilities, Omissions, and Discoveries: Archival Absences in Life Magazine and Beyond**

April 30, 2020

In conjunction with the Princeton University Art Museum's exhibition *Life Magazine and the Power of Photography*, the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities, and the Humanities Council's Archival Silences Working Group presented a workshop on the construction of, and research utilizing, image archives. Panelists focused on discoveries, invisibilities, and active omissions in a

range of photographic (or photo-heavy) archives. Discussion focused on the ways that archives like *Life's* are constructed, who is represented in the archives, and who is absent. Collections considered included *Ebony*, *Jet*, the Works Progress Administration, New Jersey newspapers, and more. This event was hosted by the School of Architecture and cosponsored by the Art Museum.

Friends Annual Mary Pitcairn Keating Lecture: The Redemptive Power of Architecture

April 30, 2020

In the fall of 2018, Sir David Adjaye was selected to lead the process of designing a new home for the Princeton University Art Museum. Sir David joined Museum Director James Steward in a richly illustrated and timely conversation about the power of architecture—its capacities to offer solace, to convey grace, to shape place, and even to improve the world. Participants' questions were addressed at the conclusion of the conversation.

LATE! **The Museum, Citizenship, and the Post-Coronavirus Age**

May 7, 2020

In this richly illustrated talk, Museum Director James Steward discussed the role of art museums in helping make us better citizens and offered thoughts about the ways in which the responsibilities of the Princeton University Art Museum may evolve and even expand in the wake of the coronavirus epidemic.

LATE! **The Female Gaze: Life Magazine, Gender, and World War II**

May 14, 2020

Alissa Schapiro, assistant curator of *Life Magazine and the Power of Photography*, presented on the work of three female *Life* photographers—Margaret Bourke-White, Marie Hansen, and Nina Leen. The talk focused on their photo-essays about American women in the context of World War II. With the status of female labor in the United States in continuous flux during the war and in its immediate aftermath, these photographers captured the various roles available to women—paying close attention to race and class in addition to gender—while simultaneously solidifying their own positions within *Life's* male-dominated photography and editorial staff. The talk was followed by a conversation on gender politics at *Life* with media scholar Dolores Flamiano from James Madison University and Katherine A. Bussard from the Art Museum.

LATE! **Contemporary Conversations: Artistic Practice in Response to the Present**

May 21, 2020

Multimedia artist Cristóbal Martínez, Chair of the Art and Technology Program at the San Francisco Art

Institute, joined Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, in a conversation about his practice as a member of the Indigenous artist collectives Postcommodity, Radio Healer, and Red Culebra, and the lessons interdisciplinary, collaborative, and socially engaged art can offer in the context of the present moment. Introduced by Martha Friedman, Director of the Program in Visual Arts, Lewis Center for the Arts. Presented in partnership with the Lewis Center for the Arts.

LATE! **An Art Historical Tasting: Food and Drink in Italian Renaissance and Baroque Art**

May 28, 2020

Representations of food and drink in Italian Renaissance and Baroque art were multifaceted: food could reference the divine, greed, rowdy behavior, fertility, sustenance, or simply the satisfaction of eating a good meal. Artists further embraced imaginative approaches to decorating objects used for serving or containing food and drink. Veronica White, curator of academic programs, gave a taste of works from the sixteenth and seventeenth centuries, including works from the collections of the Princeton University Art Museum.

LATE! **Art-World Alumni: Reunions Virtual Networking**

May 29, 2020

Princeton alumni working in the arts came together for a virtual networking discussion during Reunions. Presenters included Kemi Adegoroye '13, Cofounder and Creative Director, Alveo Creative; performing artist; attorney, Christine Chen '97, Executive Director, Streb Inc., Zoe Goldman '11, Podcast Coordinator and Assistant Editor, Getty Publications, J. Paul Getty Trust, Izzy Kasdin '14, Executive Director, Historical Society of Princeton, Chris Reitz *15, Gallery Director and Assistant Professor, Hite Art Institute, University of Louisville, Lexy Schmertz '89 P22, Senior Director of Strategic Partnerships, Christie's, Jason Sun *96, Brooke Russell Astor Curator of Chinese Art, the Metropolitan Museum of Art, Alex Toledano '04, Cofounder, Visto Images, Abbie Vandivere '01, Paintings Conservator, Mauritshuis, The Netherlands, and Amy Weisser '86, Deputy Director, Strategic Planning and Projects, Storm King Art Center. Alumni and students joined presenters in breakout sessions to discuss careers in art conservation, art entrepreneurship, auction houses, cultural programming, curatorial, historical societies, museums and digital publications, and strategic planning for museums.

LATE! **The Politics and Poetics of Museum Design and Display**

May 29, 2020

As the Princeton University Art Museum completes the design of a new building, currently being designed by Sir David Adjaye, Museum director James Steward offered a richly illustrated talk that analyzes some of the key moments in modern museum design, and the ways in which architectural and display decisions shape the experience of art.

LATE! **When Preservation Needs Preserving: The History of Conservation at the Princeton University Art Museum**

June 11, 2020

Bart Devolder, conservator at the Princeton University Art Museum, elaborated on the past preservation efforts of the Princeton University Art Museum and situated the Museum in the broader picture of the history of conservation in the United States.

LATE! **For the Birds: Representing Nature from Saint Francis to Pope Francis**

June 18, 2020

Using *Laudato Si'*, Pope Francis's recent encyclical on the environment, as a point of departure, this talk explored the changing representation of his namesake, St. Francis, from the thirteenth to the twenty-first century, and examined how evolving ideas about the human-nature relationship are expressed in images of the patron saint of ecology. Presented by Karl Kusserow, John Wilmerding Curator of American Art.

LATE! **Xochipala: Salvaging a Looted Culture and Its Art**

June 25, 2020

Leveraging new scientific analyses, available (but limited) archaeological data, and unique historical records held at Princeton, this lecture provided a fresh consideration of the art style known as Xochipala. This material was looted from the region around a modern village of the same name in Guerrero, Mexico, beginning in the nineteenth century but with heightened intensity in the 1960s and later. The looting irreparably destroyed the objects' original contexts, resulting in decades of speculative and imaginative interpretation. Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas, provided both new insights and frank assessment of what has been lost through clandestine pillaging.

ART MAKING

The Art Museum partnered with the Arts Council of Princeton to provide free, live, online art-making experiences. These weekly drawing classes were taught by artist-instructor Barbara DiLorenzo over Zoom. Participants joined live from their home computers; techniques emphasized drawing with pencil and paper. Each week's lesson featured works from the Art Museum's collections and related to the Art Museum's weekly online curatorial lecture.

Drawing Landscapes

April 16, 2020

Drawing Portraits

April 22, 2020

Drawing Interior Spaces

April 30, 2020

Drawing Contemplation and Reflection

May 7, 2020

Mastering Hands

May 14, 2020

Finding your Voice

May 21, 2020

Drawing Still Life

May 28, 2020

Drawing: Distilling Any Subject into Basic Shapes, Lines, and Angles

June 4, 2020

Drawing: Light, Values, and Shading

June 11, 2020

Drawing: Mark-Making Variations

June 18, 2020

Drawing: Negative Space and Abstract Shapes

June 25, 2020

STUDENT PROGRAMMING

LATE! Science and Art Highlights Tour

June 27, 2019

LATE! Science and Art Highlights Tour

October 10, 2019

The Graduate Molecular Biology Outreach Program and the Art Museum offered a unique highlights tour that blurred the lines between science and art. A Museum student guide discussed the art historical significance of an object while graduate molecular biology students explored the science behind the object's creation, maintenance, and restoration.

LATE! Cocktails and Curators

September 26, 2019

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.

Gallery Talk: A Single Drop of Ink for a Mirror

October 18, 2019

Rosalind Parry, a recent PhD graduate from the Department of English, and Ariel Kline, a graduate

student in the Department of Art and Archaeology, discussed prints, paintings, and illustrated books in the installation *A Single Drop of Ink for a Mirror: Nineteenth-Century Literature and the Visual Arts*.

LATE! 2019 Student Gala: Night Market at the Museum

December 5, 2019

The Student Advisory Board welcomed students to their annual gala, themed Night Market at the Museum in conjunction with the exhibition *The Eternal Feast*. Guests enjoyed a night of live music, dance performances, giveaways, global cuisines, and a scavenger hunt hosted by the Princeton ArtBot.

LATE! The Art of Being Human: Saint Cecilia in Poetry, Music, and Art

December 12, 2019

The Art Museum hosted an evening of poetry, feasting, and music made possible by the Being Human Festival, on the theme of Discoveries and Secrets, sponsored by the Humanities Council. In keeping with the goal for the festival—presenting academic research in the humanities in a creative, non-academic way to a popular audience—the event included a poetry tour, a reception, and a concert and revolved around the Museum's luminous portrait of the pensive Saint Cecilia by Sir Edward Burne-Jones.

Science and Art Tour of *States of Health*

December 12, 2019

The Graduate Molecular Biology Outreach Program and the Art Museum hosted a tour of the exhibition *States of Health* that blurred the lines between science and art. The tour featured a Museum student tour guide who discussed the art-historical significance of select objects in the exhibition, while graduate molecular biology students explored the science behind each object. This program was part of the Being Human Festival.

LATE! Student Advisory Board Presents: Failed Love

February 13, 2020

The Museum's Student Advisory Board hosted their annual event celebrating the power of a broken heart to inspire art, featuring musical performances, dance, comedy, sweets, and great art.

Inspiration Project: Life through our Lens

April 24, 2020

The Student Advisory Board of the Princeton University Art Museum created a digital experience inspired by the exhibition *Life Magazine and the Power of Photography*. Princeton University students submitted photographs inspired by the exhibition, and the SAB curated the submissions on their social media accounts.

CONCERTS & PERFORMANCES

Princeton Symphony Orchestra: Mango Suite

May 19, 2019

Based on the beloved coming-of-age novel *The House on Mango Street* by Sandra Cisneros, Derek Bermel's *Mango Suite* retells the story of the young protagonist Esperanza Cordero, featuring mezzo-soprano Paulina Villarreal. Three stirring works by Spanish composer Manuel de Falla, with special guest flamenco dancer Griseta Damas Roche, brought the Princeton Symphony Orchestra's season to a thrilling conclusion. A pre-concert talk was given by Rossen Milanov. A reception in the Museum followed.

The Practitioners of Music: The Grove or Rural Harmony

May 22, 2019

A program celebrating *Gainsborough's Family Album* featured works by the artist's musical friends, including C. F. Abel, J. C. Bach, Thomas Linley, and John Stanley. Cosponsored by the Princeton Public Library.

The Princeton Singers: Infinite Variety

September 22, 2019

The Princeton Singers complemented the Art Museum's exhibition *Helen Frankenthaler Prints* with an exploration of the infinite variety of colors available to composers as they explore a kaleidoscopic canvas of sounds. The music of Steve Reich, John Cage, David Whitaker, and others was featured.

LATE! Princeton Chamber Music Society Presents Being Sound: Music, Madness, and Medicine

November 21, 2019

In conjunction with the exhibition *States of Health*, the Princeton Chamber Music Society explored the multifaceted intersection of music and medicine. The program spanned six centuries of chamber music and ranged from a musical parody of an eighteenth-century surgery to contemporary works used in clinical music therapy. A reception in the Museum followed.

L'Avant Scène: *Le Mariage de Figaro* by Beaumarchais

November 22 and 23, 2019

The students of L'Avant-Scène, Princeton University's French Theater Workshop, performed *Le Mariage de Figaro* by Beaumarchais (1784), directed by Florent Masse.

Princeton Symphony Orchestra: Music from China

February 12, 2020

In celebration of the exhibition *The Eternal Feast*, the Princeton Symphony Orchestra presented a concert of traditional Chinese music. Musicians performed on an erhu, a two-stringed bowed instrument; a pipa, a four-stringed plucked instrument; and a zheng, a type of zither with a more than 2,500-year history.

FILM SCREENINGS

Summer Film Series

A selection of outdoor film screenings featured romantic comedies set in New York City, inspired by the exhibition *Helen Frankenthaler Prints* and the artist's experience living and working in the city.

When Harry Met Sally (1989)

June 20, 2019

Desperately Seeking Susan (1985)

July 18, 2019

Moonstruck (1987)

August 2, 2019

Fall Film Series

In conjunction with the exhibition *The Eternal Feast*, the Art Museum and the Princeton Garden Theatre presented three award-winning Chinese-language films.

Shadow (2018)

October 16, 2019

Eat Drink Man Woman (1994)

November 6, 2019

The Assassin (2015)

December 4, 2019

Film Screening: Pat Steir: Artist

November 8, 2019

The groundbreaking artist Pat Steir has been at the forefront of American painting for half a century, and her professional and personal lives have intersected with those of many of the most influential artists and poets of her generation. This intimate, revelatory portrait offers a profound look into the life of an artist. A Q&A with director Veronica Gonzalez Peña and Beth Gollnick, curatorial associate, Photography and Modern and Contemporary Art, and a reception followed.

Art on Screen

In conjunction with the exhibition *Life Magazine and the Power of Photography*, the Museum and the Princeton Garden Theatre organized a film series that invited viewers to consider the ways that stories can be told visually, and how images and image makers shape the way we view events.

Salt of the Earth (2014)

March 4, 2020

POSTPONED

The Killing Fields (1985)

Cameraperson (2016)

Advisory Council, Staff, Volunteers

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Contemporary Art*

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Steve Albanese, *Security
Officer (through 3/20)*

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of Campus Collections
(through 9/19)*

Mario Arias, *Facilities
Assistant (temporary)
(through 3/20)*

Emile Askey, *Visual
Resources Imaging
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William Austin, *Graduate
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Alexander Bacon,
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(through 6/20)*

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Bainbridge Welcome Desk
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Art@Bainbridge Welcome
Desk Attendant (through
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Sally Bickerton, *Associate
Director for Museum
Development*

Mary Bowden, *Museum
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5/20)*

Cara Bramson, *Student
Outreach and
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Drawings (through 10/19)*

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Photography*

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Art@Bainbridge Welcome
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Kelly Flaherty, *Collections
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*Undergraduate Student,
Art@Bainbridge Welcome
Desk Attendant (through
3/20)*

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*Undergraduate Student,
Art@Bainbridge Welcome
Desk Attendant (through
3/20)*

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Molly Gibbons, *Collections
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Laura M. Giles, *Heather
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Class of 1970, Curator of
Prints and Drawings*

Marion Gill, *Associate
Director of Special Projects,
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Madison Goforth,
*Collections Systems
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Beth Gollnick, *Collections
Associate, Photography
and Modern and
Contemporary Art*

Kenneth Gonzalez Santibanez, <i>Undergraduate Student, Art@Bainbridge Welcome Desk Attendant (through 3/20)</i>	Ruby Jacobs, <i>Undergraduate Student, Art@Bainbridge Welcome Desk Attendant (through 3/20)</i>	Kennedy Leverett, <i>Undergraduate Student, Museum Store Associate (through 3/20)</i>	Chris Newth, <i>Associate Director for Collections and Exhibitions</i>
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Images clockwise, 75, 76, 77, 78



112,457
Objects in the Museum's Collections

778
Works in Campus Collections

551
Faculty-Led Precepts Held in the Museum and over Zoom

447,096
Annual Museum Website Visitors

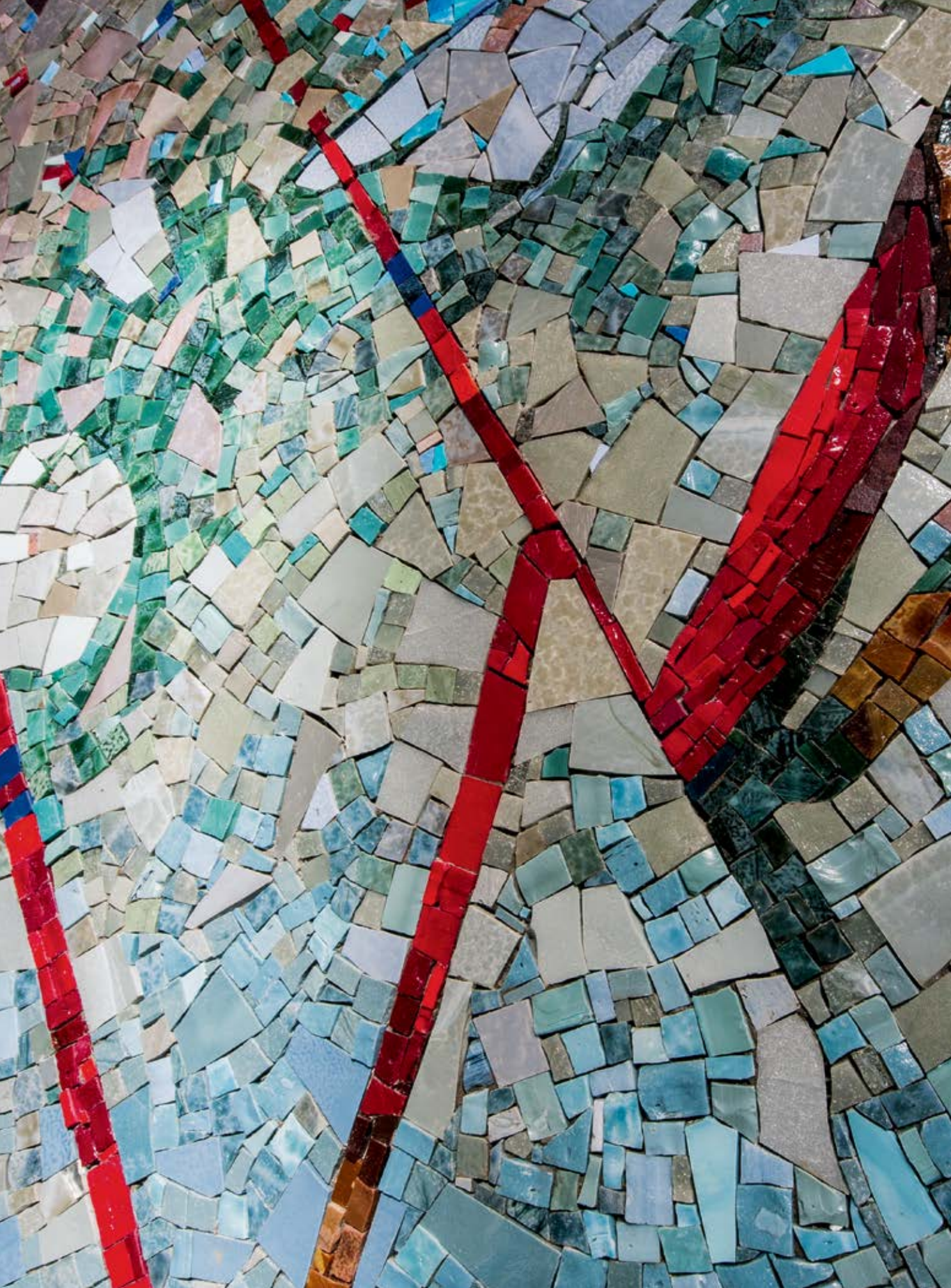
6,502
Princeton University Students in Campus Precepts and Virtual Classes

5,062
Number of Objects Pulled for Classes and Research, In-Person and Virtual

18,960
Attendance at In-Person Public Programs

28
Number of Webinars and Virtual Programs

15,908
Attendance at Webinars and Virtual Programs





191

Number of In-Person Public Programs

6,507

Number of Members

18

Student Interns

20,397

Recipients of the Museum's
Biweekly E-Newsletter

10,500

Twitter Followers

9,308

Instagram Followers

19,866

Facebook Fans

38

Student Advisory Board Members

30

Student Tour Guides

0

Cost of Admission

EXHIBITION FUNDING CREDITS

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States of Health: Visualizing Illness and Healing is made possible by lead support from the Malcolm J. Goldstein, Class of 1947, Fund; the Frances E. and Elias Wolf, Class of 1920, Fund; and by J. Bryan King, Class of 1993. Generous support is also provided by the Peter Jay Sharp Foundation, the Gillett G. Griffin Art of the Ancient Americas Fund, and by Princeton University's Humanities Council, Peter B. Lewis Center for the Arts, Department of Slavic Languages and Literatures, Council on Science and Technology, Department of Molecular Biology, and Department of Anthropology.

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Hugh Hayden/Creation Myths

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The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century is made possible by lead support from the E. Rhodes and Leona B. Carpenter Foundation; the John B. Elliott, Class of 1951, Asian Art Fund; the Allen R. Adler, Class of 1967, Exhibitions Fund; Henry Luce Foundation; and the Cotsen Chinese Study Fund. Generous support is also provided by the Blakemore Foundation; Christopher E. Olofson, Class of 1992; David Loevner, Class of 1976, and Catherine Loevner; Robert L. Poster, Class of 1962, and Amy Poster; and the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts. Additional supporters include Princeton University's Center for the Study of Religion, P. Y. and Kinmay W. Tang Center for East Asian Art, Program in East Asian Studies, and Center for Collaborative History; the Princeton Institute for International and Regional Studies; Nancy H. Lin, Class of 1977, and C. Morris Smith, Class of 1976; Shao F. and Cheryl Wang; the Chopra Family Youth and Community Program Fund; and the Partners and Friends of the Princeton University Art Museum. The accompanying publication is made possible with support from the Barr Ferree Foundation Fund for Publications, Department of Art and Archaeology, Princeton University; the Andrew W. Mellon Foundation Fund; and the Shau-wai and Marie Lam Family Foundation.

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Cézanne: The Rock and Quarry Paintings is made possible by lead support from the Allen R. Adler, Class of 1967, Curatorial Leadership Fund. Generous support is also provided by Barbara and Gerald Essig; the Curtis W. McGraw Foundation; the Judith and Anthony B. Evnin, Class of 1962, Exhibitions Fund; and an indemnity from the Federal Council on the Arts and the Humanities. Additional supporters include the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts, and the Partners of the Princeton University Art Museum. The accompanying publication is made possible in part by support from the Barr Ferree Foundation Fund for Publications, Department of Art and Archaeology, Princeton University; Annette Merle-Smith; and the Andrew W. Mellon Foundation Fund.

IMAGE CREDITS

1. El Anatsui (born 1944, Ghana; active Nigeria), *Another Place* (detail), 2014. Found aluminum and copper wire. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund and Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2015-6689). © El Anatsui, Courtesy of the artist and Jack Shainman Gallery, New York. Photo: Kristina Giasi
2. Alexander Liberman (born 1912, Ukraine; died 1999, Miami), *Omega VI* (detail), 1961. Acrylic on canvas. Princeton University Art Museum. Gift of the Artist (y1964-186). © Estate of the artist. Photo: Kristina Giasi
3. Yorùbá artist, Nigeria, Tunic (detail), late 19th–early 20th century. Glass and stone beads, cloth (probably cotton), and thread. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-77). Photo: Bruce M. White
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18. Chinese, Tang dynasty (618–907), Hairpin with Mandarin ducks and lotuses (detail), late 8th–9th century. Beaten silver with gilt finial. Princeton University Art Museum. Gift of J. Lionberger Davis, Class of 1900 (y1966-86). Photo: Jeffrey Evans
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23. Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings, with students and faculty from the HBCU CLAP program. Photo: Denise Applewhite
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- 46.** Jane Gillies, Objects and Sculpture Conservator at the Museum of Fine Arts, Houston; Christopher Gorzelnik, the Art Museum's Senior Lighting Technician; and Bart Devolder, the Art Museum's Senior Conservator, in the conservation studio. Photo: Kristina Giasi
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54. Allan McCollum (born 1944, Los Angeles; active New York, NY), *from The Shapes Project* (detail), 2005–present. Digital prints with frames. Princeton University Art Museum. Museum Purchase, gift of the Advisory Council of the Princeton University Art Museum in honor of Susan M. Taylor, director, 2000–2008 (2008-70.1–.144). © 2005, Allan McCollum. Photo: Kristina Giasi

55. From left: Architect Sir David Adjaye, Museum Director James Steward, and University Architect Ronald McCoy discuss plans for the Art Museum's new building. Photo: Kristina Giasi

56. Screenshots from the Friends Annual Mary Pitcairn Keating Lecture, "The Redemptive Power of Architecture," April 30, 2020

57. Architectural rendering of the Art Museum's new building: One of a number of intimately scaled gallery spaces suitable to smaller works from the Museum's expansive collections. Image © Adjaye Associates

58. Four pavilions located at each corner of the new complex will feature expansive 18-foot-high ceilings, daylighting, hardwood floors, and a Glulam ceiling system that covers many of the space's systems. © Adjaye Associates

59. The north-south "art walk" will provide views into the Grand Hall, encounters with works of art embedded in the floors, and glimpses into the galleries above. © Adjaye Associates

60. Students in the Museum's Frances Lange Public Schools Program in the galleries. Photo: Kristina Giasi

61. Visitors to the Museum's Annual Faculty and Staff Open House. Photo: Kristina Giasi

62. Museum Director James Steward and Princeton Mayor Liz Lempert at the opening of the Museum Store in Palmer Square, November 2019. Photo: Mark Czajkowski

63. The Museum's Art for the Streets program in Princeton's Palmer Square

64. The double-height Grand Hall sits at the heart of the Museum complex and will function as a lecture hall and performance space that will host many of the Museum's larger events. © Adjaye Associates

65. The future main entrance to the Museum with a signature "lens" moment above spilling light onto the terrace below. © Adjaye Associates

66. Maya, Late Postclassic, Lidded effigy container in the form of a diving god (detail), ca. 1500. Ceramic with post-fire polychrome paint. Princeton University Art Museum. Museum purchase with funds given by an anonymous foundation (y1982-15). Photo: Bruce M. White

67. Antoine Pevsner (born 1886, Belarus; died 1962, Paris), *Construction in the Third and Fourth Dimension* (detail), 1961–62. Cast bronze. The John B. Putnam Jr. Memorial Collection, Princeton University (y1969-130). © Antoine Pevsner / Artists Rights Society (ARS), New York. Photo: Kristina Giasi

68. Todd Baldwin, Head of Installations, and Rory Mahon, Preparator, pack a Japanese Haniwa figure. Photo: Kristina Giasi

69. Senior Conservator Bart Devolder inspects a wall-mounted mosaic in the McCormick Hall Lobby. Photo: Irma Ramirez

70. Princeton University graduate student Sharifa Lookman. Photo: Kristina Giasi

71. Princeton University Art Museum 2020 Gala. Photo: Kristina Giasi

72. Princeton University President Christopher Eisgruber with Janice Cheon '20 and Shelby Kinch '22. Photo: Kristina Giasi

73. Advisory Council Chair John Diekman '65 and Susan Diekman. Photo: Kristina Giasi

74. From left: Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas, Museum Director James Steward, artist Mario Moore, and writer, filmmaker, and photographer Danielle Lyle. Photo: Kristina Giasi

75. From left: Chika Okeke-Agulu, Professor of Art History at Princeton, in conversation with artist Hugh Hayden, February 2020. Photo: Kristina Giasi

76. Visitors to the exhibition *Cézanne: The Rock and Quarry Paintings*. Photo: Kristina Giasi

77. Ingrid Schaffner, 2018 Curator of the Carnegie International, leads Museum Travel participants through the exhibition at the Carnegie Museum of Art, Pittsburgh. Photo: Brice Batchelor-Hall

78. Sculptor and architect Maya Lin in conversation with Museum Director James Steward. Photo: Kristina Giasi

79. Shahzia Sikander (born 1969, Pakistan; active New York, NY), *Ecstasy as Sublime, Heart as Vector* (detail), 2016. Glass, ceramic, marble. Princeton University (PP708). © Shahzia Sikander. Photo: Ricardo Barros

80. Doug and Mike Starn (born 1961, Absecon, New Jersey; active New York, NY), *(Any) Body Oddly Propped* (detail), 2015. Glass, steel, and bronze. Princeton University Art Museum. Museum commission made possible by Shelly Belfer Malkin, Class of 1986, and Anthony E. Malkin, and by the John B. Putnam Jr. Memorial Fund (2015-6737). © Doug and Mike Starn, 2015. Photo: Kristina Giasi

FRONT COVER: Ken Ohara (born 1944, Toyko), *Untitled* (detail), 1970, printed later. Gelatin silver print. Princeton University Art Museum. Museum purchase, gift of Robert J. Fisher, Class of 1976, and Mrs. Fisher (2001-21). ©1970, Ken Ohara. Photo: Molly Gibbons

BACK COVER: El Anatsui (born 1944, Ghana; active Nigeria), *Another Place* (detail), 2014. Found aluminum and copper wire. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund and Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2015-6689). ©El Anatsui, Courtesy of the artist and Jack Shainman Gallery, New York. Photo: Kristina Giasi



