



**Princeton University
Art Museum**

Annual Report 2018–2019



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PRINCETON UNIVERSITY
ART MUSEUM

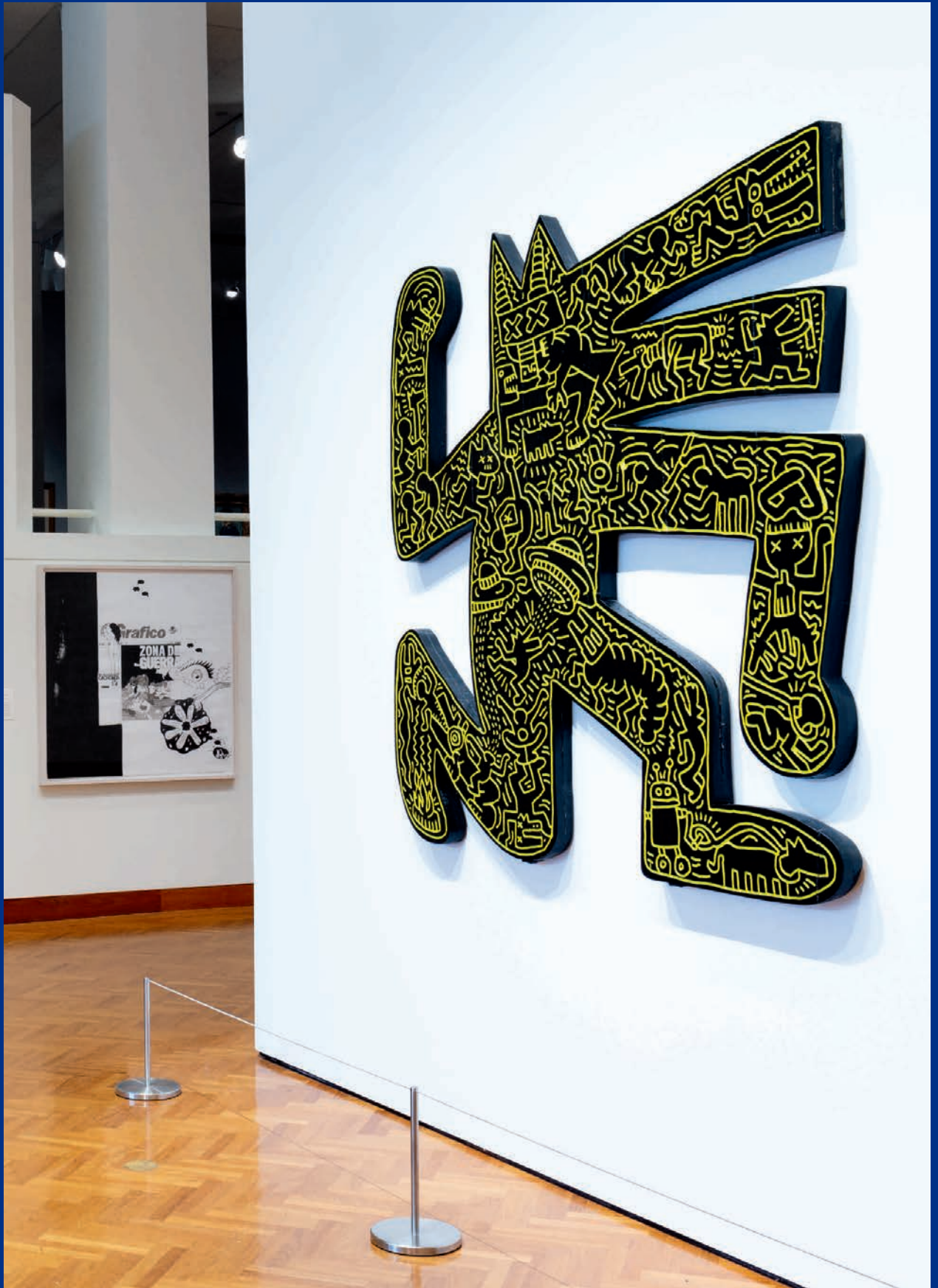
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Princeton University Art Museum Annual Report 2018–2019

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Director's Overview

The past year proved an important inflection point for the Museum as we made substantial progress toward a new building, continued to produce innovative exhibitions and publications that expanded the Museum's role as a leader in the arts and humanities, advanced our commitment to diversity and inclusion, and continued efforts toward the goal that has been at the heart of the Museum's mission from its earliest days, making Princeton University's art collections an instrument for bringing communities together. Once displayed in what is now the Faculty Room in Nassau Hall, the University's early art collections were both a way of bringing the world—from art history to natural history—to Princeton students and a resource for the wider public. When the modern-day Museum (originally known as the Museum of Historic Art) was established in 1882 and a purpose-built facility constructed for it, that tradition of uniting academic service with community access continued, even if the emphasis long rested on the former rather than the latter. Today's Museum is one in which we continue to blend an abiding commitment to scholarship and deep student engagement with a dedication to making the experience of great art accessible to all.

Many of the Princeton University Art Museum's initiatives this year have formed a constellation around the theme of bringing together communities, including those of our University students, faculty, and alumni, our neighbors, and even publics around the world. With exhibitions that seek to engage multiple constituencies simultaneously and bring the University's scholarship to wide audiences, I am constantly reminded of the values of being this kind of meeting ground and point of intersection—whether in seeing how research-driven exhibitions affect the wider community or the ways in which students benefit from their exposure to service learning and community engagement.

Building for the Future

Underpinning our efforts to create a new Museum is the opportunity to provide a platform for collections that are among the finest on any university campus; to unite scholarship and accessibility; and to act simultaneously as a university hub for the humanities, a town square built around the greatest of the world's visual traditions, and a gateway to the scholarship of one of the world's preeminent universities. This year saw critical steps taken to achieve this goal, most notably in the appointment of Sir David Adjaye and his team at Adjaye Associates, in partnership with Cooper Robertson, as executive architects, to design a museum building that will serve the needs of coming generations.

In the fall of 2018, we embarked on the study phase of building design. During this time, the architects partnered with Museum staff and Princeton's Office of Capital Projects to survey and assess the existing conditions and uses of the building and site. With this data gathered, we reaffirmed our strategic goals for the project, and convened



dozens of meetings with Museum stakeholders—including staff, faculty, students, volunteers, and other campus partners—to understand the Museum’s current and future space and programming needs, accounting for anticipated growth in programming, annual attendance, and student and faculty use of the collections. Growing out of these conversations was a picture of the space needs for a future museum building, which informed the development of preliminary concepts.

As concept design proceeded, the team worked to shape a museum for the future even as it builds on the legacies of the past, maintaining characteristics or attributes that are beloved in our current facility, including our location at the heart of the campus, the intimacy of experiences in our galleries, and our ability to serve as a site for research and innovation and as a hub of campus life. The deeper we proceed into design with Sir David and his team, the more I see opportunities to grow and reshape what it is to be a leadership academic museum for the twenty-first century. We hope to be able to share with you a final design in the spring of 2020.

Even as we face the disruption necessary to create a new museum facility, let me reassure you that the current museum building will be open, active, and fully functional until early 2021, and that one of our highest priorities is to remain not only operational but also impactful during construction. We are already working to shape the infrastructure and programs needed to remain vital during those years, including operating one or more satellite venues in Princeton and organizing as many as five exhibitions drawn from the collections that will travel while we are under construction.

To this end, we took an important step with the restoration of historic Bainbridge House (3, 32) on Nassau Street, a significant project of this past fiscal year that was completed in September 2019. Dating to 1766 and thus one of the oldest buildings in Princeton, Bainbridge House has a fascinating history, having served variously as housing for members of the Continental Congress in 1783 (and later for Princeton students), as the Princeton Public Library, and, most recently, as the home of the Historical Society of Princeton. During construction, fencing and scaffolding covered the exterior as re-roofing and repointing of the brick facade took place and a new entry plaza of bluestone pavers was installed, while in the interior asbestos was removed, walls rebuilt, and the original woodwork painstakingly removed, restored, and reinstalled. Custom, historically appropriate windows were fabricated and installed, helping to ensure the suitability of the ground-floor rooms as galleries to be devoted to the work of emerging contemporary artists. In these new galleries, in what we are calling Art@Bainbridge, we anticipate mounting three to four exhibitions each year; for the inaugural year, we will focus on themes of home, shelter, and the domestic, in keeping with the building's beginnings as a residence.

As a further step in our efforts to reach into the community and to prepare for future construction, we initiated plans to open a satellite of the much-loved Museum Store, which opened in late fall 2019. This new space will allow us to offer a unique product line highlighting regional artisanal makers in an easily accessible downtown location. Art@Bainbridge and the new Museum Store, however, are only two among many community engagement and outreach efforts. Many of the Museum's curators and leaders sustain an extensive program of lecturing throughout the community and, indeed, across the country and around the world. My own involvements have included service as a trustee at McCarter Theatre, the Drumthwacket Foundation (just concluded), and the Princeton Merchants Association, for which I will be leading the effort to develop a tourism plan centered on downtown Princeton.

Innovative Exhibitions

Leading the roster of this year's exhibitions program was *Frank Stella Unbound: Literature and Printmaking* (May 19–September 23, 2018) (4, 41), which featured forty-one prints by the Princeton alumnus, Class of 1958, alongside their literary catalysts. Organized by Haskell Curator of Modern and Contemporary Art Mitra Abbaspour and Associate Curator of Prints and Drawings Calvin Brown (who retired this fall), it was the first exhibition to focus exclusively on the vital role that world poetry and fiction played in Stella's powerful exploration of the print medium. Renowned for his career-long innovations in abstraction in a variety of media, in addition to his early minimalist work from the late 1950s and 1960s and his later efforts to disrupt the accepted norms of painting, Stella also made



groundbreaking achievements in the print medium, combining printmaking processes, mining new sources for imagery, and expanding the technical capacity of the printing press. *Frank Stella Unbound* focused on a revolutionary period in the artist's printmaking career, between 1984 and 1999, when he executed four ambitious print series, each of which was named after a distinct literary work. The exhibition was accompanied by a richly illustrated 112-page catalogue, and later traveled to the Museum of Contemporary Art in Jacksonville, Florida (October 6, 2018–January 13, 2019).

Also on view in the summer of 2018 was *Picturing Protest* (May 26–October 14, 2018), organized by Juliana Dweck, then the Museum's Mellon Curator of Academic Engagement and recently appointed our inaugural Chief Curator. This exhibition examined the visual framing of political demonstrations around the country and on Princeton's campus during the pivotal years surrounding 1968. As protests gave material form to First Amendment freedoms—religion, speech, press, assembly, and petition—photographers transformed the visibility of collective action, much of it led by students. Fifty years after the watershed events of 1968, the images chosen for display document the protests' choreography, whether procession, sit-in, or violent clash, while also capturing the protestors' gestures, with hands signaling anguish, self-defense, or solidarity. At a time when the coverage and circulation of news media were rapidly expanding, many of these photographs became icons of social struggle, fundamentally changing the ways people visualized the United States; five decades later, they continue to do this work.

The Museum's primary fall exhibition, *Nature's Nation: American Art and Environment* (5), embodied the Museum's commitment to leadership in the arts and





humanities by generating and presenting an innovative show of exceptional timeliness. After years of research and planning, Karl Kusserow, the John Wilmerding Curator of American Art, along with cocurator Alan Braddock, the Ralph H. Wark Associate Professor of Art History and American Studies at William & Mary, presented this landmark exhibition that brought together more than 120 works from a wide range of genres and historical contexts. From colonial furniture to the art of Jeffersonian natural science, from Hudson River landscape painting to Native American basketry, from Dust Bowl regionalism to modernist abstraction and postwar environmental activism, the assembled objects highlighted the evolving ecological implications of subjects and contexts of creation as well as artistic materials and techniques. Exemplifying the Museum's commitment to engaged scholarship, the exhibition resulted in a major reinterpretation of American art that examined both iconic masterpieces and rarely seen objects through a lens uniting art-historical interpretation with environmental history, scientific analysis, and the dynamic field of ecocriticism. After its premiere at Princeton (October 13, 2018–January 6, 2019), the show traveled to the Peabody Essex Museum in Salem, Massachusetts (February 2–May 5, 2019), and the Crystal Bridges Museum of American Art in Bentonville, Arkansas (May 25–September 9, 2019). The exhibition received extensive critical coverage and strong attendance at each venue, while its groundbreaking 448-page catalogue received a PROSE Award as the year's best exhibition catalogue from the Association of American Publishers and an Award for Excellence from the Association of Art Museum Curators as the best exhibition catalogue of the year for an organization with an operating budget between \$15 million and \$30 million.

Picturing Place in Japan (October 20, 2018–February 24, 2019) (6)—organized by Andrew Watsky, Professor of Japanese Art and Archaeology at Princeton, and Caitlin Karyadi,



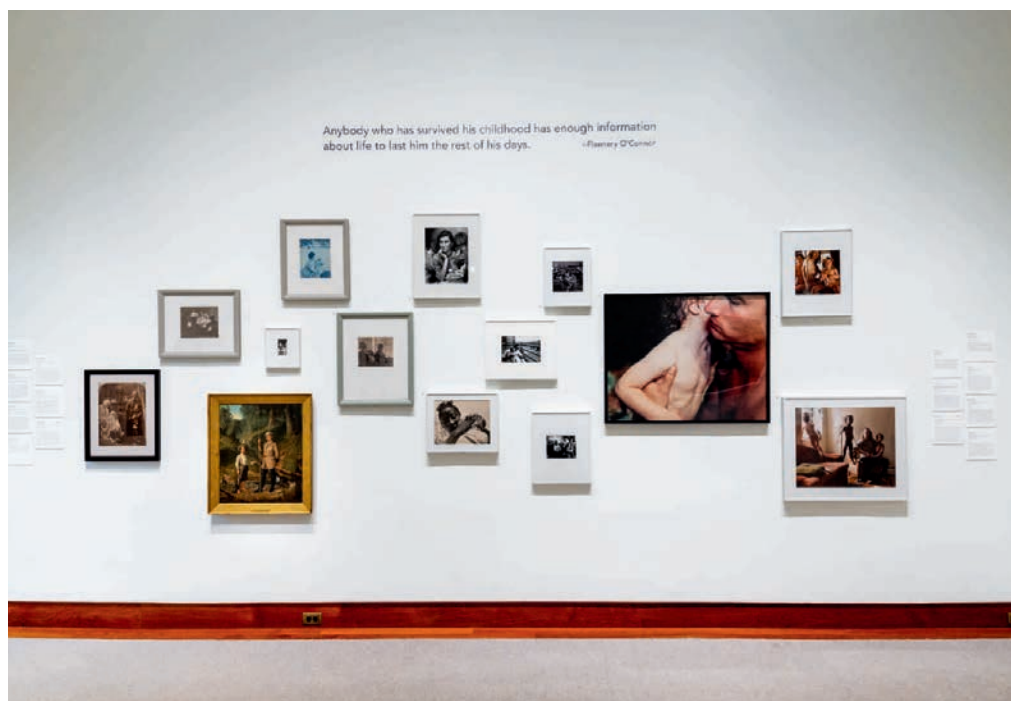
a Princeton PhD candidate, along with Cary Liu, Nancy and Peter Lee Curator of Asian Art—explored representations of place as a dominant subject of Japanese painting throughout history. Sometimes these scenes evoke the topography of an actual location, but often the place depicted was imagined or based primarily on past images. Featuring a number of significant loans from the Gitter-Yelen Collection assembled by Dr. Kurt Gitter and Alice Yelen Gitter, along with past Museum acquisitions from that collection and works drawn from the holdings of Princeton’s Marquand Library, *Picturing Place in Japan* took viewers on a journey through space and time. The exhibition included forty paintings, prints, books, and photographs, dating from the sixteenth to the twenty-first century, that collectively explored the varied meanings of place to Japanese artistic practice over these epochs. The exhibition was accompanied by a beautifully illustrated brochure, which received a first-place design award from the American Alliance of Museums.

Early in 2019, the Museum presented *Gainsborough’s Family Album* (February 23–June 9, 2019) (7), which attracted strong attendance and significant press coverage, including a review in the *Wall Street Journal*. Organized in association with the National Portrait Gallery, London, the exhibition highlighted the work of the eighteenth-century painter Thomas Gainsborough, who rose to become one of the most fashionable artists of his time in Britain. While he relied on commissioned portraits of aristocrats and even royalty to make his living as a painter of both artistic and social ambition, he professed to dislike portraits—and yet he created more images of his family than any other artist before him. In turning to his family—his wife, father, sisters, and even servants and pets, but most importantly his daughters as they grew—Gainsborough left a legacy that is both poignant and remarkably modern for its time. Gathering nearly fifty such images

for the first time in history, *Gainsborough's Family Album* offered insights into the artist's family life and sometimes-complicated personality as well as into wider questions of domesticity, marriage, parenthood, and family values at the birth of the modern age. In so doing, it revealed a preoccupation that continues in the hands of other artists to this day, a legacy that was explored in a companion installation, *Confronting Childhood* (February 2–June 9, 2019) (8), for which I had the privilege of selecting objects from the Museum's extensive holdings in this area. The display considered the complex realities of childhood and family life in the modern world and sought to forge connections for Museum visitors with ideas whose origins could be found in Gainsborough's Britain. Spanning more than 150 years, the exhibition afforded glimpses of children and their families through the vantage points of painting and primarily photography by artists such as Diane Arbus, Ruth Bernhard, Lewis Carroll, Lewis Hine, Dorothea Lange, Sally Mann, and Clarence White.

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In the spring, the Museum opened its first entirely bilingual English and Spanish exhibition. *Miracles on the Border: Retablos of Mexican Migrants to the United States* (March 16–July 7, 2019), organized by Juliana Dweck, presented a landmark private collection of small-scale folk paintings dedicated to Christ, the Virgin, or saints to commemorate a miraculous event. The retablos on view—spanning the entirety of the twentieth century—were offered by Mexican migrants and their families to commemorate the dangers of crossing the border and living in the United States, particularly in the early decades of the twentieth century. Filled with emotive detail, they eloquently express subjects of greatest concern to the migrants, such as the difficulty of finding work or falling sick in a foreign land, and the relief of returning home. Usually commissioned from local artists working anonymously, retablos feature a narrative that is both





written and pictorial. The exhibition continued the Museum's investigation of questions of migration that had begun the previous year and was offered in partnership with Princeton's Migration Lab, a campus cross-disciplinary research community that examines contemporary migration issues.

Expanding the Collections

Objects and object-based teaching remain at the heart of everything we do, with the Museum's globe-spanning collections serving as a

springboard for programming and indeed acting as the catalyst for the majority of our exhibitions. The Museum's collecting activities thus remain a critical component of our mission, now adapted to place a particular emphasis on acquisitions that represent diverse voices, cultures, and traditions that can promote dialogue among our audiences and better support today's teaching needs. This year's efforts are recounted in list form later in this report, but here I'd like to bring out a few particularly noteworthy examples.

Enlarging the Museum's collection of work by women artists has long been a goal for our acquisitions program, and we made several strides forward in that regard this year. In December, the Museum received an important gift of ten prints and five related artist's proofs by the distinguished American abstract artist Helen Frankenthaler (1928–2011) (9), together with a gift of \$25,000 for the study, presentation, and interpretation of the prints. Princeton was one of ten university museums selected by the Helen Frankenthaler Foundation to launch the Frankenthaler Prints Initiative. The prints selected for Princeton by scholar-curator Ruth Fine on behalf of the foundation were featured in the exhibition *Helen Frankenthaler Prints: Seven Types of Ambiguity* (June 29–October 20, 2019), making Princeton the first of the recipient institutions to exhibit the gift. Spanning five decades and more than a dozen distinct technical processes, the prints represent both the continuous and generative role of printmaking in Frankenthaler's oeuvre, while also tracing the ascendance of the American print renaissance.

Dorothea Lange's iconic photograph *Migrant Mother, Nipomo, California* was the first recorded acquisition of 2019, a transformative addition to the Museum's holdings of the photographer's works. Taken in 1936 while Lange was employed by the Farm Security Administration, this image was widely published in magazines and newspapers and became a symbol of the plight of migrant farm workers during the Great Depression. Lange met Florence Owens Thompson and her children in a migrant camp and was drawn to them as if "by a magnet."

The Museum has also acquired an extraordinary group of drawings by the renowned American architect and designer Michael Graves (1934–2015), who taught on the Princeton faculty for thirty-nine years. The nearly 5,000 drawings, which came to the

Museum from Graves's estate and are currently being catalogued, span the entire range of his subject matter and design concerns throughout his career. Graves, who founded his eponymous architecture practice in 1964, is known worldwide for his innovative and transformative postmodern design of a vast range of buildings, interiors, consumer products, and master plans for a global array of public and private clients. The drawings—all of which are in Graves's own hand and are variously executed in pen and ink, charcoal, graphite, colored pencil, watercolor, and pastel—depict his travels around the world, drawings and studies for his architectural work, early designs for household products (including the famous Alessi “whistling bird” teakettle), and portraits and cartoons. They also reveal Graves's classical training and his commitment to draftsmanship, both of which he sought to imbue in his students. Together, they form the essential visual archive of Graves's practice and make Princeton the research center for future studies of his work and legacy.

One of the Museum's particular collecting priorities this year has been the development of its photojournalism collection, which has led to purchases of works by leading figures such as Margaret Bourke-White, Charles Moore, Gordon Parks, and W. Eugene Smith, among others. Each of these artists had a relationship with *Life* magazine, either as a staff or contract photographer, and their images were featured in its pages. In the case of Margaret Bourke-White (1904–1971), eight newly acquired photographs trace her practice from the lead-up to war in 1937 to the final year of the conflict on the home front and on the battlefields of Europe and North Africa. These pictures can also be placed in dialogue with other photojournalistic images, particularly the work of Dorothea Lange. Examples by both artists will be included in next year's exhibition *Life Magazine and the Power of Photography*, co-organized with the Museum of Fine Arts, Boston.

The Museum acquired a truly spectacular impression of *Landscape with Three Trees* of 1643 (10) by Rembrandt Harmensz. van Rijn (1606–1669), one of the great





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masterpieces from the history of printmaking. Of Rembrandt's twenty-six recorded landscape etchings, *The Three Trees* (as it is often called) is the largest and most elaborate—a strategic effort to provide a printed counterpart to his most theatrical landscape paintings of the 1630s. With tightly orchestrated chiaroscuro and atmospheric effects akin to those conveyed in two other audacious works from the same period—the *Nightwatch* group portrait (1642; Rijksmuseum, Amsterdam) and *Christ Preaching* (“The Hundred Guilder Print”;

ca. 1648)—this etching combines technical virtuosity and conceptual complexity to deliver a visionary spectacle incorporating what has aptly been called “meteorological melodrama.” It is expected to form the centerpiece of a major exhibition here in the fall of 2020.

The Museum also made important additions of works by artists of color, a focus of acquisitions efforts across the last decade in particular. Last year, the Museum commissioned the American artist (and subsequent MacArthur “genius” award winner) Titus Kaphar to create a work on the occasion of the Princeton and Slavery project. This year, we acquired a work that Kaphar created in response to his research on Princeton's history of slavery. *To Be Sold* (11) refers to the July 31, 1766, headline that announced the sale of six enslaved African Americans on the site of Princeton University's Maclean House as part of the dispersal of the estate of Samuel Finley, president of the University from 1761 to 1766. Kaphar's work responds to the archival records of this sale, affixing with nails the tattered strips of a painted canvas enlargement of that advertisement along the contour of a painted portrait bust of the president.

Campus Art

Last year, I reported on the completion of the first component of Maya Lin's commission for Princeton, *The Princeton Line*, one of her earth drawings that involve shaping or folding the earth and that sustain the artist's engagement with asking us to rethink our relationship to the natural world. During the course of the past year, Lin made significant progress toward the completion of the second component of the commission, a granite “water table” crafted in the form of an oblate spheroid. The work continues Lin's engagement with the evanescent character of water and with history—previous water tables were commissioned for Yale and Brown Universities and for the Civil Rights Memorial in Montgomery. To be titled *Einstein's Table*, this new work is designed to appear to float above the ground plane, its elliptical shape inspired by diagrammatic drawings of the Earth's orbit around the sun. Alluding to the work of one of Princeton's

most-acclaimed former residents, Albert Einstein, it was completed and dedicated in November 2019.

Other works of campus art likewise saw significant progress over the course of the year, particularly in advancing the commitment to diversify both the physical language of public art on the campus as well as to bring more diverse voices to the forefront. The Colombian-born American artist Maria Berrio was commissioned to make a collage mixed-media painting for the third-floor reading room of Firestone Library, which was installed in early fall 2019. Her collage, entitled *The Augur*, refers to augurs in ancient Rome who observed the behavior of birds to interpret the fortune of an individual's decisions. Similarly, a new commission is in progress for the dining room in Wilcox Hall in Wilson College, a work commissioned from the artist Jacob Kassay to respond to the desire of key stakeholders in the College for a work that would extend their commitment to welcome and inclusion.

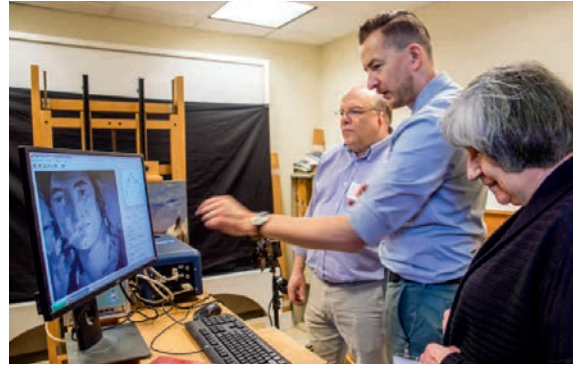
Thanks to a joint initiative between the Art Museum, the University Library, and the Department of African American Studies, three prints by two artists from Gee's Bend were acquired for the African American Studies Room at Firestone Library. Mary Lee Bendolph and Loretta Pettway are two of the women of Gee's Bend—a small, remote, black community in Alabama—who have created hundreds of quilt masterpieces dating from the early twentieth century to the present. The large-scale etchings that were acquired capture the bold geometries and improvisational compositions for which the area's quilts are famous.

Finally, significant progress was made this year toward the University's commitment to diversify its portrait collection and in doing so visually diversify and enrich the campus. Building on the completion of two works in the previous year—portraits of the Nobel Prize-winning author Toni Morrison (12) and the distinguished economist Sir Arthur Lewis—eight additional portraits were begun over the past year devoted to individuals chosen as part of a University-wide nominating initiative. The individuals selected achieved greatness in capacities that in the past would not have resulted in inclusion in the University's historic portrait collection. Four of these were completed over the year and were dedicated in the fall of 2019, including portraits of Denny Chin, a United States Circuit Judge for the Second Circuit and a first-generation Chinese American; Carl Fields, Princeton's first African American administrator; Robert Rivers, a vascular surgeon and among the first African American students admitted to Princeton; and Alan Turing, a graduate alumnus and pioneer of theoretical computer science and artificial intelligence, who was later chemically castrated in the 1950s for being homosexual. Four additional portraits are to be completed in the coming year.



Museum Teaching and Research

During the 2018–19 academic year, 6,414 students visited the Museum’s study rooms and galleries as participants in 597 individual classes and precepts in a wide variety of subjects, often supported by Museum curators and educators leading these individual class sessions. In addition,



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as every year, the Museum’s curators and other staff have been actively involved in teaching, co-teaching, and leading individual classes in the Department of Art and Archaeology as well as courses across the University. Over the course of the year, three of our curators, our associate director for education, and I taught or co-taught five courses cross-listed in six departments with a total enrollment of sixty-seven undergraduate and graduate students, along with over a dozen auditors. The topics ranged from ancient Mesoamerican art to contemporary museum theory and offered students the opportunity—in the words of one particular student reviewer—“to merge analysis of objects with readings, [along with] time spent in the museum galleries.”

My course, for example, engaged fourteen students (primarily fourth-year art-history majors) in an examination of how today’s museums and art institutions draw on the past to act as agents of change. It posited a series of questions, including: How must museums respond to the digital age and to a world of increasingly porous borders? What must they do to assure their continuing relevance and survival? What ethical challenges have museums faced or must they face today and tomorrow? Through a series of case studies, the course grappled with ways in which museums draw from the past and posit new, more “activist” ways of being.

Veronica White, Curator of Academic Programs, co-taught a freshman seminar with Sarah Anderson, Lecturer in the Department of English, that considered different historic periods in art and literature and explored themes such as collecting in libraries and art museums, and invention and inspiration. Through debate, gallery talks, and lectures, students investigated questions such as: How do images work with words? What kind of work does one do that the other does not? Do words more successfully vie for our attention than do images? The class then further focused on states of extremity, such as madness, fear, war, and love, while examining works from across the collections.

Along with teaching classes, curators occasionally serve as advisors on undergraduate theses, readers or examiners of doctoral dissertations, or dissertation prospectus examiners at Princeton and elsewhere. They also supervise research conducted by interns and early career scholars. For example, Curator of Ancient Art Michael Padgett’s graduate intern, Will Austin, is helping catalogue the Museum’s rich holdings of ancient Greek red-figure pottery for a future publication of the *Corpus Vasorum Antiquorum* (a catalogue raisonné of ancient vases).

As one might expect, all curators and other staff members regularly support research for myriad courses, as well as investigations of the collections for other

scholarly purposes. In one instance, Research Curator of European Painting and Sculpture Betsy Rosasco and Conservator Bart Devolder, with support from independent scholar Juliet Wilson-Bareau, examined posthumous changes to Édouard Manet's paintings and how these may affect our understanding of the works. In particular, alterations to some of his late works are known to have been made by others, leading to analyses of archival sources, artistic style, and technical imaging (13) related to the Museum's *Gypsy with a Cigarette* and the Pearlman Foundation's *Young Woman in a Round Hat*. The resulting research led to a focused gallery installation and programming, including a public conversation with Devolder and Wilson-Bareau.

With support from the Andrew W. Mellon Foundation, the Museum completed the second year of a three-year \$300,000 Collections Research Initiative focusing on understudied holdings in the areas of African, Native American, and Latin American art. Scholar India Young helped us make particular progress this year on our Native American holdings (14), some of which have not been the focus of targeted research since they were transferred from the University's now-closed natural history museum. The resulting information—including subject tagging, artist biographies and/or culture-group backgrounds, geo-references, exhibition histories, bibliographies, object contexts and purposes, and links to related concepts and artworks as applicable—is being catalogued in the Museum's collections information system and published online for greatly improved discoverability on our website. The initiative is aimed at increasing awareness of, access to, and ultimately the impact of the Museum's collections on Princeton's curriculum and on individual faculty, students, scholars, and other visitors and users.

Student, Faculty, and Public Outreach

Over the past year, the Museum hosted seven academic-year McCrindle interns (named for the program's funder, Joseph McCrindle) and fourteen summer interns, four of whom were part of the Museum Voices Internship, a program created in 2017 to foster greater diversity in the museum profession. The interns worked with various curators and staff members on a range of projects, such as researching Japanese materials in the collections, planning a photography installation in the collections galleries, working on the multiyear collections accessibility project, and working with me to develop a new upper-level undergraduate course in museology.

During the summer of 2018, the Museum hosted events for the Freshman Scholars Institute, a program for incoming first-generation and lower-income Princeton University



students. The roughly seventy students who attended examined several areas of the Museum's collections, including Indigenous art, prints and drawings, and photography from the protest movements of the 1960s. They also participated in activities in the galleries devoted to the art of the ancient Americas, ancient art, African art, and Asian art. Students learned ways of incorporating visual analysis and works of art in the Museum's collections into their seminar papers for the program. Based on evaluation of that experience, the Museum staff updated and improved the program for the summer of 2019 with the expectation that the Museum's involvement will be annual going forward.

Our exhibitions serve as the foundation and launching pad for much of our community programming. *Frank Stella Unbound*, which drew almost 70,000 visitors, served as the catalyst for a range of programming. Frank Stella, Class of 1958, attended the opening event that included a lecture from Robert K. Wallace, Regents Professor of English at Northern Kentucky University and author of *Frank Stella's Moby-Dick: Words and Shapes*. The exhibition was the focus of a standing-room-only panel discussion during Reunions, while summer programming—including a companion outdoor summer film series and the Museum's annual picnic on the lawn (one of our signature programs that is attended by over 1,500 guests each year)—helped attract robust community audiences for the exhibition itself. As we entered the fall semester, *Frank Stella Unbound* proved the perfect focus for the Museum's annual kick-off to the academic year, the Nassau Street Sampler (15), which hosted some 3,000 students and community members. Fall academic programs for the Stella exhibition included a screening of the documentary *Frank Stella: Imaginary Places*, offering an insider's view into the thirty-five-year collaboration between Stella and master printer Ken Tyler.



The issues raised by *Picturing Protest* proved fecund ground for the development of curricular and co-curricular connections. In the fall of 2018, the Museum hosted two academic programs in relation to the exhibition. The first, “Cold War Civil Rights: A Conversation about the Circulation of Protest Photos,” brought together Katherine M. H. Reischl, Professor of Slavic Languages and Literatures, and Katherine A. Bussard, Peter C. Bunnell Curator of Photography, for a discussion



moderated by then-Mellon Curator of Academic Engagement Juliana Dweck that considered examples of photographs that did—or did not—circulate at the height of the 1960s protest movements in the United States, the former Czechoslovakia, and the former USSR. In the second, Alison Isenberg, professor of history, delivered the lecture “Picturing 1960s Youth Protest: Dreamers, Delinquents, Students, Soldiers,” which examined the photography of urban youth unrest and fatal violence in the 1960s.

Picturing Place in Japan originated in a collaboration between Professor Andrew Watsky of the Department of Art and Archaeology, Museum curators, and Art and Archaeology students, ensuring deep and direct curricular engagement. Curatorial research was carried out by Professor Watsky and his students, including site visits to the private collection that was the source of many of the loans to the exhibition. Dr. Watsky also led an interdisciplinary panel that explored the concept of place from the perspectives of art, art history, literature, and photography. Speakers included Leila Philip, Class of 1986, writer, poet, and educator; Lois Conner, photographer of landscapes; and Karl Kusserow, John Wilmerding Curator of American Art.

Nature's Nation: American Art and Environment welcomed nearly 50,000 visitors to the galleries and to the off-site programs related to the exhibition. Exhibition visitors regularly noted how the public programs and gallery didactics encouraged them to consider the exhibition together with fellow visitors, sometimes strangers, as they untangled the complex relationship between representation and the values placed on nature and the environment. Public programs (16) provided a range of powerful experiences for attendees, including family programs, films, lectures on issues related to the environment, artists' talks, student programs, and tours. Combined, fourteen programs related to the exhibition reached almost 6,000 attendees. The exhibition's focus on pressing environmental issues created opportunities to bring the University and the wider community together to consider these topics in depth, including a pair of public lectures by the renowned environmental writers Bill McKibben, founder of 360.org, and Naomi Klein, author of the best-selling book *This Changes Everything: Capitalism vs. the Climate*, both presented in partnership with the Princeton Environmental Institute (PEI) (20). The Museum also hosted, with Karl Kusserow serving as moderator, a PEI faculty panel featuring Rob Nixon, Amilcare Porporato, and David Wilcove, along with Geosciences professor emeritus George Philander, that drew on their research to discuss



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environmental topics and issues against the backdrop of selected works from *Nature's Nation*. In early December, seventeen international scholars from multiple disciplines convened for the symposium "Picture Ecology: Art and Ecocriticism in Planetary Perspective," the proceedings of which will be published by the Museum.

The opening for *Gainsborough's Family Album* attracted a crowd of over 300 for the lecture I delivered, entitled "Daughters (and Sons): On Representing Family." The exhibition, which received extensive positive media coverage, was supported by a diverse group of programs, including a film series offered in partnership with the Princeton Garden Theatre, family programs, and, in particular, a strong group of curated music programs evoking the spirit of the age and the artist's strong relationship to music. Of special note, the Princeton Chamber Music Society, in collaboration with student players from Early

Music Princeton, presented a program of eighteenth- and twentieth-century English chamber music featuring works by Gainsborough's contemporaries and other quintessential British composers. In addition to my opening lecture, Sarah Kennel, Class of 1992, then the Byrne Family Curator of Photography at the Peabody Essex Museum in Salem, Massachusetts, gave a talk in late April in conjunction with *Gainsborough's Family Album* and the companion installation *Confronting Childhood*, particularly drawing on the work of Sally Mann and its historical antecedents and later influences.

Miracles on the Border: Retablos of Mexican Migrants to the United States marked an important ongoing collaboration between the Museum and Princeton University's Migration Lab. The Museum hosted two events cosponsored by the Migration Lab's Mellon-Sawyer Seminar Series and the Mexican Migration Project. Moderated by Professor of Sociology Patricia Fernández-Kelly, an interdisciplinary faculty panel investigated the role of retablos in Mexican art, religion, and migration. In addition, Professors Douglas Massey and Jorge Durand (collectors of the retablos on view) also spoke on the experiences of Mexican migrants in a joint talk about the exhibition. *Miracles on the Border* was also notable for being the Museum's first exhibition supported by fully bilingual interpretive materials, and it served as the catalyst for important community outreach opportunities such as the May Family Day (17), which highlighted the exhibition, a public tour in Spanish on Mother's Day, and the Museum's second Lotería, during which families gathered to play a Mexican game similar to bingo and take bilingual (English-Spanish) guided tours of the exhibition.

Dedicated volunteers are essential to the outreach and engagement work we do, and provide critical talents augmenting the resources of a staff that has grown significantly in recent years. Among these volunteer-led efforts, the Student Advisory Board

(SAB) continues its important work promoting sustained student involvement in the Museum. As part of their efforts to connect students from across disciplines with the experience of art, this year the SAB invited artist Jim Sanborn, who works at the intersection of art, science, and cryptography, to give an artist's talk. SAB members (18) then made special efforts to reach out to STEM courses as well as special-interest student groups on campus. They also continued their series of discussion groups in the galleries, including an in-depth conversation about *Nature's Nation: American Art and Environment* that focused on pressing issues such as climate change and the rights of Indigenous peoples as reflected in the works on view. Their annual Inspiration Night invited students to respond creatively to works on view through music, dance, and language, and drew a record turnout for this now well-established program.

The Student Guide Program continued to grow in size and impact, focusing on providing public highlights tours of the collections. Members of the Student Guides also look for ways to expand their role and have added special exhibitions tours and targeted subject tours. This year the group welcomed its first graduate student, Robert LeDesma, from the Microbiology Department, who developed a highlights tour focusing on the intersection of art and science that has now been given to graduate student groups and as a public tour presented with other student guides.

The Ambassadors Program was established several years ago to augment the work of the longstanding Docent Program and serves as an essential part of the Museum's visitor services team, welcoming visitors with a warm reception and orientation to the galleries. Our extraordinary Docent corps has, for over fifty years, provided educational experiences for the broader Princeton community, especially school groups. One of the realities of this program has been that visits from school groups have effectively been capped for several years because of the many teaching needs imposed on the collections and exhibitions galleries. Attendance in school programming remains steady, although we look forward to growing participation in this program with a building better suited to its needs. In that spirit, in the fall of 2018, the Docent Program began



convening special committees targeted at maintaining outreach while the museum building is off-line. They are specifically developing curricula that can be delivered in schools, which will be piloted in the spring of 2020, as well as “Gallery Talks on the Road,” a program in which docents will present in-depth discussions of works in the collections in community settings.

The Community Leadership Council (CLC) concluded its third year of service and continued to advise Museum leadership on strategies for expanding our reach into regional communities and on needs arising from these prospective audiences that the Museum might serve. Membership of the CLC went through a period of transition last year with several founding members stepping down. We extend special thanks to Patricia Hart, Shing-Fu Hsueh, Nancy Kieling, Ram Kolluri, Taneshia Nash Laird, David Rago, and Nick Wilson for their thoughtful counsel, and we are confident in the knowledge that they will remain part of the extended Museum family. We also welcomed new members Vineet Chander, Rev. Dr. David A. Davis, Jessica Durrie, Leticia Fraga, Sadaf Jaffer, Izzy Kasdin, and Dorothea von Moltke. This group’s efforts to forge powerful links between the Museum and diverse communities throughout our region will be all the more important during the many transitions ahead, including the design of a facility better suited to being a regional magnet for the visual arts.

Building Visibility

The Museum seeks to build awareness throughout the region and beyond its collections, exhibitions, public programs, and other initiatives on campus through a combination of advertising, media coverage, professional relationships, and collaborations. Such efforts strive to go beyond marketing for its own sake to convey *why* the Museum matters to a diverse range of audiences and to reinforce the Museum’s work that is integral to the University’s mission of teaching and research and that acts as a gateway for the wider public. Both on and off campus, the Museum partners with organizations to collaborate on programming, develop marketing strategies, and share resources. Regular campus partners include the University’s Office of Communications, the Office of Community





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and Regional Affairs, the Princeton University Library, the Lewis Center for the Arts, the Department of Art and Archaeology, the Department of African American Studies, the Program in Latin American Studies, and the Department of Music. As noted above, our partnership with the Princeton Environmental Institute this fall included cosponsorship and shared promotion for a series of programs relating to *Nature's Nation*. Similarly, the bilingual exhibition *Miracles on the Border* and its accompanying programs are part of the Princeton Institute for International and Regional Studies (PIIRS) Mellon-funded Sawyer Seminar entitled "Global Migration: The Humanities and Social Sciences in Dialogue," a timely and in-depth series examining the significant issues surrounding transnational migration.

The Museum also partners with a wide roster of regional organizations such as the Princeton Garden Theatre, the Arts Council of Princeton, the Princeton Public Library, the McCarter Theatre Center, the Princeton Symphony Orchestra, and the Princeton Singers, as well as community- and business-building organizations such as the Princeton Regional Chamber of Commerce, the Princeton-Mercer Convention and Visitor's Bureau, and Discover Jersey Arts. Within the broader regional community, the Museum's Community Leadership Council (CLC) continues to play a vital role in community engagement efforts. Many of these are robust, ongoing partnerships, including the particularly dynamic program of films offered in relationship to most of our major exhibitions at the Garden Theatre, typically introduced by senior members of the Museum staff. Other partnerships are new. To note one recent example, CLC member and Princeton Councilwoman Leticia Fraga, together with Melissa Urias, acting director of the Department of Human Services for the Municipality of Princeton, provided invaluable advice and assistance in reaching out to Princeton's Spanish-speaking community to raise awareness of the Museum's bilingual programs offered in conjunction with the exhibition *Miracles on the Border*.

In seeking to maintain strong regional awareness, print advertisements continue to be routinely placed in local and University-affiliated publications such as *Town Topics*, *U.S.1*, the *Daily Princetonian*, *Nassau Weekly*, and *Princeton Alumni Weekly*, as well as in playbills at McCarter Theatre. Over the past year, we have also begun placing program listings and advertisements in Princeton High School's student paper, the *Tower*, as a



means of supporting the students' efforts and as a way to reinforce our presence as a cultural resource within the regional community. Large-scale posters advertising our major exhibitions are placed on the train platforms (21) at Princeton Junction and in New Brunswick, and banners and posters appear throughout campus and downtown Princeton. For select programmatic initiatives—such as lecture series, the Museum Travel Program, the spring concert series, and our summer picnic—direct-mail advertising is also utilized.

During the final weeks of the exhibition *Nature's Nation*, the Museum ran a series of digital advertisements in the *New York Times*, which received more than 140,000 views. While it is difficult to assess the direct impact any one advertising campaign has on attendance, website analytics revealed that these ad views resulted in an increase in traffic to the Museum's website from new visitors and also correlated with strong attendance figures. During the week between the Christmas and New Year's holidays, for example, the Museum welcomed over 6,000 visitors, with several days exceeding 1,000 visitors per day—which is typical of attendance on many weekends. At present we are exploring additional digital-advertising outlets that allow for more targeted messaging, including Google Ads and regional-tourism websites, with an increased attention to quantifying results. This past summer we also utilized public-radio underwriting to promote our primary exhibitions to the New York and Philadelphia regional markets.

The Museum and its programs continued to receive strong media coverage throughout the year, with reviews and listings in such national and international publications as the *New York Times*, the *Wall Street Journal*, *Forbes*, *Antiques and Fine Arts*, *American Fine Art Magazine*, the *Nation*, *Apollo*, and the *National Review*; regional coverage in the *Times of Trenton*, the *Philadelphia Inquirer*, *Town Topics*, and *U.S.1.*; and regular mentions in the online publications *Hyperallergic*, *ArtDaily.org*, *Artforum*, and *Art News*. Highlights included strong reviews of *Frank Stella Unbound* in the *Wall Street Journal* and the *Philadelphia Inquirer*; feature articles and reviews of *Nature's Nation* in *Forbes* and the *Nation*; mentions in two articles in the annual "Museums" supplement of the *New York Times*; and a review of *Gainsborough's Family Album* in the *Wall Street Journal*.

The Museum's social-media presence has continued to grow, with Instagram seeing the greatest increase in followers, and Twitter exceeding 10,000 followers for the first time. Current totals are now at 16,176 followers for Facebook (up from 14,932 a year ago); 10,300 for Twitter (up from 9,584); and 5,115 for Instagram (up from 2,752). The typical Facebook post is viewed by about 1,000 users. Social-media marketing can have extensive reach: more than 12,000 people were reached through the campaign promoting the announcement of Sir David Adjaye as design architect for the new building in September 2018.

Enhancing the Visitor Experience

The Museum is committed to affording a welcoming and positive experience for all visitors regardless of previous experience, and to that end evaluation has become an increasingly critical component of our work. In advance of the opening of *Nature's Nation*, the Museum developed a program of evaluation related to visitor experience. This process began with a series of focus groups in the summer of 2018 with undergraduate and graduate interns, docents, and staff that were designed to test some of the key terms and complex narratives that were being considered for the exhibition didactics. The feedback provided exhibition curators with valuable insights that significantly changed their approach to gallery texts and labels. This was followed with an in-gallery intercept survey of 125 visitors during the run of the exhibition, which gave us valuable information about the visitor experience that has already been used in the development of other exhibitions. The Museum also collected over one hundred intercept surveys during the *Miracles on the Border* exhibition. Such evaluation methodologies are now a standard part of our exhibition program.

The Museum's cross-departmental Visitor Experience Task Force focused this year on improving the visitor experience across every touchpoint we have with our visitors. Three areas of focus during the past year included providing materials for non-native English speakers, working to ensure that all visitors feel welcome in the galleries, and improving the entry experience at both the Museum's lobbies. To address the first two, the Museum will soon offer basic Museum information and maps in Spanish and Mandarin as well as English, and all security staff and docents have now been trained in unconscious bias. To improve the entrance experience, the Task Force examined modestly scaled opportunities focusing on ways in which design, signage, and content could improve the visitor experience. Updates will continue to be made, bearing in mind the likelihood of major construction expected to begin early in 2021.



Digital Access

This year was one of important transitions for the Information and Technology department, as it made accelerated efforts to position the Museum as a leader in the delivery of collections information and visitor experiences—in the current facility, as part of the basic design of the new facility, and during the expected intervening period of disruption, when delivery of digital content will be a critical component of the Museum’s success. As has been the case every year since the launch of the Collections Discovery Initiative (CDI) in 2015, a multidisciplinary group of staff continued to demonstrate the value of this intense and complex effort to catalogue the Museum’s collections and to enrich and distribute collections information to serve the needs of constituencies on campus and around the world. The core of this effort, the cataloguing work managed by staff representing diverse areas of collections expertise, continued through funding from the University, multiple Institute of Museum and Library Sciences (IMLS) grants, the Mellon Foundation, and the Museum’s own investments. With this support, teams catalogued some 5,918 objects throughout the year, including:

- ▶ 2,210 works of Asian art
- ▶ 2,199 drawings
- ▶ 1,100 Native Northwest Coast materials
- ▶ 409 new acquisitions

Building upon these extensive cataloguing efforts, the team delivered multiple mechanisms for scholars and the general public to discover and leverage this expanding body of collections information. Ongoing CDI efforts led to the continued development of a suite of digital tools employed by University faculty and the Museum’s Mellon grant-funded researchers to facilitate collections engagement with students, scholars, and subject specialists. This past year also marked a significant leap forward in the Museum’s ongoing focus on the Minor White Archive, one of several vital artist’s archives held here, with the completion of a digital finding aid allowing increased access to the catalogue consisting now of over 17,000 photographs and related artist’s negatives, as well as the newly processed and integrated emeritus professor and curator of photography Peter C. Bunnell’s papers related to Minor White.

Perhaps the most comprehensive demonstration of the Museum’s new capabilities this year came in the capstone deliverable for a grant awarded by the IMLS for cataloguing our holdings of Asian art: the launch in October of the rebuilt



portal for Asian art at Princeton. The site, which presents collections highlights, teacher resources, interactive models of selected objects, and close-looking experiences, was built as an extensible resource in support of the Museum's ongoing research and collecting activities in Asian art.

The new Asian art site is also notable for the inclusion of photogrammetry models (23), which allow users to virtually view an object in three-dimensions from infinite angles. Refinement of this imaging technique using objects from both the Asian and ancient Americas collections represents a critical area of Museum leadership as we pioneer ways to enhance existing teaching tools, particularly in light of the period when the building will be closed and the availability of objects for classes will be limited, and virtual means for interacting with the collections will be crucial.

Complementing the launch of the Asian art site was the beta release of the Museum's new collections search interface. Throughout the summer of 2018, the development and design of the new search interface were informed extensively by focus groups and user testing, with the intent of providing a dynamic search experience that supports diverse user needs and accurately conveys the depth of the Museum's collections data. This vastly improved functionality launched in the fall of 2019, alongside the long-awaited objective of providing joint search capacity across all the University's special collections, including Firestone Library's holdings and the Museum's collections.

Looking to maintain momentum across all these areas, the Museum was delighted to receive a Museums for America grant from the IMLS in the amount of \$247,000 to develop the infrastructure needed to integrate existing and new collections resources—including insights into more than 1,400 objects in the collections from multiple perspectives, such as those of curators, faculty from a wide range of disciplines, and artists—for access, reuse, and preservation. Work in support of this grant will substantially advance the Museum's mission of driving innovation to bring together previously disparate and underleveraged sources of information in the service of educating, challenging, and inspiring audiences on campus and around the world.

Institutional Advancement

The single most important focus of the Museum's development activities over the past year has been our continuing effort to complete the fundraising necessary to begin construction on our new building. Together with significant resources from the University, the support pledged to date from members of the Advisory Council and other individuals has brought us ever closer to the fundraising target established for the project. We are currently making the final push to achieve this objective by early 2020.



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As capital fundraising moves toward completion, with exceptional partnership from Advisory Council chair John Diekman and our colleagues in University Advancement, we are also working to secure the annual donated revenues necessary to support the Museum's ongoing programmatic needs. Given our ambitious plans to continue programming while the building is off-line—including, as described above, new experimental programming, operating one or more satellite venues in Princeton, and touring as many as five exhibitions drawn from the collections that will travel while the Museum undergoes construction—the need for significant annual support continues unabated.

The Museum's Advisory Council, composed of two dozen staunch counselors and benefactors, met twice during fiscal year 2019 for daylong meetings

focused on such pressing issues as how to maintain the Museum's impact on students, the academic community, and the public while the building heads into a period of closure, as well as strategies for ensuring that the Museum will meet its capital and annual operating fundraising goals and for the launch of a Campaign for Art.

We are also redoubling our attention on readying for the growth of our programming, operations, and staffing that a new and enlarged facility will enable. As we begin to consider how an enlarged facility will affect our future operating costs, securing support to endow leadership positions at the Museum remains a fundraising priority. Positions for which support is actively being sought include the associate directorship for collections and exhibitions, the curatorship in ancient art, and the curatorship of academic programs.

Endowment funds remain an essential aspect of the Museum's financial health, and we are pleased to highlight a few new endowed funds that were established this year. Local resident Morley Melden established two funds—one to support the conservation of works on paper, and another to support educational programming related to works on paper—furthering the impact of the Museum's exceptional collections of prints and drawings. Additionally, a young alumna who wishes to remain anonymous created a fund in honor of her thesis advisor, Robert W. Bagley, Professor of Art and Archaeology Emeritus, that will support the Museum's program in Asian art. Endowed program funds—both those established during a donor's lifetime and through planned giving—are more important than ever to the Museum's sustained excellence, and we are grateful for the thoughtfulness and foresight that inspired these and other benefactors to help guarantee the Museum's work in perpetuity.

As always, restricted and unrestricted term funds raised over the past year have fundamentally made possible the Museum's exhibitions, publications, and academic and educational outreach programs. Unrestricted gifts—such as those from Jonathan Golden, Class of 1959, and Roberta Golden; Preston H. Haskell III, Class of 1960, and Joan Haskell; Stacey Roth Goergen, Class of 1990, and Robert B. Goergen; and the Curtis W. McGraw Foundation—allowed the Museum to support key projects as needed. Support from the William T. Kemper Foundation, the Frelinghuysen Foundation, the Hilla Rebay Foundation, and Christina Simonius, Class of 1990, continues to fuel educational programming. In addition to gifts of annual support, some of these expendable funds came in the form of multiyear philanthropic commitments, providing a critical and predictable source of income that allows us to make advance commitments to exhibitions and other multi-year efforts.

As the Museum's major exhibition projects typically require years of development, funding must be secured throughout the life of exhibition planning. The exhibition *Nature's Nation: American Art and Environment*, which debuted in Princeton in the fall of 2018 before touring to the Peabody Essex Museum and the Crystal Bridges Museum of American Art, exemplifies the kind of complex project that requires broad support. Leadership support for *Nature's Nation* included commitments from Shelly Malkin, Class of 1986, and her husband Tony; Annette Merle-Smith, W52; and the Henry Luce Foundation. Additional support this year came from the Princeton Environmental Institute and the Barr Ferree Publication Fund, Department of Art and Archaeology, Princeton University. Cumulatively these gifts and the revenues from our tour exhibitions enabled us to take on this project with a budget well in excess of \$1 million without encountering undue levels of risk.

The past year also brought in new grants to support the fall 2019 exhibition *The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century* from the E. Rhodes and Leona B. Carpenter Foundation, the Henry Luce Foundation, and the Shau-wai and Marie Lam Family Foundation. Princeton residents and longtime Museum benefactors Jim and Valerie McKinney made a lead sponsorship gift that will help ensure the broadest possible impact of the spring 2020 exhibition *Life Magazine and the Power of Photography*, a project that also received grants from the Princeton University Humanities Council's David A. Gardner '69 Magic Project, the National Endowment for the Arts, and the Wyeth Foundation for American Art. The Barr Ferree Publication Fund, Department of Art and Archaeology, Princeton University, is generously supporting the catalogues for both these exhibition projects.

As mentioned above, this past year also saw major foundation support in the form of an important gift of prints from the Helen Frankenthaler Foundation. This gift, awarded through the foundation's recently launched Frankenthaler Prints Initiative, served as the inspiration for the exhibition *Helen Frankenthaler Prints: Seven Types of Ambiguity* and related programming celebrating this artist's remarkable legacy.

The financial support of our campus partners also remains an important component of the Museum's development activities. In addition to those collaborators named previously, others supporting the Museum in fiscal year 2019 included the Center for Collaborative History, the Department of Art and Archaeology, the Office of Religious



Life, the Program in East Asian Studies, the Program in Latin American Studies, the Princeton Institute of International and Regional Studies, and the P. Y. and Kinmay W. Tang Center for East Asian Art. University partners not only generate important financial support but also strengthen a climate of collaboration across campus and build awareness of and advocacy for the Museum's work in support of Princeton's teaching and research mission.

The 2019 Gala, *Grit + Glamour: A Basquiat Ball*, proved to be the highest-grossing fundraising event in the Museum's history, raising over \$410,000 in support of the Museum's outreach and education programs. We saw continued generous support from University leadership, Advisory Council members, and corporate partners, and welcomed several new and/or upgraded sponsorships this year. The theme of this year's event looked forward to an exhibition of works by Jean-Michel Basquiat, scheduled for the fall of 2020. This exciting theme focusing on the early 1980s art and club scene of New York City inspired record attendance, as we welcomed over 500 guests into the Museum for cocktails and nearly 400 for the seated dinner at Prospect House. The Gala Host Committee included eighteen dedicated volunteers who worked closely with Museum staff to increase visibility and support of the event. This year's event also introduced some entertaining new features including a GIF photo booth that garnered over 12,000 social-media impressions for the event, as well as "red carpet" interviews conducted by Student Advisory Board member Tiger Gao, Class of 2020.

In May 2019, the Museum carried out its fourth annual "May Is Membership Month" effort, exceeding its membership goal for the third year in a row. A member retention rate of approximately 75 percent illustrates our members' continued satisfaction with the benefits and services they receive, although we will continue to make improvements to these benefit packages. The Museum Travel Program (27) continues to delight members. In October 2018, I had the pleasure of leading a sold-out trip to San Francisco, which

featured, in addition to private tours of the San Francisco Museum of Modern Art and other Bay Area museums, visits to three breathtaking private art collections. Other unique and thoughtfully curated experiences this past year included a multiday trip to Pittsburgh, led by John Wilmerding Curator of American Art Karl Kusserow, and a trip to Connecticut to visit the Wadsworth Atheneum Museum of Art and distinguished private collections in the region. We are looking forward to future travel opportunities to such destinations as New York City, Louisville, and Seattle, as well as an extraordinary trip to Ireland planned for October 2020.

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The upper-level program of annual support—the Partners—continues to provide vital unrestricted support to the Museum for exhibitions and educational programming. Partners are invited to participate in one-of-a-kind experiences created by the Museum especially for this elite group. This year's events included a private curator-led tour of the exhibition *Renoir: Father and Son* at the Barnes Foundation (to which the Museum was a lender) in Philadelphia with a stop at the Locks Gallery on Washington Square for a viewing of contemporary works and a reception. Intimate, small-group experiences of this kind allow us to deepen relationships with key patrons and supporters while affording them special insights and discoveries in the world of art.



Infrastructure

Among the many challenges of maintaining the Museum's current facility is the need to address deferred maintenance and to make ongoing improvements to the building's infrastructure and systems, which affect both public and nonpublic spaces. This year, in partnership with the University's Office of Capital Projects, Department of Public Safety, and Office of Site Protection, the last phase of the multiyear project of making upgrades to the Museum's fire-suppression system in response to changing technologies was completed. Ongoing improvements included updated climate-control systems and upgrades to the building envelope. New LED lighting with a high color-rendering index allows for better viewing of art in the galleries, while also enhancing energy efficiency and supporting sustainability goals, while other back-of-house upgrades were made to study rooms in support of our work with students.

Earned Income

The Museum Store (28) continues to be the Museum's primary source of earned income, offering works by a wide range of regional artisans that brand the Store as an important destination for handmade merchandise as well as carrying out extensive product-development endeavors. Under the direction of new Manager of Retail and Wholesale Operations Allison Wolf and Assistant Manager Shiza Chaudhary, the Museum Store has streamlined its operations while continuing to grow the regional artist pool it represents through both exhibition-related merchandise and fine handmade crafts in a wide variety of media. The work of over seventy new artists was introduced this year, privileging the works of minority artists, LGBTQ artists, and artists who are new to the retail domain. Store staff continue to serve the role of frontline visitor engagement, allowing them to emphasize purposeful communication with visitors, which, in turn, increased retail sales by some 20 percent over the previous year's numbers as well as voluntary contributions made through the in-store donations box.



The Museum also saw significant revenue from traveling some of its temporary exhibitions, providing income that in some instances enabled ambitious exhibition projects to be undertaken. Total revenues generated from traveling exhibitions this year were over \$290,000. Traveling some of the Museum's exhibitions also provides opportunities for increasing the visibility of our scholarship and for additional sales of exhibition catalogues, as was the case for *Frank Stella Unbound: Literature and Printmaking*, the four-venue tour for *Clarence H. White and His World*, and the three-venue tour of *Nature's Nation: American Art and Environment*.

Financial Management and Operations

Members of the Museum's finance team continue to coordinate training on the University's PRIME and Concur financial management, reporting, and



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reconciliation systems, ensuring that all budget managers have access to and understand how to use the system's tools to improve oversight, stewardship, and allocation of financial resources. By focusing on education, effective supervisory review of expenses, budget forecasting, management tools and methodologies, and documentation of guidelines specific to our operations, the Museum is working to strengthen the operating effectiveness of its internal controls and ensure the Museum is achieving maximum use of its financial resources.

The Museum continued to work effectively this year with colleagues in the Department of Public Safety to ensure the smooth administration of Museum security within the larger University Security environment. In response to dramatic increases in attendance and Museum activity over recent years, we have created and filled new positions for an Assistant Security Operations Manager and three additional full-time security officers, and are in the process of filling two new full-time temporary security officer positions. The Museum continues to update its Emergency Preparedness and Disaster Response Manual and provide training for staff, including emergency-preparedness sessions.

In anticipation of the retirement of the inaugural Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer John Elderfield, the Museum conducted an extensive global search for his successor. Ronni Baer (29), one of the world's leading scholars of Dutch, Flemish, and Spanish art and a passionate curator, scholar, and teacher, was selected to be the next Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer. Ronni joined the staff in May after serving nearly twenty years as the senior curator of European paintings at the Museum of Fine Arts, Boston, prior to which she held curatorial positions at the Michael C. Carlos Museum at Emory University in Atlanta, the National Gallery of Art in Washington, DC, the High Museum of Art in Atlanta, and, in New York, at the Cooper Hewitt Smithsonian Design Museum and the Frick Collection.

September 2018 marked the retirement of Janet Strohl-Morgan after two decades of service to the Museum, including ten years as Associate Director for Information and Technology. Janet's tenure is notable for her advocacy for a new way of understanding information management and technology at the Museum, and for her sustained support for the role of technology and for the Museum writ large. She is succeeded in this role



by Stephen Kim (30), whose diverse background over twenty-five years has spanned journalism, law, media, and technology at both start-up companies and most recently at the global firms Microsoft and Verizon. Beyond the technical and managerial skill sets that he brings to the role, Stephen's outlook includes a strong focus on organizational innovation, entrepreneurship, and change management.

Nancy Stout (31), the Museum's first Associate Director for Institutional Advancement, retired in June 2019 after eighteen years with the Museum. During her years as associate director, Nancy helped make possible the Museum's great success in the University's most recent comprehensive campaign, *Aspire!*, surpassing the Museum's declared fundraising goal of \$32.5 million by over \$13 million. This effort resulted in the endowment of several Museum leadership positions, including the directorship and several key curatorships. Nancy leaves behind a legacy of a greatly expanded development effort at the Museum—one which will continue to evolve in order to support the work of a dramatically enlarged Museum. Her successor, Sally Bickerton, joined us in November 2019, and came to us from the California Institute of the Arts in Valencia, where she has held various leadership-advancement positions.

Strategic Planning

In the past year, the Museum completed a new two-year Strategic Plan, effective June 30, 2019. In light of the dramatic reshaping of the Museum ahead, a two-year plan, rather than one extending over a longer planning horizon, was shaped, in which the

mission, vision, core values, and five of six strategic objectives remain the same as in our 2014–18 plan. Changes and new areas of emphasis include a focus on diversity, inclusion, equity, and access reflected both in a new sixth key objective with these themes at its heart, as well as embedded throughout the document. In addition, there is now a focus on finding ways to balance our current activities, remaining fully active, while we plan for a new facility and develop the activities we will carry out during the period of closure and disruption. We will enter a robust five-year strategic planning process next year. Members of the Strategic Planning Steering Committee included representatives of many of the Museum’s key constituencies, including staff, students, faculty, University administration, alumni, and community members.

An Enduring Vision

As the Museum moves forward into what promises to be one of the most transformative chapters in its history, we remain committed to our core vision: bringing the visual arts to the heart of the Princeton University experience for students, scholars, community members, and visitors of all kinds as one of the world’s greatest comprehensive museums in an academic setting. While I am heartened that within the foreseeable future Princeton will at last have a museum facility equal to its collections and ambitions, I am proud of the numerous ways, despite the limitations of our current building, in which we continue to advance our key strategic objectives through:

- ambitious traveling exhibitions such as *Nature’s Nation: American Art and Environment* that bring innovative scholarship to wide audiences;
- new acquisitions and projects such as the Mellon Collections Research Initiative that are giving audiences greater access to the depth and diversity of global visual art while remedying some of the omissions of the past and giving greater voices to women and artists of color;
- public programs that bring together academic and general audiences and accommodate diverse interests, learning styles, and experience levels (33–39);
- initiatives such as the Museum Voices Internship that strive to make the museum field more inclusive; and
- communications that seek to ensure that diverse local, national, and international publics have exposure to the richness of world art.

Even as I celebrate these achievements, in this exceptionally fast-paced and changing world there is much progress still to be made. I know that the Museum will face significant challenges in the years of transition ahead. Thanks to our many advocates on campus and beyond, we will face those obstacles with a strong base of support. I look forward to working with all of you to envision a new, inclusive Museum poised to serve the evolving needs and expectations of our twenty-first century audiences.

James Christen Steward

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



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“[W]hile the relatively small size of the Princeton University Art Museum seems to telegraph insularity, its reach is broad. The museum, which is free to the public, knits a fierce concern for undergraduate education with concerted community outreach.”



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—ALANA SHILLING-JANOFF, BOSTON REVIEW



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Exhibitions

Migration and Material Alchemy

January 20–July 29, 2018

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

Poetry, translation, and materiality were foregrounded in this selection of works by contemporary artists from around the globe. These artists present subjects and materials in states of transition to contend with issues of urgent social concern, including political upheaval, environmental degradation, displaced populations, and the AIDS crisis. Working from positions of personal or political vulnerability, they provide a human context for issues of immense scope and imbue humble materials with spiritual or metaphorical resonance. In this way, alchemy, as it describes the migration from one state of being to another, provided the conceptual axis for this installation. Each of the works on view captured a moment of physical or metaphysical transformation and highlighted this shifting, indeterminate condition as one of simultaneous vulnerability and powerful potential. *Migration and Material Alchemy* coincided with the Princeton community collaboration Migrations. In celebration of

the fiftieth anniversary of the Program in Latin American Studies at Princeton University, this installation featured artists from Brazil, Chile, Cuba, and Peru.

Photography and Belonging

February 24–September 30, 2018

Daniel Peacock, PhD candidate, Department of Art and Archaeology; coordinated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography

Drawn from the Museum's collection, the works presented in *Photography and Belonging* explored the ways in which the human experiences of belonging and alienation have long been both subject and effect of photography. The installation highlighted three photographers for whom experiences of inclusion and exclusion were an essential interest. Lewis Hine's documents of early twentieth-century immigrants in New York, Roman Vishniac's portrayal of European Jewish communities in the years before the Holocaust, and Fazal Sheikh's collaborative portraits of displaced persons in recent decades foregrounded both the struggle and the

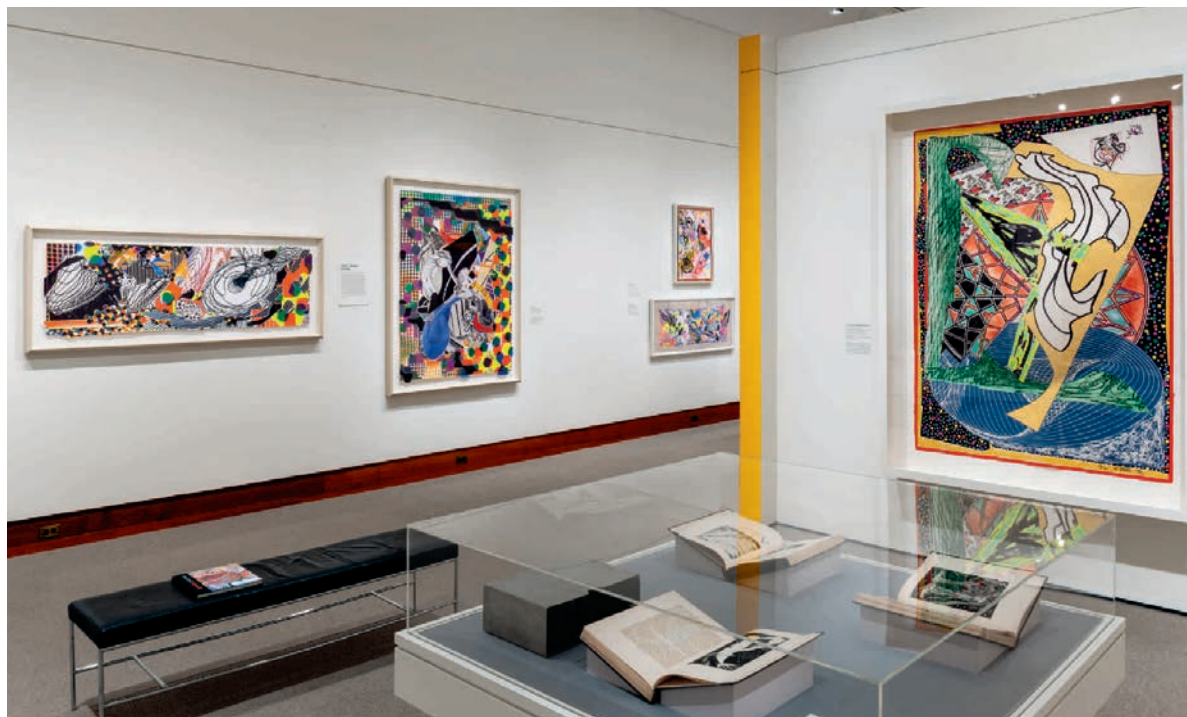
dignity of marginalized groups. *Photography and Belonging* coincided with the Princeton community collaboration Migrations.

Frank Stella Unbound: Literature and Printmaking (4, 41)

Princeton University Art Museum, May 19–September 23, 2018
Museum of Contemporary Art, Jacksonville, FL, October 6, 2018–January 13, 2019
Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Calvin Brown, Associate Curator of Prints and Drawings, with Erica Cook, PhD candidate in Art and Archaeology

The acclaimed American artist Frank Stella (born 1936) is renowned for his career-long innovations in abstraction in a variety of media. This exhibition focused on a revolutionary period in the artist's printmaking career, between 1984 and 1999, when Stella executed four ambitious print series, each of which was named after a literary work with a distinctive narrative structure: the Passover song *Had Gadya*, a compilation of Italian folktales, the epic novel *Moby-Dick*, and the illustrated encyclopedia *The Dictionary of*

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Imaginary Places. Through these four bodies of work, Stella evolved printmaking projects of unprecedented scale and complexity that transformed the artist's visual language—as well as his working process in all media—and represent a technical and expressive milestone in printmaking. Featuring forty-one prints from these four major series alongside their literary catalysts, *Frank Stella Unbound* was the first exhibition to focus exclusively on the vital role that world literature has played in the artist's powerful explorations of the print medium.

Picturing Protest

May 26–October 14, 2018

Juliana Ochs Dweck, Andrew W. Mellon Curator of Academic Engagement

The civil rights movement and the movement against the United States' war in Vietnam came to the fore in the 1960s, spurring protests across America both spectacular and everyday. As protests gave material form to First Amendment freedoms—religion, speech, press, assembly, and petition—photographers transformed the visibility of collective action, much of it led by students. Fifty years after the watershed events of 1968, *Picturing Protest* examined the visual framing of political demonstrations around the country and on Princeton's campus. These images archive protests' choreography, whether procession, sit-in, or violent clash. They also capture the gestures of protest, with hands signaling anguish, self-defense, or solidarity. At a time when the coverage and circulation of news media was rapidly expanding, many of these photographs became icons of social struggle, fundamentally changing the ways people visualized the United States; five decades later, they continue to do this work. Drawn from Princeton University collections, the images on view compelled us to contemplate the capacity of protest, and of art, to imagine, interpret, and cultivate change.

Nature's Nation: American Art and Environment (5)

Princeton University Art Museum, October 13, 2018–January 6, 2019
Peabody Essex Museum, Salem, MA, February 2–May 5, 2019

Crystal Bridges Museum of American Art, Bentonville, AR, May 25–September 9, 2019
Karl Kusserow, John Wilmerding Curator of American Art, and Alan C. Braddock, Ralph H. Wark Associate Professor of Art History and American Studies, College of William & Mary

Nature's Nation: American Art and Environment presented more than 120 paintings, sculptures, prints, drawings, photographs, videos, and works of decorative art, from the colonial period to the present, exploring for the first

time how American artists of different traditions and backgrounds have both reflected and shaped environmental understanding while contributing to the development of a modern ecological consciousness. This sweeping exhibition engaged a wide range of genres and historical contexts—from colonial furniture to the art of Jeffersonian natural science, from Hudson River landscape painting to Native American basketry, from Dust Bowl regionalism to modernist abstraction and postwar environmental activism—highlighting the evolving ecological implications of subjects and contexts of creation as well as artistic materials and techniques. The result was a major reinterpretation of American art that examined both iconic masterpieces and rarely seen objects through a lens uniting art-historical interpretation with environmental history, scientific analysis, and the dynamic field of ecocriticism.

Picturing Place in Japan (42)

October 20, 2018–February 24, 2019

Andrew M. Watsky, Professor of Japanese Art and Archaeology, and Caitlin Karyadi, PhD candidate, Department of Art and Archaeology, with Cary Y. Liu, Nancy and Peter Lee Curator of Asian Art

The representation of place has been a dominant subject of Japanese painting throughout history. Sometimes these scenes evoke the topography of an actual location, but often the place depicted was imagined or based primarily on past images. Featuring a number of significant loans from the Gitter–Yelen Collection of Dr. Kurt A. Gitter and Alice Yelen Gitter, along with past Museum acquisitions from that collection and works drawn from the holdings of the Princeton University Art Museum and Princeton's Marquand Library, *Picturing Place in Japan* took viewers on a journey through space and time. The exhibition included

nearly forty paintings, prints, books, and photographs from the sixteenth through twenty-first centuries that collectively explore the varied meaning of place to Japanese artistic practice over these epochs. For Japanese artists, pictures of place were a means of exploring brushwork and form, as well as evoking poetry, paradise, distant China, sacred locations, and the familiar or remote famous places of Japan.

Time Capsule, 1970:

Rauschenberg's Currents (40)

January 19–February 10, 2019

Juliana Ochs Dweck, Andrew W. Mellon Curator of Academic Engagement, and Calvin Brown, Associate Curator of Prints and Drawings, with Annabelle Priestley, Curatorial Assistant

In 1970, Robert Rauschenberg (1925–2008), one of the most influential American artists in the second half of the twentieth century, produced *Currents*, a series of collages and screenprints that he considered “the most serious journalism I had ever attempted.”

During a time of strident social and political change, the avant-garde artist—building on a career that featured an eclectic mix of popular art, found objects, gestural painting, and performance art—undertook this ambitious printmaking project. The eighteen large-scale screenprints in *Surface Series from Currents* superimposed images from two sets of collages, themselves formed from stories, headlines, advertisements, and images clipped from newspapers and tabloids, including the *New York Times*, *Chicago Tribune*, and *Los Angeles Times*, many published in January or February 1970. The resulting series, on view at Princeton in its entirety for the first time, was both a technical feat of modernist printmaking and a chance to peer inside Rauschenberg's time capsule of world events and witness the cacophony of violence, warfare, and political backlash that defined the currents of the time.





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Confronting Childhood (8, 43)

February 2–June 9, 2019

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

Building on the themes of modern childhood and family presented in *Gainsborough's Family Album*, the exhibition *Confronting Childhood* considered the complex reality of childhood and family life in the modern world. Drawn from the Museum's collections and spanning more than 150 years, the exhibition afforded glimpses of children and their families through the vantage point of painting and primarily photography, including works by artists such as Diane Arbus, Ruth Bernhard, Lewis Carroll, Lewis Hine, Dorothea Lange, Sally Mann, and Clarence White.

Gainsborough created images of his family more than any other artist before him. In turning to his family—his wife, father, sisters, and even servants and pets, but most importantly his daughters as they grew—Gainsborough left a legacy that is both poignant and modern for its time. Gathering nearly fifty such images for the first time in history, *Gainsborough's Family Album* offered insights into the artist's family life and sometimes-complicated personality but also into wider questions of domesticity, marriage, parenthood, and family values at the birth of the modern age.

Gainsborough's Family Album (7, 44)

February 23–June 9, 2019

Coordinated by James Steward, Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director; managed by Michael Jacobs, Manager of Exhibition Services
Organized by the National Portrait Gallery, London, David H. Solkin, Emeritus Professor of the History of Art, The Courtauld Institute of Art, in association with the Princeton University Art Museum

Thomas Gainsborough (1727–1788) rose to become one of the most fashionable artists of eighteenth-century Britain, relying on commissioned portraits of royalty and aristocrats to make his living as a painter of both artistic and social ambition. Even as he professed to dislike portraits and declared a preference for painting landscapes of the still-unspoiled English countryside,



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Investigating Change in Manet's Paintings

March 9–May 12, 2019

Betsy Rosasco, Research Curator of European Painting and Sculpture, and Bart Devolder, Conservator

Throughout his career, Édouard Manet (1832–1883) made changes to his paintings: he repeatedly scraped down and reworked them, sometimes as fragments cut from larger canvases. After his death, additional alterations to some of his late works are known to have been made by others. This complex history of change, both during Manet's lifetime and after, presents a challenge to scholars interpreting style, date, and artistic intent. This installation focused on two paintings—*Gypsy with a Cigarette* and *Young Woman in a Round Hat*—that were found in Manet's studio at his death, and invited visitors into a conversation about what archival sources, stylistic analysis, and technical imaging can tell us about the state in which Manet left these works.

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Miracles on the Border: Retablos of Mexican Migrants to the United States (45)

March 16–July 7, 2019

Juliana Ochs Dweck, Andrew W. Mellon Curator of Academic Engagement

This exhibition presented 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. An exploration of both iconography and identity, *Miracles on the Border* presented retablos as material expressions of human resilience and transnational migration. 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 (46)**
June 29–October 20, 2019

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Calvin Brown, Associate Curator of Prints and Drawings

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, or historical referents, revealing the vitality of the artist's work in prints throughout her remarkable career. *Helen Frankenthaler Prints* was made possible through the generosity of the Helen Frankenthaler Foundation.

**Works on Paper Study
Room Installations**

Surrealism at Princeton
April 14–June 10, 2018
Calvin Brown, Associate Curator of Prints and Drawings

This installation coincided with the International Conference "Surrealism: From France to the World," sponsored by the Princeton Institute for International and Regional Studies, the Humanities Council, the Department of French and Italian, and the French Embassy in the United States. Drawing on the Museum's collections of paintings, prints, drawings, and photographs, the installation presented twenty-two works that represent the international growth of Surrealism, from Paris to Latin America, and featured works by artists such as Leonora Carrington, Max Ernst, Wifredo Lam, Man Ray, Pablo Picasso, Kay Sage, and Yves Tanguy.



Rembrandt as Printmaker

June 14–September 16, 2018

Calvin Brown, Associate Curator of Prints and Drawings, and Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings

Perhaps our most visited Works on Paper Study Room installation, this presentation of twenty-six etchings and drypoints by Rembrandt was selected from the eighty prints by the artist in the Museum's collections. The entire transformation of Rembrandt's influential graphic style was represented in prints dating from 1633 to 1655—from detailed early portraits of the artist, his family members, and friends to late depictions of biblical subjects, expressively rendered in strong contrasts of light and shade.

Intersections of Art and Science

September 22–October 28, 2018

Catherine Riihimaki, Associate Director, Science Education, Council on Science and Technology, and Veronica White, Curator of Academic Programs, with the students of "FRS 114: Invention and Innovation: Intersections of Art and Science," Princeton Class of 2021

In the spring of 2018, the freshman seminar "Invention and Innovation: Intersections of Art and Science," taught by Catherine Riihimaki and Veronica White, focused on artists and scientists' shared interest in careful observation, interpretation, and abstraction. Students selected the works on view in this installation to represent two themes of the course: human figures and the landscape, particularly the ways their representation has been informed by scientific knowledge and artistic practice over time.

The American Landscape: Prints, Drawings, and Photographs
November 3, 2018–January 20, 2019
Calvin Brown, Associate Curator of Prints and Drawings

Organized to coincide with the exhibition *Nature's Nation*, this compelling group of twenty-six prints, drawings, watercolors, and photographs was selected from the Museum's collections to trace recurring themes in representations of the American landscape, from the mundane to the majestic. Ranging from early nineteenth-century topographical views of the Hudson River and Niagara Falls to inspirational photographs of the western wilderness by Carleton Watkins and Ansel Adams, these works seek to create a portrait of the nation through landscapes.

Joseph Albers: Formulation and Articulation

January 26–March 3, 2019

Calvin Brown, Associate Curator of Prints and Drawings, and Annabelle Priestley, Curatorial Assistant

This installation presented twenty-seven screenprints by Joseph Albers (1888–1976), the German-born, Bauhaus-trained artist, designer, and educator whose teachings on two-dimensional design and color theory became the foundation for art education throughout Western Europe and the United States for the better part of the twentieth century. Featured in the installation were twelve bifolia pages from Albers's seminal 1972 publication *Formulation: Articulation*, a two-volume portfolio of 127 screenprints that offered both a retrospective of his life's work and an overview of his most influential theories on graphic design and color.

African American Prints

March 9–April 20, 2019

Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings

This installation of seventeen prints from the Museum's collections featured mezzotints, linoleum cuts, and lithographs by Dox Thrash, Hale Woodruff, Charles White, and Elizabeth Catlett, pioneering artists who identified and represented the African American experience in the first half of the twentieth century. These were followed with prints by a younger generation of artists, such as Jacob Lawrence, Romare Bearden, Martin Puryear, and Glenn Ligon, who expanded upon this graphic heritage to create images that examine issues of black identity and culture in postwar America.

Surface Layer: The Logic of Collage (47)

April 25–May 5, 2019

Beth Gollnick, Curatorial Associate, Photography and Modern and Contemporary Art

In honor of Taiye Idahor, the 2019 Sarah Lee Elson, Class of 1984, International Artist-in-Residence, this installation explored the potential of the collage aesthetic—the layering of multiple elements, media, and techniques within a single work—for the discussion of identity and difference through the themes of adornment, absence, and abstraction. Together, the works in the installation compelled viewers to reflect not only on the layers of meaning that are presented but also on those that are withheld and to contemplate how such lacunae bring to the surface questions about race and gender.

Public Lands, Private Hands: Exploration and Exploitation in the American West

May 11–June 9, 2019

Organized by Fazal Sheikh, Eduardo Cadava, India Rael Young, and Federica Soletta in collaboration with students from the spring 2019 course “Exposure: The Storied Landscape of Bears Ears National Monuments and America's Public Lands” Presented in two parts—at the Museum's

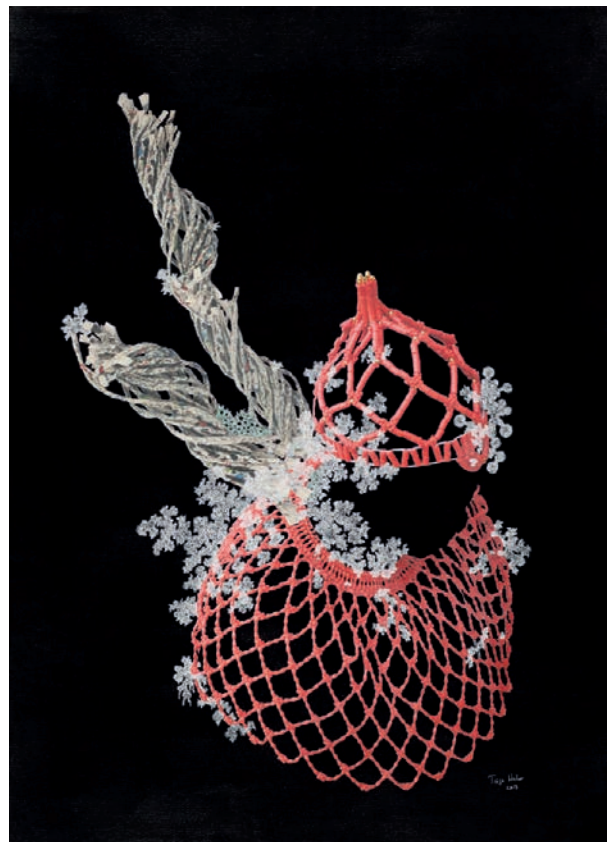
Works on Paper Study Room and at the CoLab at the Lewis Arts Complex—this exhibition traced a long history of exploration, missionizing, and settlement in the American West, asking how such colonial projects shaped new territory for resource extraction. In the Works on Paper Study Room installation, generations of photographs from Princeton archives were placed in conversation with Indigenous belongings and a sound installation, tracing the history of mineral resource development, the displacement of Indigenous peoples, and assimilation programs.

Women Artists and Abstraction

June 15–October 20, 2019

Annabelle Priestley, Curatorial Assistant

This installation complemented the Museum's special exhibition *Helen Frankenthaler Prints: Seven Types of Ambiguity* and 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, exploring such topics as process experimentation and image manipulation, as well as experimentation with form and color, gestural language, and gender identity.





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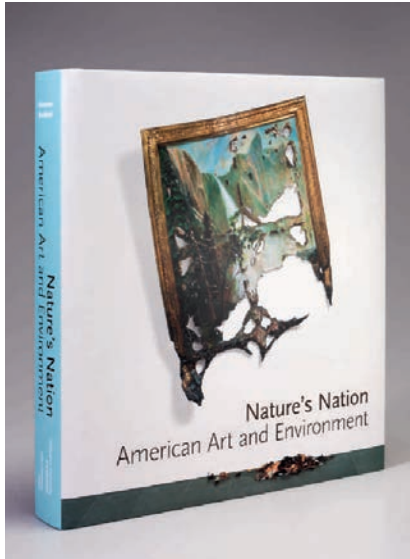
“I’ll never forget visiting, my very first Sunday in Princeton, and having to call to Japan to report that I’d never seen a university museum anything like this—so stylish, so rich in treasures, so open, so abundant. Thank you for maintaining such a world of wonders for us all.”

—PICO IYER, AUTHOR



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Publications



Books and Journals

The Museum's scholarly publications support its mission to educate, challenge, and inspire its audiences through exposure to the world of art. Produced by the Department of Education, 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.

Nature's Nation: American Art and Environment

By Karl Kusserow and Alan C. Braddock, with contributions by Miranda Belarde-Lewis, Teddy Cruz, Rachael Z. DeLue, Mark Dion, Fonna Forman, Laura Turner Igoe, Robin Kelsey, Anne McClintock, Timothy Morton, Rob Nixon, Jeffrey Richmond-Moll, Kimia Shahi, and Jaune Quick-to-See Smith
448 pages, 9½ × 10½ inches
326 illustrations
Project editor: Anna Brouwer
Designer: Daphne Geismar
Printer: Meridian, East Greenwich, RI
Published October 2018

Interpretive Materials

Working closely with colleagues in the curatorial and education departments, the editorial and graphic design staff has edited, designed, and produced graphics, interpretive materials, and object labels for nine temporary exhibitions and roughly two dozen changing installations within the collections galleries and Works on Paper Study Room.

Picturing Place in Japan

By Andrew M. Watsky and Caitlin Karyadi, with Cary Y. Liu
Published October 2018



Magazine

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

Project editor: Anna Brouwer
Designer: Miko McGinty, Inc.
Printer: Brilliant Graphics, Exton, PA

Informational and Promotional Publications

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

Acquisitions

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African and Oceanic Art

Asante artist, probably Kumase or Bonwire, Ghana, *Man's wrapper (kente)*, early 20th century. Silk and dye, 315 × 200 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund, and anonymous gift (2018-130)

Emigrant Thembu artist, South Africa, *Collar (Ithumbu or Inqoqsha)*, late 19th–early 20th century. Glass beads, sinew, and button, 27.9 × 22.2 cm. Museum purchase, Mary Trumbull Adams Art Fund, and anonymous gift (2019-8)

Ewe artist, probably Ghana, *Man's wrapper (kente)*, ca. 1920. Cotton and dye, 315 × 188 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund, and anonymous gift (2018-131) (51)

Fali artist, Cameroon or Nigeria, *Figure (ham pilu)*, mid-20th century. Wood, glass, textile, natural fibers, and cowrie shells, 25.5 × 11.5 × 7.5 cm. Gift of David and Karina Rilling (2018-144)

Fali artist, Cameroon or Nigeria, *Figure (ham pilu)*, mid-20th century. Wood, glass, textile, natural fibers, and cowrie shells, 25 × 11 × 8.5 cm. Gift of David and Karina Rilling (2018-145)

Possibly Fulani or Songhai artist, Mali, Niger, or Burkina Faso, *Textile*, ca. 1900. Wool, dye, and cotton, 256.5 × 139.7 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund, and anonymous gift (2019-27)

Igbo artist, Akwete, Nigeria, *Woman's wrapper*, 1920s. Cotton and dye, 212.1 × 127 cm (with fringe). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund, and anonymous gift (2019-26)

Possibly Mende artist, Liberia, *Prestige cloth (kpokpo)*, before 1933. Cotton and dye, 238.8 × 163.8 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund, and anonymous gift (2019-25)

Mbole artist, Democratic Republic of the Congo, *Anklet currency*, early 20th century. Metal (probably copper or brass), 14 × 21.5 × 20.2 cm. Gift of David and Karina Rilling (2018-146)

Ndebele artist, South Africa, *Married woman's ceremonial apron (Itjorholo or Ijogolo)*, mid-20th century. Glass beads, goat skin, metal, and thread, 66 × 56 cm. Museum purchase, Mary Trumbull Adams Art Fund, and anonymous gift (2019-12) (52)

Nuna artist, Burkina Faso, *Beer or water vessel*. Terracotta, 41 × 48 × 42 cm (with handles). Gift of David and Karina Rilling (2018-143)

Nupe artist, Nigeria, *Pot stand or storage vessel (ètso)*. Terracotta, h. 44 cm, diam. 24.1 cm. Gift of David and Karina Rilling (2018-140)

Nupe artist, Nigeria, *Pot stand or storage vessel (ètso)*. Terracotta, h. 41 cm, diam. 25 cm. Gift of David and Karina Rilling (2018-141)

Nupe artist, Nigeria, *Pot stand or storage vessel (ètso)*. Terracotta, h. 30.5 cm, diam. 26.7 cm. Gift of David and Karina Rilling (2018-142)

Nupe artist, Nigeria, *Water or palm wine vessel*. Terracotta, h. 47 cm, diam. 36 cm. Gift of David and Karina Rilling (2018-137)

Nupe artist, Nigeria, *Water or palm wine vessel*. Terracotta, h. 40.6 cm, diam. 31.5 cm. Gift of David and Karina Rilling (2018-138)

Nupe artist, Nigeria, *Water or palm wine vessel*. Terracotta, h. 37 cm, diam. 31 cm. Gift of David and Karina Rilling (2018-139)

Possibly Sotho artist, Southern Drakensberg region, South Africa, *Belt (umutsha)*, late 19th–early 20th century. Glass beads, sinew, and natural fiber, 6.3 × 69.2 cm. Museum purchase, Mary Trumbull Adams Art Fund, and anonymous gift (2019-10)

Possibly Sotho artist, Southern Drakensberg region, South Africa, *Panel, possibly an apron (isigege)*, possibly late 19th–early 20th century. Glass beads, sinew, plant fiber, and seeds, 14 × 20.3 cm. Museum purchase, Mary Trumbull Adams Art Fund, and anonymous gift (2019-9)

Teke artist, Republic of the Congo, *Figure (Nkira or Butti)*, late 19th or early 20th century. Wood, organic materials, resin, and possibly *tukula*, h. 28.3 cm, diam. 10 cm. Gift of Marc Lippman, MD (2018-168)

Yorùbá artist, Nigeria, *Woman's wrapper (aṣòkè iredo)*, ca. 19th century. Silk, cotton, indigo, and dye, 162 × 130 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund, and anonymous gift (2018-128)

Yorùbá artist, Nigeria, *Woman's wrapper (aṣòkè iredo)*, late 19th century. Silk, cotton, indigo, and dye, 162 × 130 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund, and anonymous gift (2018-127)

Yorùbá artists, Nigeria, *Woman's wrapper (àdìrẹ̀ ẹ̀lẹ̀kọ)*, ca. 1960. Cotton and indigo, 190.5 × 180.3 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund, and anonymous gift (2018-129)

Zulu artist, South Africa, *Apron (Ubheshwana)*, 1960s. Glass beads, cotton, seeds (*Coix lacryma-jobi*), string, and wire, 30.5 × 38.1 cm. Museum purchase, Mary Trumbull Adams Art Fund, and anonymous gift (2019-11)



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American Art

Paul Burlin (American, 1886–1969), *Untitled (Woman with Hat)*, 1912. Oil on canvas, 101.6 × 76.2 cm. Gift of the Estate of Frances M. Harris (2019-74)

Ancient, Byzantine, and Islamic Art

Greek, Early Hellenistic, ca. 265–220/2150 B.C., *Spout from a "sauceboat."* Ceramic, 11.7 × 8.7 cm. Gift of J. Penrose Harland, Class of 1913 (2018-115)

Greek, Attic, ca. 555–540 B.C., *Black-figure amphora with wrestlers, hounds, and hares*. Ceramic, h. 24 cm. Museum purchase, Classical Purchase Fund and Fowler McCormick, Class of 1921, Fund (2019-72)

Follower of the Berlin Painter, Greek, Attic, ca. 480–475 B.C., *Red-figure Nolan amphora: Nike pouring a libation of wine and young male running*. Ceramic, h. 24.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-132) (53)

Greek, Early Hellenistic, 3rd century B.C., *Pair of earrings with bull's heads*. Gold, diam. 2.9 cm. Museum purchase, Classical Purchase Fund, in honor of Susan Love Lehre, Department Manager, Department of Art and Archaeology, 1998–2018 (2018-105 a–b)

Early Iron Age, Luristan, Iran, ca. 1000–650 B.C., *Standard finial*. Bronze, 29.2 × 7.6 × 5.5 cm. Gift of Rosa Perez-Koenig in honor of Eli Koenig (2019-17 a–b)



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Egyptian, Early Ptolemaic, ca. 300–200 B.C., *Fragmentary scroll of Pa-di-Amen-neb-nesutawy, with hieroglyphic texts and color vignettes from the "Book of the Dead."* Papyrus, l. 40.4 cm (framed). Museum purchase, Mary Trumbull Adams Art Fund (2018-111)

Art of the Ancient Americas

Tlatilco, Early Formative, 1200–900 B.C., Central Mexico, *Standing bearded figure*. Ceramic with red slip, 35.6 × 17.8 × 14.9 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2018-94)

Paracas, Early Horizon (Ocucaje 7–8), 400–200 B.C., South coast, Peru, *Feline bridge-spout vessel*. Ceramic with post-fire resin paint, 13.5 × 7.5 × 16.5 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2018-85)

Paracas, Early Horizon (Ocucaje 7–8), ca. 400–200 B.C., South coast, Peru, *Bridge-spout vessel in the form of a bicephalic creature*. Ceramic with post-fire resin paint, 8.5 × 15.5 × 9.7 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2018-86)

Mochica, Early Intermediate (Moche I), A.D. 50–100, North coast, Peru, *Stirrup-spout vessel in the form of a jaguar*. Ceramic with red and cream slip, 18 × 19.5 × 13.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-87)



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Recuay, Early Intermediate to Middle Horizon, A.D. 300–700, North highlands or coastal, Peru, *Vessel in the form of a warrior and llama*. Ceramic with red resist slip on white and black slip, 18 × 11.4 × 12 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-84) (54)

Classic Veracruz (Rio Blanco style), Late Classic to Epiclassic, A.D. 700–1000, Veracruz, Mexico, *Bowl with scene in relief*. Molded-carved brownware ceramic with traces of red pigment, 8.6 × 14.9 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2018-95)

Donald Gregory (Tlingit). *Náxw with Yéil (Halibut hook with raven design)*, 2018. Yellow cedar, fiber, bone, and abalone, 25 × 11 × 3.3 cm. Gift of Donald Gregory

Asian Art

Chinese, Liao dynasty (907–1125), *Ladle*. Wood, l. 27.9 cm. Gift of James J. Lally (2019-36)

Chinese, Liao dynasty (907–1125), *Mask*. Silver, 28 × 27.5 × 11 cm. Gift of the Estate of Harry Grubert (2019-151)

Chinese, Liao dynasty (907–1125) to Northern Song dynasty (960–1127), *Basket-weave bowl*, 10th–11th century. Chased silver, h. 6.3 cm, diam. 9.8 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2018-134)



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Chinese, Five Dynasties (907–60) to Northern Song dynasty (960–1127), *Inscribed green-glazed ewer and cover*, 10th–11th century. Glazed stoneware, h. 21.5 cm, diam. 14.1 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2018-135 a–b)

Chinese, Song dynasty (960–1279), *Small ewer with phoenix head*. Qingbai ware; porcelain ware with light green-blue glaze, 13.3 × 9.5 × 7 cm. Gift of Nelson Chang, Class of 1974, in honor of Mr. Herbert Rosenfield and Mrs. Audrey Rosenfield on the occasion of his 45th Reunion (2019-97) (55)

Chinese, Song dynasty (960–1279) to Jin dynasty (1115–1234), *Pillow*, Cizhou ware; dark gray stoneware with underglaze sgraffito dark-brown designs, 10.2 × 21.2 × 15.5 cm. Gift of Nelson Chang, Class of 1974, in honor of Mr. Herbert Rosenfield and Mrs. Audrey Rosenfield on the occasion of his 45th Reunion (2019-98)

Chinese, Qing dynasty (1644–1912), Chen Zhuo 陳卓 (born 1634), *Misty Peaks of the Niushou Hills and Verdant Environs of the Qingliang Hills*. Pair of hanging scrolls; ink and color on silk, 176.5 × 55.9 cm (each). Gift of Pierre du Prey, Graduate School Class of 1973, in memory of Wen C. Fong (2019-94 a–b)

Chinese, Qing dynasty (1644–1912), Yongzheng reign period (1723–35), *Tall-necked vase with raised bands*. Porcelain with celadon glaze, h. 30.5 cm, diam. 20.5 cm. Gift of Nelson Chang, Class of 1974, in honor of Mr. Herbert Rosenfield and Mrs. Audrey Rosenfield on the occasion of his 45th Reunion (2019-99)

Chinese, Qing dynasty (1644–1912), Gai Qi 改琦 (1774–1829), *Red-robed Buddha*, 1810. Hanging scroll; ink and color on silk, 125.4 × 37.3 cm. Gift of Pierre du Prey, Graduate School Class of 1973, in memory of Wen C. Fong (2019-93)

Japanese, Kamakura period (1185–1333), *Standing Jizō Bosatsu (Sanskrit: Kṣitigarbha Bodhisattva)*, 13th century. Wood and metal with color and gold, h. 46.5 cm (with base). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-82 a–b)

Japanese, Edo period (1615–1868), Katsukawa Shunshō 勝川春章 (1726–1792), *Ichikawa Danjirō V as Watanabe Kiō Takeguchi*, ca. 1770. Woodblock print (*hosoban* format); ink and color on paper, 32.4 × 14.9 cm. Museum purchase, The Anne van Biema Collection Fund (2018-104)

Japanese, Edo period (1615–1868), Utagawa Toyoharu 歌川豊春 (ca. 1735–1814), *Perspective Picture of Whale Hunting in Kumano Bay*, ca. 1770–75. Woodblock print (*ōban yoko-e* format); ink and color on paper, 25.8 × 37.7 cm. Museum purchase, The Anne van Biema Collection Fund (2018-103)

Japanese, Edo period (1615–1868), Utagawa Hiroshige 歌川広重 (1797–1858), *Moon Pine at Ueno*, from the series *One Hundred Views of Famous Places in Edo*, 1857. Woodblock print (*ōban tate-e* format); ink and color on paper, 34.1 × 22.6 cm. Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in ART 425: The Japanese Print (2018-102) (57)

Japanese, late Edo period (1615–1868) to Meiji period (1868–1912), *Jar with brown and black glaze*, 19th century. Tamba ware; glazed stoneware, h. 16 cm, diam. 15.4 cm. Gift of Richard K. Weinroth (2018-120)

Japanese, Edo period (1615–1868), *Suit of armor*. Iron, bronze, linen, wood, silk, lacquer, and water buffalo horn, 142.2 × 53.3 × 58.4 cm (approx.; with base). Gift of Dr. Bart DeGregorio (2018-167)

Moriyuki Kuwabara 桑原盛行 (Japanese, born 1942), *Drawing*, 1975. Acrylic on paper, 63 × 51 cm. Museum purchase, gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2018-106)

Nepali, Kathmandu Valley, *Illustration to the "Bhagavata Purana": Muchukunda Kills the Warrior Kalayavana*, ca. 1775. Opaque watercolor on paper, 31.7 × 48.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-30) (56)

Kelly Wang (Wang Jiayi 王佳怡) (American, born 1992), *Recluse Studio No. 3*, February 23, 2018. Ink, pigment, resin, and paper on plexiglass, 43.2 × 27.9 cm. Museum purchase, gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2018-108)

Kelly Wang (Wang Jiayi 王佳怡) (American, born 1992), *Garland Cliff*, March 7, 2018. Ink, pigment, resin, and paper on plexiglass, 43.2 × 27.9 cm. Museum purchase, gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2018-107)

Chinese and Japanese Tea Objects Given by Gregory Kinsey

Chinese, Southern Song dynasty(?) (1127–1279), *Iridescent glazed bowl (Yōhen temmoku), named Owari temmoku, with black lacquered bowl stand*, 13th–14th century (bowl); 14th–15th century (stand). Ceramic and lacquer, h. 7 cm, diam. 13 cm (bowl); h. 7 cm, diam. 17 cm (stand) (2018-152 a–b)

Chinese, Yuan (1260–1368) or Ming dynasty (1368–1644), *Tea urn (Karamono chatsubo), named Senri (One Thousand Leagues)*, 13th–14th century. Ceramic, h. 33.5 cm, diam. 26.2 cm (2018-148 a–b)

Chinese, Ming dynasty (1368–1644), *Hare's fur bowl (Kensan temmoku), with kinma-lacquered stand*, 14th–15th century (bowl), 18th century (stand). Ceramic and lacquer, h. 7.6 cm, diam. 12.6 cm (bowl); h. 8 cm, diam. 16.1 cm (stand) (2018-151 a–b)

Chinese, Ming dynasty(?) (1368–1644), *Tea caddy (Shimamono chaire), named Mei rekiroku, with three shifuku bags*, 15th–16th century. Ceramic, h. 6 cm, diam. 7.2 cm (2018-150)

Chinese, Ming dynasty (1368–1644), *Tea urn (Karamono chatsubo)*, 16th century. Green-glazed (*hitosugusa*) ceramic, h. 27.7 cm, diam. 21.5 cm (2018-149)

Japanese, Edo period (1615–1868), Raku Chōnyū 楽長入 (1714–1770), *Red Raku tea bowl, named Kengyō-utsushi*. Raku ware; earthenware with red glaze, h. 8.3 cm, diam. 12.2 cm (2019-34)



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Japanese, Meiji period (1868–1912), *Tea bowl (Shino chawan), with dumpling (dango) design*, probably 19th century. Mino ware, Shino-type ceramic; h. 8.5 cm, diam 9.9 cm (2018-157)

Japanese, Meiji period (1868–1912), *Tea bowl in "shoe" shape (Inuyama yaki kutsu gata chawan) with Daruma figure*. Ceramic with white crackled ground glaze, h. 7 cm, diam. 12.7 cm (2018-156)

Japanese, Taishō period (1912–26) to early Shōwa period (1926–89), Eiraku Shōzen 永楽正全 (1880–1932), *Kokaki-shaped tea caddy (chaire)*, 1920s. Ceramic and gilded wood cover, h. 5 cm, diam. 7.6 cm (2018-153 a–b)

Japanese, Shōwa period (1926–89), Iguchi Kaisen 井口海仙 (1900–1982), *Tea scoop (chashaku), named Suzumibune*, probably 1950s or 1960s. Bamboo, 2 × 1.6 × 17.5 cm (2018-155)

Japanese, Heisei period (1989–present), Ichinose Sōshin IV, 20th century, *Kettle-lid rest (Karakane hoyo kouro futaoki)*, 1990s. Bronze, h. 7.2 cm, diam. 5.8 cm (2018-154 a–b)

European Painting and Sculpture

Greek, Cretan, *The Virgin and Child with Saint Catherine*, 17th century. Oil on panel, 30.6 × 25.5 cm. Gift of Norman Muller (2018-210)

Joseph Wright of Derby (English, 1734–1797), *Portrait of Old John, Head Waiter at the King's Head Inn in Derby*, ca. 1780. Oil on canvas, 77 × 64.2 cm. Museum purchase, Surdna Fund (2018-158)



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Modern and Contemporary Art

The Bruce High Quality Foundation (est. 2004), *Public Education (What Makes You Happy)*, 2013. Chalkboard and mixed media, 121.9 × 243.8 × 7.6 cm. Gift of Vito Schnabel (2018-147)

Lee Bul (South Korean, born 1964), *Untitled (Mekamelencolia—Velvet #10 DDRG35AC)*, 2018. Triptych; human hair, mother-of-pearl, acrylic paint, and dried flowers on silk velvet, 130 × 285 × 3.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-95)

David A. Chamberlain (American, born 1949), manufactured at Buccaccio Art Foundry, Canton, MA, *Parfum de la nuit*, 2019. Patina bronze, 38.1 × 45.7 × 27.9 cm. Museum purchase, gift of William R. Elfers, Class of 1971 (2019-73)

Rande Cook (Kwakwaka'wakw, born 1977), *Our Home*, 2018. Red cedar and acrylic, 121.9 × 76.2 × 5.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-23)

Nicholas Galanin (Tlingit/Unangaʼ, born 1979), *What have we become? Gold*, 2018. Book with gold leaf, 6.5 × 29.4 × 23.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-24)



Taiye Idahor (Nigerian, born 1984), *Bosede*, 2018. Photo paper collage, pen drawing, and color pencil on paper, 112 × 80 cm. Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2019-29) (47)

Titus Kaphar (American, born 1976), *To Be Sold*, 2018. Oil on canvas with rusted nails, 152.4 × 121.9 × 8.9 cm; 248.9 × 121.9 × 8.9 cm (with strands). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-83) (58)

Robert Lazzarini (American, born 1965), *Teacup*, 2003. Glazed porcelain and stainless steel, 8.9 × 15.9 × 14.6 cm. Gift of Peter C. Bunnell (2018-185 a-c)

Mel Ramos (American, 1935–2018), *The Pause that Refreshes*, 2008. Polychrome resin, 74.9 × 74.9 × 21.6 cm. Gift of John Wilmerding (2018-116)

Slavs and Tatars (est. 2006), *Love Letters No. 2*, 2013. Woolen yarn, 247 × 247 cm. Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2018-117)

Cecilia Vicuña (Chilean, born 1948), *¿Qué es para ud la poesía? (What Is Poetry to You?)*, 1980. 16 mm film, converted to digital video; duration: 23 min., 14 sec. Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum and the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2019-20)

Photography

Diane Arbus (American, 1923–1971), *A Flower Girl at a Wedding, Connecticut*, 1964. Gelatin silver print, 36.5 × 36 cm (image); 50.4 × 40.4 cm (sheet). Gift of Jeffrey Fraenkel and Frish Brandt (2018-186) (59)

Dmitri Baltermants (Russian, 1912–1990), *Advancing through the Birch*, 1941–45, printed 2003. Gelatin silver print, 30.6 × 46.4 cm (image); 40.4 × 50.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-206)

Dmitri Baltermants (Russian, 1912–1990), *Battle in the Streets of Berlin*, 1945, printed 2003. Gelatin silver print, 30.6 × 46.6 cm (image); 40.4 × 50.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-202)

Dmitri Baltermants (Russian, 1912–1990), *Digging Anti-Tank Trenches near Moscow*, October 1941, printed 2003. Gelatin silver print, 30.4 × 46.5 cm (image); 40.4 × 50.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-205)

Dmitri Baltermants (Russian, 1912–1990), *Grenade Attack*, 1941, printed 2003. Gelatin silver print, 46.2 × 32.9 cm (image); 50.3 × 40.3 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-200)

Dmitri Baltermants (Russian, 1912–1990), *Inspecting the German Losses on the Outskirts of Odessa*, 1944, printed 2003. Gelatin silver print, 30.9 × 46.7 cm (image); 40.3 × 50.5 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-204)

Dmitri Baltermants (Russian, 1912–1990), *The Red Army Crosses the Oder River into Germany*, December 1944, printed 2003. Gelatin silver print, 30.5 × 46.5 cm (image); 40.2 × 50.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-203)

Dmitri Baltermants (Russian, 1912–1990), *Soviet Policewoman Directing Traffic, Berlin*, 1945, printed 2003. Gelatin silver print, 30.7 × 46.4 cm (image); 40.4 × 50.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-207)

Dmitri Baltermants (Russian, 1912–1990), *The War Comes to Germany*, 1945, printed 2003. Gelatin silver print, 46.2 × 30.7 cm (image); 50.4 × 40.3 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-201)

Dawoud Bey (American, born 1953), *Untitled #5 (Tree Trunk, Picket Fence, and House)*, 2017. Gelatin silver print, 121.9 × 149.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-21)

Dawoud Bey (American, born 1953), *Untitled #10 (Whedon-Hinsdale House through Branches)*, 2017. Gelatin silver print, 121.9 × 149.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-22)

Margaret Bourke-White (American, 1904–1971), for *Life* magazine, *Bombing of Moscow*, 1941, printed 1971. Gelatin silver print, 24.1 × 34 cm. Gift of Marthe M. Smith (2018-222)

Marco Antonio Cruz (Mexican, born 1957), *Zapatistas en Altamirino tomado por el ELZN Chiapas*, January 1994. Gelatin silver print, 20.8 × 14 cm (image); 25.4 × 20.2 cm (sheet). From the Gillett G. Griffin Collection, gift of Alfred L. Bush (2018-91)

Zhang Dali (Chinese, born 1963), *1999/7*, 1999. Chromogenic print, 61.3 × 89.5 cm (image); 81.3 × 109.7 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund, and anonymous gift (2018-89)

André Adolphe-Eugène Disdéri (French, 1819–1889), *Palais de Versailles*, 1857. Album of seven albumen prints, 69.8 × 55.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-33) (60)

Alfred Eisenstaedt (American, born Germany, 1898–1995), for *Life* magazine, *John F. Kennedy*, 1960, printed ca. 1979. Gelatin silver print, 24 × 16 cm (image); 25.3 × 20.4 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-6)

David Goldblatt (South African, 1930–2018), *Mother and child in their home after the destruction of its shelter by officials of the Western Cape Development Board Crossroads, Cape Town, 11 October 1984*, 1984. Gelatin silver print, 37 × 34 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-18)

David Goldblatt (South African, 1930–2018), *Sitting next to each other, strangers often become intertwined in their sleep*, 1983. Gelatin silver print, 25 × 37.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-19)

Fritz Goro (American, born Germany, 1901–1986), for *Life* magazine, *Nuclear Fission—Splitting of U-235 Atom*, 1939. Gelatin silver print, 26.7 × 29.2 cm. Gift of Marthe M. Smith (2018-223)

Emmet Gowin (American, born 1941), *Danville, Virginia*, 1967. Gelatin silver print, 13.7 × 17.1 cm. Gift of Frances Murray and Harold Jones (2018-189)

Emmet Gowin (American, born 1941), *Danville, Virginia*, 1968. Gelatin silver print, 13.3 × 17.1 cm. Gift of Frances Murray and Harold Jones (2018-191)

Emmet Gowin (American, born 1941), *Danville, Virginia*, 1968, printed before 1973. Gelatin silver print, 14.7 × 14.8 cm. Gift of Frances Murray and Harold Jones (2018-192)

Emmet Gowin (American, born 1941), *Edith and Elijah, Danville, Virginia*, 1968, printed before 1971. Gelatin silver print, 13.5 × 17.1 cm (image); 20.3 × 25.4 cm (sheet). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2019-13)



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Emmet Gowin (American, born 1941), *Edith and Elijah, Dayton, Ohio*, 1967, printed before 1973. Gelatin silver print, 11.6 × 15.3 cm. Gift of Frances Murray and Harold Jones (2018-193)

Emmet Gowin (American, born 1941), *Edith, Danville, Virginia*, 1968, printed before 1973. Gelatin silver print, 15.1 × 15.2 cm (image); 25.2 × 20.2 cm (sheet). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2019-14)

Emmet Gowin (American, born 1941), *Edith, Danville, Virginia*, 1971, printed before 1975. Gelatin silver print, 15.2 × 15.2 cm (image); 25.2 × 20.2 cm (sheet). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2019-15)

Emmet Gowin (American, born 1941), *Elijah and Edith, Danville, Virginia*, 1968, printed before 1975. Gelatin silver print, 15.7 × 15.9 cm (image); 25.2 × 20.3 cm (sheet). Gift of Frances Murray and Harold Jones (2018-187)

Emmet Gowin (American, born 1941), *Providence, Rhode Island*, 1967. Gelatin silver print, 14 × 17.8 cm. Gift of Frances Murray and Harold Jones (2018-190)

Emmet Gowin (American, born 1941), *Reva and Edith, Danville, Virginia*, 1968–70, printed before 1973. Gelatin silver print, 15.2 × 15.2 cm (image); 25.2 × 20.2 cm (sheet). Gift of Frances Murray and Harold Jones (2018-188)

Hong Hao (Chinese, born 1965), *My Things No. 5—5000 Pieces of Rubbish in 2002*, 2002. Chromogenic print, 55.9 × 97.8 cm (image); 59.8 × 101.8 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund, and anonymous gift (2018-90)

Kati Horna (Hungarian, active Mexico, 1912–2000), *El botellón*, 1962. Gelatin silver print, 23.6 × 16.2 cm (image); 24 × 16.8 cm (sheet). Museum purchase, David L. Meginnity, Class of 1958, Fund (2019-31)

Kati Horna (Hungarian, active Mexico, 1912–2000), *Surreal Portrait of Remedios Varo*, 1957. Gelatin silver print, 26.6 × 25.5 cm (image); 27.2 × 26 cm (sheet). Museum purchase, David L. Meginnity, Class of 1958, Fund (2019-32)

Dorothea Lange (American, 1895–1965), *Migrant Mother, Nipomo, California*, 1936, printed ca. 1950. Gelatin silver print, 34 × 26.7 cm (image); 35.3 × 27.8 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-1)

Dorothea Lange (American, 1895–1965), *White Angel Breadline*, 1933, printed ca. 1950. Gelatin silver print, 34.1 × 26.4 cm (image); 35.4 × 27.6 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-2)

Susan Meiselas (American, born 1948, active New York City), *Que se rinda tu madre, "No Surrender" T-shirt, from the April 19, 2018, Movement*, 2018. T-shirt, 62.2 × 45.7 cm. Gift of the artist (2016-41.18)



Jeanine Michna-Bales (American, born 1971), *Decision to Leave. Magnolia Plantation on the Cane River, Louisiana*, 2013, printed 2019. Chromogenic print, 63.5 × 91.4 cm (image); 76.2 × 104.1 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-76)

Jeanine Michna-Bales (American, born 1971), *Hiding Out Back. Slave Cemetery, Mount Locust Stand and Plantation, Jefferson County, Mississippi*, 2014, printed 2019. Chromogenic print, 63.5 × 91.4 cm (image); 76.2 × 104.1 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-75)

Bill Owens (American, born 1938), *America is the best country in the world. In Azores we'd go to the movies and America would seem like a dream. We came here with fifty dollars in our pocket and worked twelve hours a day, six days a week to save money to buy this dry-cleaning business. America is better than we thought. We have everything we ever wanted. Tri-Valley Area, Northern California*, 1974. Gelatin silver print, 17 × 21.5 cm (image); 20 × 25.3 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-208)

Bill Owens (American, born 1938), *Sunday School, Vall Community Church, Backyard Bible Church, Paseo Navarro, Pleasanton, California*, ca. 1971. Gelatin silver print, 17 × 21.6 cm (image); 20 × 25.2 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2018-209)

Vesna Pavlović (Serbian/American, born 1970), *Christmas Sun. Inside the Chase One Plaza Building, Manhattan, NY*, 2003–5. Inkjet print, 68.6 × 101.6 cm (image); 78.8 × 111.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-179)

Vesna Pavlović (Serbian/American, born 1970), *Geometry. Inside the Chase One Plaza Building, Manhattan, NY*, 2003–5. Inkjet print, 67.8 × 101.7 cm (image); 78.8 × 111.9 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-172)

Vesna Pavlović (Serbian/American, born 1970), *Lobby. Inside the Chase One Plaza Building, Manhattan, NY*, 2003–5. Inkjet print, 68 × 101.6 cm (image); 79 × 111.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-180)

Vesna Pavlović (Serbian/American, born 1970), *"Mostar" Hall, "14. decembar 1939.—Hleb narodu" Đorđe Andrejević Kun. Inside the Federal Executive Council Building, Belgrade, Serbia*, 2003–5. Inkjet print, 68.5 × 101.6 cm (image); 78.8 × 111.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-174)



Vesna Pavlović (Serbian/American, born 1970), *"iNo pasarán!" and "Kolona," Đorđe Andrejević Kun. Inside the Federal Executive Council Building, Belgrade, Serbia*, 2003–5. Inkjet print, 69 × 101.7 cm (image); 78.8 × 111.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-175)

Vesna Pavlović (Serbian/American, born 1970), *Plant Life I. Inside the Chase One Plaza Building, Manhattan, NY*, 2003–5. Inkjet print, 68 × 101.6 cm (image); 78.8 × 112 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-178)

Vesna Pavlović (Serbian/American, born 1970), *Plant Life II. Inside the Chase One Plaza Building, Manhattan, NY*, 2003–5. Inkjet print, 67.6 × 101.1 cm (image); 79 × 112 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-169)

Vesna Pavlović (Serbian/American, born 1970), *The Salon of the Socialist Republic of Montenegro. Inside the Federal Executive Council Building, Belgrade, Serbia*, 2003–5. Inkjet print, 67.6 × 101.7 cm (image); 78.8 × 111.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-171)

Vesna Pavlović (Serbian/American, born 1970), *The Salon of the Socialist Republic of Serbia. Inside the Federal Executive Council Building, Belgrade, Serbia*, 2003–5. Inkjet print, 68 × 101.6 cm (image); 78.8 × 111.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-177) (62)



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Vesna Pavlović (Serbian/American, born 1970), *The Salon of the Socialist Republic of Slovenia. Inside the Federal Executive Council Building, Belgrade, Serbia*, 2003–5. Inkjet print, 67.6 × 101.6 cm (image); 78.8 × 111.9 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-173)

Vesna Pavlović (Serbian/American, born 1970), *Top-Floor Vista. Inside the Chase One Plaza Building, Manhattan, NY*, 2003–5. Inkjet print, 67.5 × 101.7 cm (image); 78.8 × 112 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-176)

Vesna Pavlović (Serbian/American, born 1970), *Yugoslavia Hall, “Kompozicija 75—Vrt” Mateja Rodiči. Inside the Federal Executive Council Building, Belgrade, Serbia*, 2003–5. Inkjet print, 67.2 × 101.7 cm (image); 79 × 112 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2018-170)

Susan Rankaitis (American, born 1949), *Utilisateur final*, 1989–90. Unique combined media monoprint on photographic paper, 149.9 × 205.7 cm. Gift of Robert Mann and Orly Cogan (2018-215)

Howard Roffman (American, born 1953), *John on the Hoe House Porch*, 1995. Gelatin silver print, 35 × 34.7 cm (image); 50.5 × 40.4 cm (sheet). From the Gillett G. Griffin Collection, gift of Alfred L. Bush (2018-93)

Thomas Ruff (German, born 1958), *Substrat 20-II*, 2003. Chromogenic print, 164.5 × 107.8 cm. Gift of Peter Josten and Sam Trower (2018-214)

Paul Schutzer (American, 1930–1967), for *Life* magazine, *President John F. Kennedy and Jackie at Inaugural Ball*, 1961, printed 1963. Gelatin silver print, 15.2 × 22.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-7)

Fazal Sheikh (American, born 1965), *Bhajan Ashram at Dusk, Vrindavan, India*, 2005. Inkjet print, 54 × 65 × 3.5 cm (framed). Gift of Emmet and Edith Gowin (2018-126)

Fazal Sheikh (American, born 1965), *Dawn along the Yamuna River, Vrindavan, India*, 2003. Inkjet print, 54 × 65 × 3.5 cm (framed). Gift of Emmet and Edith Gowin (2018-122)

Fazal Sheikh (American, born 1965), *Dawn along the Yamuna, Vrindavan, India*, 2005. Inkjet print, 54 × 65 × 3.5 cm (framed). Gift of Emmet and Edith Gowin (2018-123)

Fazal Sheikh (American, born 1965), *Night Passageway, Vrindavan, India*, 2005. Inkjet print, 54 × 65 × 3.5 cm (framed). Gift of Emmet and Edith Gowin (2018-125)

Fazal Sheikh (American, born 1965), *Suniti Chatterjee (“Good Rule”), Bhajan Ashram, Vrindavan*, 2003. Inkjet print, 65 × 54 × 3.5 cm (framed). Gift of Emmet and Edith Gowin (2018-121)

Fazal Sheikh (American, born 1965), *Tupasi’s Icons, Vrindavan, India*, 2003. Inkjet print, 54 × 65 × 3.5 cm (framed). Gift of Emmet and Edith Gowin (2018-124)

Michael Silver (American, 1947–2003), *Escaping the Frame*, 1989–92. Platinum print, 34.9 × 25.4 cm. Gift of Robert Mahon and Carol Joyce (2018-198)

Michael Silver (American, 1947–2003), *Escaping the Frame*, 1989–92, printed 2003. Gelatin silver print, 34 × 27.3 cm. Gift of Robert Mahon and Carol Joyce (2018-199)

Erwin Olaf Springveld (Dutch, born 1959), *Joy*, 1985. Gelatin silver print, 27.3 × 27.4 cm (image); 32.5 × 29.4 cm (sheet). From the Gillett G. Griffin Collection, gift of Alfred L. Bush (2018-92)

Unknown American photographer, *Cross Wrapped for Burning, KKK Rally, New Hampshire or North Carolina*, ca. 1920. Gelatin silver print, 10.5 × 6 cm (image); 11.5 × 7.3 cm (sheet). Gift of Marilyn F. Symmes (2018-136)

Jeff Whetstone (American, born 1968), *Hand Hewn*, 2016. Selenium-toned gelatin silver print, 16.7 × 24 cm (image); 20.8 × 26.1 cm (sheet). Gift of the artist and Julie Saul Gallery, New York (2018-227) (61)

Jeff Whetstone (American, born 1968), *Seek Another Nest*, 2016. Selenium-toned gelatin silver print, 19 × 22.7 cm (image); 21.2 × 26.4 cm (sheet). Gift of the artist and Julie Saul Gallery, New York (2018-228)

Prints and Drawings

Drawings

Samuel Bottschild (German, 1641–1706), *Seated Male Nude*, 1680. Black and white chalk, 58 × 40.7 cm. Museum purchase, Laura P. Hall Memorial Fund (2019-4) (63)

Charles François Daubigny (French, 1817–1878), *Les cerfs (The Deer)*, 1862. Cliché-verre, 14 × 18.6 cm (sheet, trimmed to image). Museum purchase, Felton Gibbons Fund (2018-165)



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Jean-Camille Formigé (French, 1845–1926), *Thermal Baths*, March 10, 1870. Graphite and pen and India ink with watercolor, 66 × 95.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-45)

Jean-Pierre Granger (French, 1779–1840), *Queen Andromache and Her Son Taken Captive by Pyrrhus*, ca. 1800. Pen and ink with wash over graphite, 28.6 × 37.5 cm. Gift of Margaret and Gregory Hedberg, Class of 1968, in honor of Felton Gibbons (2018-220)

Leon Hicks (American, born 1933), *C'est la vie #3*, 2005. Pen and black ink over graphite, 22.9 × 30.5 cm. Gift of Celeste B. Hart, Class of 1973 (2018-109)

David Hockney (British, born 1937), *In the Studio, December 2017*, 2017. Photographic drawing, 83.2 × 228 cm. Gift of RJ Vassiliou, Graduate School Class of 1991, and Ann Vassiliou (2019-35) (64)

Theodor Hoffbauer (French, 1839–1922), *Paris à travers les âges: Chute et capture de Leudaste sur le Petit-Pont, 884*, 1875. Watercolor, 16.5 × 24.5 cm (image); 24.2 × 31.2 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-49)

Theodor Hoffbauer (French, 1839–1922), *Paris à travers les âges: Frigidaire au Palais des Thermes*, 1875. Watercolor, 23.1 × 16.6 cm (image); 29 × 23.6 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-50)

Theodor Hoffbauer (French, 1839–1922), *Paris à travers les âges: Parvis de Notre Dame au XVe siècle*, 1875. Watercolor, 23.5 × 19.8 cm (image); 32.2 × 24.8 cm (sheet). Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-51)

Henry Holiday (British, 1839–1927), *Study for Men's Dress*, ca. 1894. Graphite, 39.8 × 29 cm. Gift of Donato Esposito (2018-101)

Earl Horter (American, 1881–1940), *Woman Seated in a Garden*, ca. 1932–33. Brown chalk, 15.3 × 10 cm. Gift of Norman Muller (2018-212)

Win Knowlton (American, born 1953), *Untitled*, 1998. Steel powder and graphite, 29.2 × 21 cm. Gift of the artist (2018-224)

Win Knowlton (American, born 1953), *Untitled*, 1998. Pewter powder and graphite, 27.3 × 21 cm. Gift of the artist (2018-225)

Win Knowlton (American, born 1953), *Untitled*, 1998. Steel powder and graphite, 29.2 × 21 cm. Gift of the artist (2018-226)

Paul Joseph Lebret (French, 1875–1933), *Project for Wall Decoration*. Watercolor over graphite, 55.9 × 41.9 cm. Gift of Margaret and Gregory Hedberg, Class of 1968, in honor of Felton Gibbons (2018-221)

Fernand Léger (French, 1881–1955), *Bust of a Woman*, 1941. Pen and black ink and watercolor, 12.2 × 7.6 cm (image); 15.4 × 9.7 cm (sheet). Gift of Norman Muller (2018-211)

Simon-Bernard Lenoir (French, 1729–1791), *Voltaire*, 1764. Pastel on paper mounted on canvas, 60.5 × 49.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-5)

Henry Moore (British, 1898–1986), *Shelter Drawing: Family Group*, 1941. Pen and black ink and graphite, with colored wax crayon and watercolor, 17.5 × 25.4 cm. Gift of Jane and Raphael Bernstein (2018-229) (65)

Henry Moore (British, 1898–1986), *Shelter Drawing: Sleeping and Reclining Figures*, 1941. Pen and black ink and graphite, with colored wax crayon and watercolor, 17.5 × 25.4 cm. Gift of Jane and Raphael Bernstein (2018-230)

Oceanic, *Untitled*, 20th century. Brush and black ink on tapa (bark) cloth, mounted to tan woven fabric, 46.7 × 30 cm (image); 58.5 × 38 cm (mount). Gift of Alfred L. Bush (2018-181)

Walter Pach (American, 1883–1958), *The River at Night*, 1916. Watercolor and gouache, 35.6 × 25.4 cm. Museum purchase, Laura P. Hall Memorial Fund (2018-113)

Circle of Claude Perrault (French, 1613–1688), set of sixteen architectural drawings in a portfolio of fourteen sheets, 17th century. Pen and black ink, various dimensions. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-37.1–14)

Sylvain Ravel (French, born 1851, active 1880s), *Cowshed: Main facade, plan of ground floor* (.1); *East facade, north facade with measures, section, second floor plan* (.2), ca. 1880. Graphite and pen and India ink with washes, 47.2 × 31.7 cm (approx.). Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-47.1-.2)

Sylvain Ravel (French, born 1851, active 1880s), *House for a Farmer: Two facades, plans of two floors*, ca. 1880. Graphite and pen and India ink with washes, 47.3 × 31.7 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-46)

John Michael Rysbrack (Flemish, 1694–1770), *Faun or Satyr*, 1720s. Pen and brown ink with touches of red chalk, 23.1 × 12 cm. Gift of Jane and Raphael Bernstein (2018-236)

John Michael Rysbrack (Flemish, 1694–1770), *The Finding of Moses*, 1770s. Pen and brown ink and wash, heightened with white, 31.5 × 44.4 cm. Gift of Jane and Raphael Bernstein (2018-235)

John Michael Rysbrack (Flemish, 1694–1770), *Joseph Relating a Dream to His Brothers and His Father, Jacob*, ca. 1778. Pen and brown ink and wash, heightened with white, 29.6 × 44 cm. Gift of Jane and Raphael Bernstein (2018-233)

John Michael Rysbrack (Flemish, 1694–1770), *Joseph's Brothers Show His Bloodied Coat to Their Father*, ca. 1778. Pen and brown ink and wash, heightened with white, 28 × 40 cm. Gift of Jane and Raphael Bernstein (2018-231)

John Michael Rysbrack (Flemish, 1694–1770), *Orpheus in the Underworld*, 1770s. Pen and brown ink and wash, heightened with white, 23.4 × 29.2 cm. Gift of Jane and Raphael Bernstein (2018-234)

John Michael Rysbrack (Flemish, 1694–1770), *Saul and the Witch of Endor*, 1770s. Black and red chalk, pen and brown ink and wash, heightened with white (partly oxidized), 34.7 × 26.2 cm. Gift of Jane and Raphael Bernstein (2018-232)

Attributed to Caspar Franz Sambach (German, 1715–1795), *Assumption of the Virgin*, 1750s. Pen and brown ink and gray wash, with touches of brown, pink, and blue washes, over an underdrawing in black chalk, heightened with white, 28.3 × 21.3 cm. Museum purchase, Laura P. Hall Memorial Fund (2019-71) (66)

Paul Richard Thomann (German, 1827–1873), *Bürgermeisteramt für Luckenheim: Elevation of two facades, plan of two floors*, 1858. Graphite and pen and India ink with washes, 38 × 30.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-63)

Paul Richard Thomann (German, 1827–1873), *Entwurf zur Errichtung eines Anbaus an das St. Aniduis Spital in Bonn: Elevation of main facade, situation plan, plan of one floor, section*, 1860. Graphite and pen and India ink with washes, 45.3 × 28.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-61)

Paul Richard Thomann (German, 1827–1873), *Morgue for the City of Bonn: Elevations of facades, ground-floor plan*, 1860. Graphite and pen and India ink with washes and watercolor, 46.3 × 29.8 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-52)

Paul Richard Thomann (German, 1827–1873), *Morgue for the City of Bonn: Elevations of facades, ground-floor plan*, 1860. Graphite and pen and India ink with washes and watercolor, 43.7 × 30 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-53)

Paul Richard Thomann (German, 1827–1873), *Morgue for the City of Bonn: Elevations of facades, two sections*, 1860. Graphite and pen and India ink with washes and watercolor, 43.7 × 29.8 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-54)

Paul Richard Thomann (German, 1827–1873), *Sessionssaal: Elevation of a wall, section*, 1852–70. Graphite and pink wash, 38 × 30.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-65)

Paul Richard Thomann (German, 1827–1873), *Sketch of a Facade*, 1852–70. Graphite and gray wash, 30.5 × 38.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-70)

Paul Richard Thomann (German, 1827–1873), *Skizze für den Neubau von Schülsälen und den Anbau der Alten Schule zu Lehrerwohnungen in Bornheim. Bl. I: Elevation of main facade, plan of ground floor*, 1868. Graphite and pen and India ink with washes, 47 × 30 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-62)

Paul Richard Thomann (German, 1827–1873), *Skizze für die Schule in Lannesdorf: Elevation of three facades, plan of two floors*, 1870. Graphite and pen and India ink with washes, 27.8 × 43.2 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-56)

Paul Richard Thomann (German, 1827–1873), *Skizze zu einem Einzel Pavillon: Elevation of main facade, plan of ground floor*, 1852–70. Graphite and pen and India ink with washes, 70 × 51 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-66)





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Paul Richard Thomann (German, 1827–1873), *Skizze zu einem Insel. Bl. II: Schnitt nach a:b: Elevation of two facades, section*, 1852–70. Graphite and pen and India ink with washes, 67.5 × 49.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-67)

Paul Richard Thomann (German, 1827–1873), *Skizze zu einem Kathol. Gesellenhospiz in Bonn: Elevation of main facade, perspective view, plan of three floors*, 1855. Graphite and pen and India ink with washes, 38 × 30.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-57)

Paul Richard Thomann (German, 1827–1873), *Skizze zu einem Kurhaus durch Schnitt. Masstab 1:75: Longitudinal section*, 1852–70. Graphite and pen and India ink with washes, 21.3 × 61 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-68)

Paul Richard Thomann (German, 1827–1873), *Skizze zu einem Thornwärterhaus in der Vorgtsgasse: Situation plan in Maassfr; Elevation, plan of three floors, general plan of plot*, 1862. Graphite and pen and India ink with washes, 46.6 × 30.3 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-55)

Paul Richard Thomann (German, 1827–1873), *Skizze zu einem Wohnhause am Rheine: Elevation of main facade, plan of second floor*, 1842. Graphite and pen and India ink with washes, 41.6 × 28.6 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-60)

Paul Richard Thomann (German, 1827–1873), *Skizze zu einem Wohnhause am Rheine: Elevation of main facade, plan of second floor*, 1862. Graphite and pen and India ink with washes, 42 × 29 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-69)

Paul Richard Thomann (German, 1827–1873), *Skizze zu einem Wohnhause mit Thornwärterwohnung am Neuthor in Bonn: Perspective view, elevation of main facade, plans of three floors*, 1852–70. Graphite and pen and India ink with washes, 42.3 × 29 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-59)

Paul Richard Thomann (German, 1827–1873), *Skizze für ein Thorwärterterhaus am Belvedere: Situation plan, elevation of main facade, plan of three floors*, 1862. Graphite and pen and India ink with washes, 48.6 × 30.4 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-64)

Paul Richard Thomann (German, 1827–1873), *Villa bei Plittersdorf. Bl. III: Elevation of two facades*, 1870. Pen and India ink, 45.2 × 29.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-58)

Mark Tobey (American, 1890–1976), *Two untitled market sketches*, ca. 1941. Pen and black ink, 21.9 × 14.3 cm (each). Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2018-219 a–b)

Mark Tobey (American, 1890–1976), *Untitled*, 1959. Egg tempera, sand, and ink, 45.7 × 25.4 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2018-216)

Mark Tobey (American, 1890–1976), *Untitled market sketch*, ca. 1941. Pen and black ink, 21.6 × 14 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2018-217)

Unknown French artist, *An Apartment Building at the Corner of the rue de Varennes, Paris*, 1788. Pen and India ink with washes and watercolor, 27.5 × 37.8 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-43)

Unknown French artist, *Chemin de hallage en claire voye—St Valery (Open Tow Path in Saint-Valery-en-Caux)*, late 18th century. Pen and India ink with washes and watercolor, 28.3 × 116 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-41)

Unknown French artist, *Four architectural drawings for the house of Madame Villuisan in Moncontour*, 1790. Pen and India ink with washes, 43.3 × 27.8 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-44,1–4)

Unknown French artist, *Granaries for the Fort of Trois têtes in Briançon (Hautes-Alpes): Two elevations and two sections*, 1756. Graphite and pen and India ink with washes, 43 × 58 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-39)

Unknown French artist, *Hôtel de Lambec, rue St Honoré près de l'hospice des Quinze-Vingt (Hôtel de Lambec, Paris)*, ca. 1730. Pen and India ink with gray wash and blue watercolor, 25.1 × 44.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-42)

Unknown French artist, *Main Altar: A presentation drawing for a main altar in a Catholic church, elevations and plans*, ca. 1700. Pen and India ink with gray wash, 38.4 × 18 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-38)

Unknown French artist, *Plan of Saint-Valery-en-Caux with the general project of the works to be done to improve and increase the size of the port*, 1767–91. Graphite and pen and India ink with washes and watercolor, 32.2 × 46.2 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-40)

Charles Wable (French, 1846–1908), *Exposition Universelle de 1878: Palais Algérien (Paris World Fair, the Algerian Palace), perspective view*, 1878. Watercolor, 15.8 × 29.2 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2019-48)

Beatrice Wood (American, 1893–1998), *Dieu protège les amants (God Protects Lovers)*, 1917. Pen and brown ink and watercolor over graphite, 27.7 × 21.3 cm. Museum purchase, Laura P. Hall Memorial Fund (2018-114)

Prints

Mary Lee Bendolph (American, born 1935), *To Honor Mr. Dial*, 2005. Color soft-ground etching with aquatint and spitbite aquatint, 116.1 × 70.4 cm (plate); 140.6 × 90.8 cm (sheet). Museum purchase, gift of the PECO Foundation (2019-92) (67)

Lovis Corinth (German, 1858–1925), *Self-Portrait*, 1914. Drypoint, 11.7 × 8.9 cm (plate); 33 × 26 cm (sheet). Gift of John Elderfield (2018-166)

Richard Diebenkorn (American, 1922–1993), *Card Game*, 1981. Soft-ground etching, 27.8 × 32.9 cm (plate); 55.2 × 63.4 cm (sheet). Gift of Christian R. Kohlmann (2018-183)



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John Faber the Younger (Dutch, active in England, ca. 1695–1756), *Michael Rysbrack*, 1728. Mezzotint, 34.8 × 23.8 cm. Gift of Jane and Raphael Bernstein (2018-237)

Helen Frankenthaler (American, 1928–2011), *Deep Sun*, 1983. Color etching, soft-ground etching, aquatint, spitbite aquatint, drypoint, engraving, and mezzotint, 61 × 66 cm (plate); 76.2 × 102.9 cm (sheet). Gift of the Helen Frankenthaler Foundation (2019-86) (9)

Helen Frankenthaler (American, 1928–2011), *Dream Walk*, 1977. Color lithograph on mauve HMP handmade paper, 66 × 88.9 cm. Gift of the Helen Frankenthaler Foundation (2019-80)

Helen Frankenthaler (American, 1928–2011), *Dream Walk, trial proof 1*, 1977. Color lithograph on HMP handmade paper, 57.1 × 81.3 cm. Gift of the Helen Frankenthaler Foundation (2019-81)

Helen Frankenthaler (American, 1928–2011), *Dream Walk, working proof 1*, 1977. Color lithograph with hand additions on mauve HMP handmade paper, 59.1 × 81.9 cm. Gift of the Helen Frankenthaler Foundation (2019-85)

Helen Frankenthaler (American, 1928–2011), *Dream Walk, trial proof 4*, 1977. Color lithograph on HMP handmade paper, 55.9 × 76.2 cm. Gift of the Helen Frankenthaler Foundation (2019-82)

Helen Frankenthaler (American, 1928–2011), *Dream Walk, trial proof 5*, 1977. Color lithograph on HMP handmade paper, 59.7 × 80 cm. Gift of the Helen Frankenthaler Foundation (2019-83)



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Helen Frankenthaler (American, 1928–2011), *Dream Walk, trial proof 6*, 1977. Color lithograph on HMP handmade paper, 59.7 × 80 cm. Gift of the Helen Frankenthaler Foundation (2019-84)

Helen Frankenthaler (American, 1928–2011), *Green Likes Mauve*, from the series *Four Pochoirs*, 1970. Color acrylic pochoir in fifty variants, 55.9 × 77.5 cm. Gift of the Helen Frankenthaler Foundation (2019-78)

Helen Frankenthaler (American, 1928–2011), *Guadalupe*, 1989. Mixografía on white handmade paper, 175.3 × 114.3 cm. Gift of the Helen Frankenthaler Foundation (2019-88)

Helen Frankenthaler (American, 1928–2011), *Monotype VII*, 1991. Color inks painted on and printed from one aluminum plate, with hand additions, on white handmade paper, 59.7 × 78.7 cm. Gift of the Helen Frankenthaler Foundation (2019-89)

Helen Frankenthaler (American, 1928–2011), *Romana*, 1973. Color sugar-lift etching and aquatint, 21.6 × 20 cm (plate); 50 × 34.9 cm (sheet). Gift of the Helen Frankenthaler Foundation (2019-79)

Helen Frankenthaler (American, 1928–2011), *Un poco más*, 1987. Color lithograph, 68.6 × 94 cm. Gift of the Helen Frankenthaler Foundation (2019-87)

Helen Frankenthaler (American, 1928–2011), *Round Robin*, 2000. Color etching, aquatint, and mezzotint, 17.8 × 41.8 cm (plate); 38.4 × 66 cm (sheet). Gift of the Helen Frankenthaler Foundation (2019-90) (46)

Helen Frankenthaler (American, 1928–2011), *Tales of Genji II*, 1998. Color woodcut on pale orange TGL handmade paper, 119.4 × 106.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2019-28)

Helen Frankenthaler (American, 1928–2011), *Untitled*, 1967. Color screenprint, 65.4 × 45.4 cm. Gift of the Helen Frankenthaler Foundation (2019-77) (70)

Helen Frankenthaler (American, 1928–2011), *Weeping Crabapple*, 2009. Color woodcut on Japanese paper, 64.1 × 94.6 cm. Gift of the Helen Frankenthaler Foundation (2019-91) (68)

After Sir William Hamilton (English, 1730–1803), *Copy after the so-called Hunt crater (575–550 B.C.)*, plate from *A Collection of Etruscan, Greek, and Roman Antiquities from the Cabinet of the Honourable William Hamilton*, 1766. Etching and aquatint over hand-painted ground with watercolor and gouache, 16.4 × 53.2 cm (plate); 46.8 × 68.8 cm (sheet). Gift of Christian R. Kohlmann (2018-184)

Earl Horter (American, 1881–1940), *London Street Scene (Antique Shop)*, ca. 1916. Etching and drypoint, 18.1 × 18.2 cm (plate); 22.7 × 23.9 cm (sheet). Gift of Norman Muller (2018-213)

Alfred Le Petit (French, 1841–1909), *Bonnat*, 1889. Lithograph, 29 × 25 cm. Gift of Donato Esposito (2018-100)

lessLIE (Cowichan/Penelakut/Esquimalt, born 1973), *Protecting Posterity*, 2005. Screenprint, 39.2 × 41.8 cm (image); 49.5 × 52.1 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-159)

lessLIE (Cowichan/Penelakut/Esquimalt, born 1973), *Seeing the Centre*, 2015. Screenprint, 45.7 × 59.8 cm (image); 55.9 × 69.8 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-161)

lessLIE (Cowichan/Penelakut/Esquimalt, born 1973), *Wolves*, 2006. Screenprint, 48.2 × 61.5 cm (image); 55.7 × 69.1 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-160)

Charles Meryon (French, 1821–1868), *Le ministère de la marine (The Admiralty, Paris)*, 1865. Etching, 16.8 × 14.6 cm (plate); 23 × 20 cm (sheet). Gift of Christian R. Kohlmann (2018-182)

Jean Pierre Norblin de la Gourdain (French, 1745–1830), *Self-Portrait*, 1778. Etching, 15.4 × 10.4 cm (plate); 16.5 × 11.4 cm (sheet). Gift of Donato Esposito (2018-99)

Susan Point (Musqueam, born 1952), *Crosswalk*, 2007. Screenprint, 81.1 × 34.3 cm (image); 89.5 × 34.3 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-154)



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Susan Point (Musqueam, born 1952), *Discovery*, 2005. Screenprint, 71 × 42.1 cm (image); 83.8 × 50.8 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-158)

Susan Point (Musqueam, born 1952), *Halibut*, 2007. Screenprint, diam. 58.2 cm (image); 76 × 76 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-153)

Susan Point (Musqueam, born 1952), *The Inlet*, 2007. Screenprint, 81.3 × 26 cm (image); 89.9 × 34 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-155)

Susan Point (Musqueam, born 1952), *Spirit of the Taku*, 2004. Screenprint, diam. 55 cm (image); 76.2 × 76.2 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-156)

Susan Point (Musqueam, born 1952) and Kelly Cannell (Musqueam, born 1982), *Memory*, 2005. Screenprint, diam. 60.6 cm (image); 76.4 × 76.4 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-157) (69)

Susan Point (Musqueam, born 1952) and Kelly Cannell (Musqueam, born 1982), *Transformation*, 2005. Screenprint, diam. 60.7 cm (image); 76.2 × 76.2 cm (sheet). Gift of the Salish Weave Collection of George and Christiane Smyth (2019-152)

Jackson Pollock (American, 1912–1956), *Untitled*, 1951, printed 1964. Six screenprints, 58 × 73.9 cm (each). Museum purchase, Felton Gibbons Fund (2018-133.1–.6)

Robert Pruitt (American, born 1975), *Negra es bella*, 2014. Two-color lithograph, 95.2 × 66 cm. Museum purchase, gift of the PECO Foundation (2018-112)

Rembrandt van Rijn (Dutch, 1606–1669), *Landscape with Three Trees*, 1643. Etching with drypoint and engraving, 21 × 28 cm (plate); 21.3 × 28.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund and Laura P. Hall Memorial Fund in memory of the Museum's dear friend and benefactor David A. Tierno (2019-96) (10)

C. Gottardo Segantini (Italian, 1882–1974), *Giovanni Segantini*, 1914. Etching and aquatint, 32.2 × 24.7 cm (plate); 53.7 × 41.5 cm (sheet). Museum purchase, gift of the PECO Foundation (2018-118)

Frank Stella (American, born 1936), *Arbeit Macht Frei*, from *Black Series I*, 1967. Two-color lithograph, 23.5 × 37.2 cm (image); 38 × 55.8 cm (sheet). Gift of Ann Freedman in honor of Preston H. Haskell (2018-96)

Frank Stella (American, born 1936), *Jonah Historically Regarded*, 1991. Etching, aquatint, relief, screenprint, drypoint, engraving, and carborundum mezzotint, 186.7 × 139.1 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams, Class of 1935, Princeton Art Fund, in honor of Preston H. Haskell, Class of 1960, on his 80th birthday (2018-119)

Frank Stella (American, born 1936), *Moby Dick*, from the series *The Waves*, 1989. Screenprint, lithograph, and linoleum block with hand-coloring, marbled paper, and collage, 170.8 × 137.2 cm (sheet). Museum purchase, Mary Trumbull Adams Art Fund (2019-3)

George Stubbs (British, 1724–1806), *A Horse Affrighted by a Lion*, 1788. Etching with roulette work, 25.1 × 30.5 cm (sheet). Museum purchase, Surdna Fund (2018-110)

Mark Tobey (American, 1890–1976), *Untitled*, 1967. Color lithograph, 17 × 23.5 cm (image); 25 × 32.5 cm (sheet). Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2018-218)

June Wayne (American, 1918–2011), *The Quiet One*, *Kafka Series*, 1950. Lithograph, 52.4 × 30.5 cm (image); 59.7 × 37 cm (sheet). Gift of Robert Conway, Graduate School Class of 1982 (2018-194)

June Wayne (American, 1918–2011), *The Start of a Rock*, 1956. Lithograph, 40.3 × 30.2 cm (image); 50.5 × 42.1 cm (sheet). Gift of Robert Conway, Graduate School Class of 1982 (2018-196)

June Wayne (American, 1918–2011), *Strange Moon*, 1951. Lithograph, 35.6 × 46.4 cm (image); 44.8 × 56.5 cm (sheet). Gift of Robert Conway, Graduate School Class of 1982 (2018-195)

June Wayne (American, 1918–2011), *To Get to the Other Side*, 1968. Lithograph, 36.5 × 39 cm (image); 40.5 × 42.3 cm (sheet). Gift of Robert Conway, Graduate School Class of 1982 (2018-197)

June Wayne (American, 1918–2011), *Trace*, 1989. Lithograph, 8.9 × 11.4 cm (image); 16.5 × 11.4 cm (sheet). Gift of Robert Conway, Graduate School Class of 1982 (2019-16)

Loans

60 *Loans from the Collections*

Michael C. Carlos Museum, Atlanta

November 15, 2015–November 15, 2019
Egyptian, Predynastic period, Naqada I or Early Naqada II, ca. 4000–3500 B.C., *Macehead*. Stone, diam. 5.6 cm. Bequest of John B. Elliott, Class of 1951 (1998-432)

The Horse in Ancient Greek Art

National Sporting Library & Museum, Middleburg, VA
September 9, 2017–January 14, 2018
Virginia Museum of Fine Arts, Richmond
February 17–July 8, 2018
Greek, Attic, Late Geometric, ca. 725–700 B.C., *Horse pyxis*. Ceramic, h. 18.2 cm, diam. 20.2 cm. Gift of Paul Didisheim, Class of 1950, and Ricarda J. Didisheim, in memory of Helena Simkhovitch Didisheim and Vladimir G. Simkhovitch (2004-467 a–b)

Thomas Cole's Journey: Atlantic Crossings

The Metropolitan Museum of Art, New York
January 30–May 13, 2018
The National Gallery, London
July 13–October 7, 2018
Thomas Cole (American, 1801–1848), *The Course of Empire—The Savage State*, ca. 1834. Oil on paper, laid down on canvas, 16 × 26 cm. Gift of Frank Jewett Mather Jr. (y1941-51)

Howardena Pindell:

What Remains to Be Seen
Museum of Contemporary Art, Chicago
February 24–May 20, 2018
Virginia Museum of Fine Arts, Richmond
August 25–November 25, 2018
Howardena Doreen Pindell (American, born 1943), *Untitled #3*, 1975. Ink on paper collage, 16.5 × 17.1 cm. Museum purchase, Laura P. Hall Memorial Fund (2015-6688)

Howardena Doreen Pindell (American, born 1943), *Untitled*, 1977. Acrylic, paper, glitter, sequins, and string on canvas, 212.1 × 251.5 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2015-6687)



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Visitors to Versailles, 1682–1789

The Metropolitan Museum of Art, Fifth Avenue, New York
April 16–July 29, 2018
John Singleton Copley (American, 1738–1815), *Elkanah Watson*, 1782. Oil on canvas, 149 × 121 cm. Gift of the estate of Josephine Thomson Swann (y1964-181)

Renoir: Father and Son / Painting and Cinema

The Barnes Foundation, Philadelphia
May 6–September 3, 2018
Henri de Toulouse-Lautrec (French, 1864–1901), *La troupe de Mademoiselle Églantine (Troupe of Mademoiselle Églantine)*, 1896. Color lithographic poster, 61.9 × 79.7 cm. Gift of Sally Sample Aall (x1970-145) (72)

Charles White: A Retrospective

The Art Institute of Chicago
June 8–September 3, 2018
The Museum of Modern Art, New York
October 7, 2018–January 13, 2019
Los Angeles County Museum of Art
February 17–June 9, 2019
Charles White (American, 1918–1979), *Paul Robeson*, 1942–43. Carbon pencil over charcoal, with additions and corrections in white gouache, and border in carbon pencil, on cream drawing board, 63.2 × 48.4 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (x1992-12) (71)

Masters of Venetian Portraiture:

Veronese, Tiepolo, Vittoria
National Gallery of Canada, Ottawa
June 8–September 16, 2018
Domenico Tiepolo (Italian, 1727–1804), after Alessandro Vittoria (Italian, 1525–1608), *Palma Giovane*, mid-1750s(?). Red chalk with white chalk on blue laid paper, 25 × 18.2 cm. Gift of Frank Jewett Mather Jr. (x1944-15)

David Wojnarowicz: History Keeps Me Awake at Night

Whitney Museum of American Art, New York
July 13–September 30, 2018
Museo Nacional Centro de Arte Reina Sofía, Madrid
May 29–September 30, 2019
Musée d'Art Moderne Grand-Duc Jean, Luxembourg
October 26, 2019–February 9, 2020
Peter Hujar (American, 1934–1987), *David Wojnarowicz*, 1981, printed ca. 1981–87. Gelatin silver print, 37.3 × 37.7 cm (image); 50.5 × 40.5 cm (sheet). Gift of Stephen Koch (2001-274)

Morven Museum and Garden, Princeton

August 20, 2018–August 20, 2021
Unidentified American artist, *Annis Boudinot Stockton (Mrs. Richard Stockton)*. Oil on canvas, 78.1 × 60.3 cm. Gift of Mr. and Mrs. Landon K. Thorne, for the Boudinot Collection (y1966-253)

Past Time: Geology in European and American Art

The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
September 21–December 9, 2018
The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
February 16–May 12, 2019
Joseph Wright of Derby (English, 1734–1797), *Entrance to the Dove Holes, Derbyshire*, 1773. Brush with gray and black wash over graphite on cream laid paper, 34.3 × 52.7 cm. Museum purchase, Surdna Fund and Fowler McCormick, Class of 1921, Fund (2009-24)

Ribera: Art of Violence

Dulwich Picture Gallery, London
September 26, 2018–January 27, 2019
Jusepe de Ribera (Spanish, 1591–1652), *Martyrdom of Saint Sebastian*, ca. 1630. Red chalk on cream laid paper, 24.7 × 16.4 cm. Gift of Frank Jewett Mather Jr. (x1952-176)



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Drawing in Tintoretto's Venice

The Morgan Library & Museum, New York
October 12, 2018–January 6, 2019
 National Gallery of Art, Washington, DC
March 24–June 9, 2019

Jacopo Palma (Italian, 1548–1628), *Study for the Funerary Monument of Girolamo Canal*, ca. 1577. Pen and brown ink with brush and brown wash over black chalk, heightened with white gouache, on light tan paper prepared with ochre wash, 23.6 × 41.2 cm. Gift of Jeff Soref (x1981-118)

Schiavone (Andrea Meldolla) (Italian, 1510–1563), *Ceres Driving a Chariot Pulled by Dragons*, late 1550s. Pen and brown wash and brush and brown wash, heightened with lead white, over black chalk on blue laid paper, 39.1 × 25.7 cm. Bequest of Dan Fellows Platt, Class of 1895 (x1948-822)

Myth and Faith in Renaissance Florence: The Sculpture of Giovan Angelo Montorsoli and His Circle

Currier Museum of Art, Manchester, NH
October 13, 2018–January 21, 2019
 Italian, *Laocoon*, 16th–17th century. Terracotta, 68 × 49 × 28 cm. Museum purchase, gift of Elias Wolf, Class of 1920, and Mrs. Wolf (y1968-118)

Oscar G. Rejlander: Artist Photographer
 National Gallery of Canada, Ottawa
October 19, 2018–February 3, 2019
 The J. Paul Getty Museum, Los Angeles
March 12–June 9, 2019

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), *Landscape*, ca. 1854. Salted paper print, 22 × 22.5 cm. Museum purchase, anonymous gift (x1994-127)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), *Non angeli sed angli (Not Angels but Anglos) (After Raphael's "Sistine Madonna")*, ca. 1854–56. Albumen print, 20.5 × 26.3 cm. Museum purchase, David H. McAlpin, Class of 1920, Fund (x1976-203)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875) and attributed to William England (British, 1830–1896), *British photographers*, ca. 1854–69. Album of photographs; albumen prints, 23.7 × 20 × 4.6 cm (album); 22.4 × 19 cm (each leaf). Museum purchase, anonymous gift (x1993-1-88)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), *The Cup that Cheers (Mary Rejlander)*, ca. 1860. Albumen print, 19.9 × 15 cm. Museum purchase, gift of Mr. and Mrs. Max Adler (x1986-16)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), *Virginia, Countess Somers (1827–1910)*, 1861. Albumen print, 19 × 15.5 cm. Museum purchase, gift of Commodities Corporation, Exxon Corporation, E. R. Squibb and Sons, Total Enterprises (x1982-41)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), *The Virgin in Prayer (After Sassoferrato) (Mary Rejlander?)*, ca. 1862–68. Albumen print, 18.3 × 13.2 cm. Museum purchase, gift of Mrs. Max Adler (x1989-40)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), *A Vision from Aspromonte, Garibaldi Wounded, Supported by Hope, Pointing to Rome*, ca. 1865. Albumen print, 18.8 × 21 cm. Museum purchase, gift of Mr. and Mrs. Max Adler (x1986-22)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), *Please Give Us a Copper*, ca. 1866–68. Albumen print, 17.9 × 12.6 cm. Museum purchase (x1987-16)

Oscar Gustave Rejlander (British, born Sweden, 1813–1875), album containing 58 albumen prints, 1894. Albumen prints, 31.5 × 27.5 × 3.5 cm (album); 30 × 24 cm (each mount); 20 × 15 cm (each image). Museum purchase, anonymous gift (2002-221.1–58)

Monsters and Myths: Surrealism and War in the 1930s and 1940s

Wadsworth Atheneum Museum of Art, Hartford

October 20, 2018–January 13, 2019

Baltimore Museum of Art

February 24–May 26, 2019

Max Ernst (German, 1891–1976), *The Witch*, 1941. Oil on canvas, 24.5 × 19 cm. Gift of Alfred H. Barr Jr., Class of 1922, and Mrs. Barr (y1979-5)

Kay Sage (American, 1898–1963), *I Saw Three Cities*, 1944. Oil on canvas, 92 × 71 cm. Gift of the Estate of Kay Sage Tanguy (y1964-162)

Beckmann: Exile Figures

Museo Thyssen-Bornemisza, Madrid

October 25, 2018–January 27, 2019

Max Beckmann (German, 1884–1950), *The Bowery*, 1950. Oil on canvas, 60.5 × 30 cm. Gift of Stanley J. Seeger Jr., Class of 1952 (y1966-213)

Masters of Illusion: The Legacy of John F. Peto

Morven Museum and Garden, Princeton

November 15, 2018–May 12, 2019

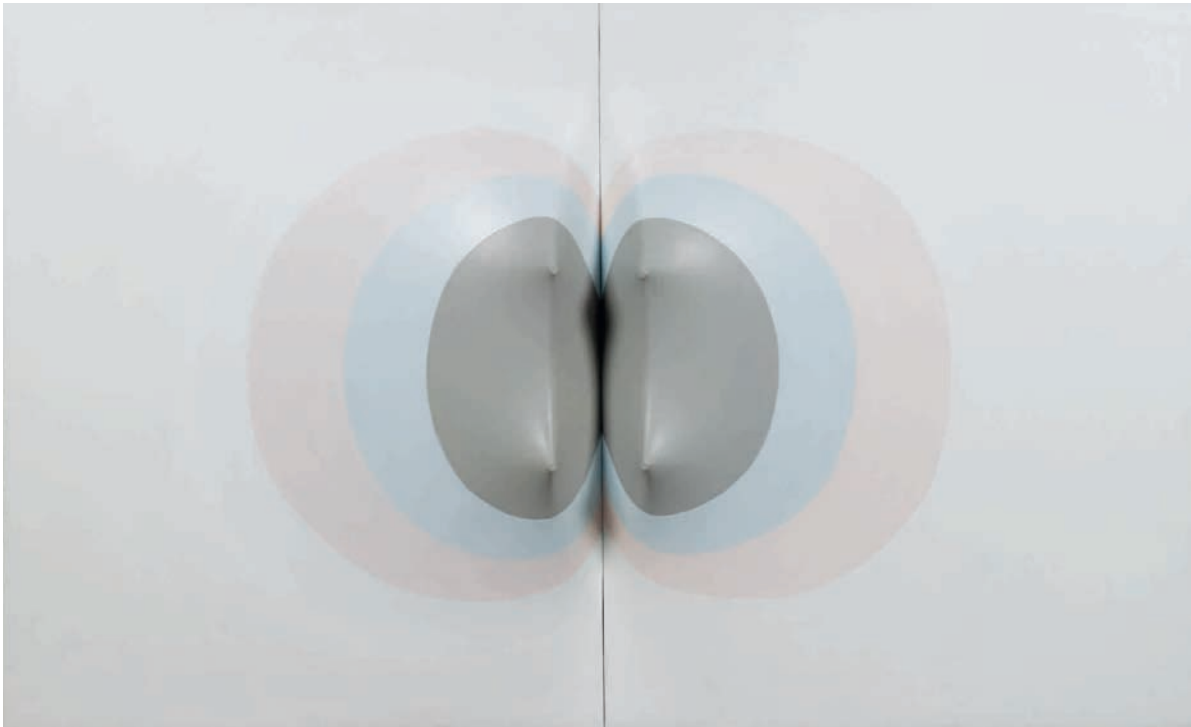
John Frederick Peto (American, 1854–1907), formerly attributed to William Michael Harnett (American, 1848–1892), *The Marked Passage*. Oil on academy board, 15.4 × 23.3 cm. Gift of Mrs. Alfred H. Barr Jr. (y1985-39)

The Ferryman of Ink World: Dong Qichang's Calligraphy and Painting Art

Shanghai Museum

December 7, 2018–March 10, 2019

Chinese, Eastern Jin dynasty (317–420), Wang Xizhi 王羲之 (303–361), *Ritual to Pray for Good Harvest (Xingrang tie 行穰帖)*. Handscroll; ink on *ying huang* paper, 24.4 × 8.9 cm (calligraphy, letter proper); 30 × 372 cm (calligraphy). Bequest of John B. Elliott, Class of 1951 (1998-140)



Chinese, Yuan dynasty (1260–1368), Zhao Mengfu 趙孟頫 (1254–1322), *Record of the Miaoyan Monastery* (*Huzhou Miaoyansi ji* 湖州妙巖寺記), ca. 1309–10. Handscroll; ink on paper, 34.2 × 364.5 cm (calligraphy); 34.6 × 206.7 cm (colophons). Bequest of John B. Elliott, Class of 1951 (1998-53)

Metonymies: A Dialogue with Twentieth-Century Works from the Sonnabend Collection

Timken Museum of Art, San Diego
February 8–April 28, 2019

Roy Lichtenstein (American, 1923–1997), *Bread and Jam*, 1963. Graphite and touche on paper, 40.6 × 55.1 cm. Sonnabend Collection, on loan to the Princeton University Art Museum

Zilia Sánchez: *Soy Isla (I Am an Island)*
The Phillips Collection, Washington, DC

February 16–May 19, 2019

Museo de Arte de Ponce, Puerto Rico
June 16–October 21, 2019

El Museo del Barrio, New York

November 20, 2019–March 22, 2020

Zilia Sánchez (Cuban, active Puerto Rico, born 1926), *Amazons*, from the series *Topologies*, 1978. Acrylic on canvas, 109.2 × 177.8 × 27.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-53) (73)

Adolph Gottlieb: Classic Paintings
Pace Gallery, New York

March 1–April 13, 2019

Adolph Gottlieb (American, 1903–1974), *Purple over Green*, 1960. Oil on paper, 77 × 56 cm. The Schorr Family Collection

The Tale of Genji: A Japanese Classic Illuminated

The Metropolitan Museum of Art, New York
March 5–June 16, 2019

Japanese, Edo period (1615–1868), *Messenger Delivering a Letter* (*Fumitsukai byōbu-e* 文使い屏風絵). Two-fold screen; ink, colors, and gold on paper, 143.5 × 154.5 cm. Museum purchase, gift of William R. McAlpin, Class of 1926 (y1964-50)

Shinto: Discovery of the Divine in Japanese Art

The Cleveland Museum of Art

April 9–June 30, 2019

Japanese, Heian period (794–1185), *Youthful Male Shinto Deity* (童子形神像), 11th–12th century. Wood, 95 × 27 × approx. 17.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2006-84)

Japanese, Kamakura period (1185–1333), *Mandara of the Kasuga Shrine* (春日曼荼羅図), early 14th century. Hanging scroll; ink and color on silk, 94.5 × 39.6 cm (painting); 171 × 55.5 cm (mount). Gift of Frank Jewett Mather Jr. (y1946-370)

The American Pre-Raphaelites: Radical Realists

National Gallery of Art, Washington, DC
April 14–July 21, 2019

Thomas Charles Farrer (English, 1839–1891), *Woman Sewing*, 1859. Graphite heightened with white gouache, 30.3 × 23.5 cm. Gift of Professor Charles Ryskamp in memory of Mr. Gerard B. Lambert, Class of 1908 (x1969-372) (74)

Charles Herbert Moore (American, 1840–1930), *Lilies of the Valley*, 1861. Watercolor, 20.9 × 10.8 cm. Gift of Frank Jewett Mather Jr. (x1950-7)

Charles Herbert Moore (American, 1840–1930), *High Peak and Round Top (Catskill) in Winter*, 1866. Oil on canvas, 18 × 26 cm. Gift of Frank Jewett Mather Jr. (x1951-89)

Charles Herbert Moore (American, 1840–1930), *Pine Tree*, 1868. Pen and black ink with touches of graphite (recto); graphite (verso), 60.6 × 50.2 cm. Gift of Miss Elizabeth Huntington Moore, the artist's daughter (y1953-35)

Charles Herbert Moore (American, 1840–1930), *Dried White Oak Leaf*. Pen and black ink, gray wash, and white gouache over graphite, 19.1 × 27.4 cm. Gift of Miss Harriet Dyer Adams (x1994-75)

The Drumthwacket Foundation, Princeton
May 2, 2019–April 30, 2020

John Henry Hill (American, 1839–1922), *View of New York City from New Jersey*, 1857. Oil on canvas, 46 × 79 cm. Gift of Frank Jewett Mather Jr. (y1949-148)

We Were Five: Cinq étudiants de l'Institute of Design et la revue *Aperture*

Musée Réattu, Arles

June 29–September 29, 2019

Announcement card for first issue of *Aperture*. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-1654.1)

Ferenc Berko (American, 1916–2000), Western Union telegram to Minor White, 1951. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.4)

Robert C. Bishop (American, 1921–2017), *Minor White*, 1951. 20.3 × 25.4 cm. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.2)

Brochure for Aspen Photo Conference (September 20–October 6, 1951). The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.6)

Beaumont Newhall (American, 1908–1993), “The Aspen Photo Conference,” drafted article for *Modern Photography*, October 30, 1951. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.1)

Suggested program of lectures and panel discussions for the Aspen Photo Seminar. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.5)

Updated draft of manifesto. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-1659.8)

Minor White (American, 1908–1976), letter to Carol Truax, Aspen Institute, June 20, 1951. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.3)

Minor White (American, 1908–1976), letter with excerpts of Dody Warren's minutes and initial draft of manifesto, January 11, 1952. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-1659.2)

Minor White (American, 1908–1976), letter to Mrs. Constance Steele, Aspen Institute, January 19, 1952. The Minor White Archive, Princeton University Art Museum, bequest of Minor White (TM-2226.7)

Minor White (American, 1908–1976), maquette for the first edition of *Aperture* magazine, 1952. Graphite drawings, text, and paper, 24 × 16.2 × 0.5 cm. Museum purchase, Minor White Archive Fund (TM-2632)

Loans from The Henry and Rose Pearlman Foundation

Chaim Soutine: Flesh

The Jewish Museum, New York

May 4–September 16, 2018

Chaim Soutine (Russian, active in France, 1893–1943), *Hanging Turkey*, ca. 1925. Oil on millboard, 95.9 × 72.1 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Gauguin and Laval in Martinique
Van Gogh Museum, Amsterdam

October 5, 2018–January 13, 2019

Paul Gauguin (French, 1848–1903), *Woman of Martinique*, 1889. Painted clay, textile, paper, and wood base (and plaster restorations), 19.7 × 11.1 × 7 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Toulouse-Lautrec and the Spirit of Montmartre

Fundación Bancaria “la Caixa”

CaixaForum Barcelona

October 17, 2018–January 20, 2019

CaixaForum Madrid

February 20–May 19, 2019

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

Vincent van Gogh: His Life in Art
The Museum of Fine Arts, Houston

March 10–June 27, 2019

Vincent van Gogh (Dutch, 1853–1890), *Tarascon Stagecoach*, 1888. Oil on canvas, 71.4 × 92.5 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Sainte(s)—Victoire(s)

Musée Granet, Aix-en-Provence

May 18–September 29, 2019

Paul Cézanne (French, 1839–1906), *Mont Sainte-Victoire*, ca. 1904–6. Oil on canvas, 83.8 × 65.1 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum





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Manet and Modern Beauty

The Art Institute of Chicago

May 26–September 8, 2019

The J. Paul Getty Museum, Los Angeles

October 8, 2019–January 12, 2020

Édouard Manet (French, 1832–1883), *Young Woman in a Round Hat*, ca. 1877–79. Oil on canvas, 54.6 × 45.1 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Long-Term Loans to the Museum

Promised gift of Herbert Schorr, Graduate School Class of 1963, and Mrs. Schorr

August 7, 2018–August 7, 2021

Thornton Dial (American, 1928–2016), *Walking around the World*, 2001. Rope, carpet, clothing, bedding, enamel, and spray paint on canvas on wood, 185.4 × 185.4 × 10.2 cm (75)

Lent by a private collection

August 15, 2018–December 31, 2020

Chinese, *Yellow-ground blue and white "Gardenia" dish*. Diam. 26.1 cm

Lent by a private collection

August 20, 2018–September 15, 2019

Antoine Kiki (active in Côte d'Ivoire), *Chief Ritualist (feticheur) Sligbo Klounon and His Servants at the Houinole Subdivision of Porto-Novo*, early 20th century. Gelatin silver print on postcard stock

Unknown photographer, *Pottery Manufacturing in Kinshasa*, after 1907. Gelatin silver print on postcard stock

Unknown photographer, *Fetishes of the Dead*, printed after 1907. Gelatin silver print on postcard stock

Unknown photographer, published by Jos Dardenne, *Untitled*, early 20th century. Gelatin silver print on postcard stock

Lent by a private collection

August 20, 2018–December 31, 2020

Zemba artist, *Hat*. Hide, metal (oil cans), beads, horsehair, safety pins, twine, and camwood paste, 20.3 × 17.8 cm

Lent by the East Asian Library and the Gest Collection, Princeton University

September 15–December 16, 2018

Ayatari Takebe (1719–1774), *Kanga shinan* (*A Guide to Chinese Painting*), 1779.

Woodblock print (*ehon* format); ink on paper

Lent by the Graphic Arts Collection, Department of Rare Books and Special Collections, Firestone Library, Princeton University

September 15–December 16, 2018

Gai Wang (1677–1705), *Jieziyuan huazhuan erji* (*Mustard Seed Garden Manual*), ca. 1700.

Woodblock print (*ehon* format); ink on paper

Lent by Marquand Library of Art and Archaeology, Princeton University

September 15–December 16, 2018

Mori Ransai (1740–1801), *Ransai gafu* (*Ransai Painting Album*), 1801. Woodblock print (*ehon* format); ink on paper

Promised gift of Ralph and Nancy Segall

November 9, 2018–December 31, 2020

Michael Kolster (American), *Below Dam and above Great Falls, Auburn, Maine, Androscoggin River*, 2011. Triptych; inkjet prints, 23 × 50 cm (image); 24 × 52 cm (sheet)

Michael Kolster (American), *Swimmers, Swinging Bridge, Topsham, Maine, Androscoggin River*, 2012. Inkjet print, 23 × 28 cm (image); 24 × 30 cm (sheet)

Michael Kolster (American), *Tidal Marsh, Savannah National Wildlife Refuge, South Carolina, Savannah River*, 2014. Triptych; inkjet prints, 23 × 27 cm (image); 24 × 77 cm (sheet)

Promised gift of M. Robin Krasny, Class of 1973

November 27, 2018–December 31, 2019

Dmitri Baltermants (Russian, 1912–1990), *Artillery Commander K. M. Karabanov Protecting the Harvest*, 1941, printed 2003. Gelatin silver print, 30.8 × 46.4 cm (image); 40.3 × 50.4 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), *A Call to Arms*, 1941–45, printed 2003. Gelatin silver print, 30.5 × 46.4 cm (image); 40.4 × 50.4 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), *Romanian POWs from the Battle of Stalingrad*, November–December 1942, printed 2003. Gelatin silver print, 30.7 × 46.4 cm (image); 40.3 × 50.4 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), *After Tchaikovsky*, 1945, printed 2003. Gelatin silver print, 30.8 × 46.3 cm (image); 40.3 × 50.3 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), *Agfa, Berlin*, 1945, printed 2003. Gelatin silver print, 46.2 × 30.2 cm (image); 50.5 × 40.4 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), *Fun Break at the Front on the March toward Berlin*, 1945, printed 2003. Gelatin silver print, 30.6 × 46.2 cm (image); 40.4 × 50.5 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), *Sharpshooter in the Schoolhouse, Germany*, 1945, printed 2003. Gelatin silver print, 46.5 × 31 cm (image); 50.4 × 40.3 cm (sheet)

Dmitri Baltermants (Russian, 1912–1990), *And Once There Was War . . . Red Square Parade*, May 9, 1965, printed 2003. Gelatin silver print, 46.5 × 30.8 cm (image); 50.4 × 40.4 cm (sheet)

Lent by The Schorr Family Collection
December 1, 2018–July 31, 2019

Keith Haring (American, 1958–1990), *Dog*, 1983. Enamel paint on incised wood, 182.9 × 182.9 cm (2)

Lent by a private collection
January 1–July 31, 2019

Nick Cave (American, born 1959), *Soundsuit*, 2017. Mixed media, including buttons, wire, bugle beads, metal, and mannequin, 236.2 × 121.9 × 38.1 cm (76)

Lent by a private collection
January 21–October 28, 2019

Frank Coburn (American, 1862–1938), *Untitled, Central Park, Los Angeles*, ca. 1910–17. Oil on canvas, 42.5 × 73.7 cm

Frank Coburn (American, 1862–1938), *Street Scene*, ca. 1915. Oil on canvas, 51.4 × 41.3 cm

Hanson Puthuff (American, 1875–1972), *Green Mantle, aka Spring Mantle*. Oil on canvas, 91.4 × 101.6 cm

Millard Sheets (American, 1907–1989), *California*, ca. 1935. Oil on canvas, 91.4 × 101.6 cm

Lent by a private collection, San Francisco
January 28–May 15, 2019

Robert Rauschenberg (American, 1925–2008), *Palladian Xmas (Spread)*, 1980. Solvent transfer, fabric, acrylic, and mirrored panel on wood panels with objects and electric lights, 188.6 × 339.7 × 19.1 cm

Bill Viola (American, born 1951), *The Lovers*, 2005. High-definition video installation on 50-inch plasma screen display, 120.7 × 72.4 × 10.2 cm; duration: 8 min., 34 sec.

Lent by The Morgan Library & Museum
February 9–May 12, 2019

Fernand Lochard, *Young Woman in a Round Hat*, from *Album of Photographs of the Work of Édouard Manet*, ca. 1883. Albumen print mounted on a card annotated by Léon Leenhoff in 1883 (pencil) and about 1900 (pen and ink), with his register inventory number and title: 36 / *Jeune femme au chapeau rond*; page 10 in a later, randomly ordered binding of 88 cards [of works by Manet in all media]. Purchased as the gift of Mrs. Charles Engelhard, 1974



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Lent by a private collection
March 1–September 30, 2019

Edward Fisher (Irish, 1722–1781/82), after Sir Joshua Reynolds (British, 1723–1792), *Lady Elizabeth Lee*, ca. 1775. Mezzotint, 50.2 × 35.6 cm

Lent by the Graphic Arts Collection, Department of Rare Books and Special Collections, Firestone Library, Princeton University
May 8–June 9, 2019

Attributed to a Hopi artist, *Water canteen*. Ceramic

Attributed to a Hopi artist, *Water canteen*. Ceramic

Sheldon Jackson, six panels of photographs. 76 × 63.5 cm

Fred Kabotie, *Green Corn Dancer*, 1920. Watercolor on paper, 50.8 × 73.7 cm

Fred Kabotie, *Hopi Snake Dancer*, 1920. Watercolor on paper

Otis Polelonema, *Green Corn Dancer*, 1920. Watercolor on paper, 50.8 × 73.7 cm

Otis Polelonema, *Hopi Snake Dancer*, 1920. Watercolor on paper



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“The University Art Museum, in particular, is a fantastic and lovely corner of campus. . . . Understanding art means understanding more about yourself and the world around you.”

— ANIKA YARDI, DAILY PRINCETONIAN



79

Educational Programs and Special Events



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

Signature Events

LATE Picnic on the Lawn (81)

August 2, 2018

The Art Museum's annual picnic on the lawn celebrated summer and the special exhibition *Frank Stella Unbound: Literature and Printmaking*. 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, *The Lion King*, was screened. Cosponsored by the Princeton YMCA.

LATE Nassau Street Sampler (15)

September 13, 2018

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

Family Day | Exploring Art and the Environment (80)

October 13, 2018

Families joined us for a creative day of art-making and activities inspired by the exhibition *Nature's Nation: American Art and Environment*. Refreshments were served.

LATE Yoga: Finals Edition

January 10, 2019

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 (83)

January 31, 2019

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.



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2019 Gala | Grit + Glamour: A Basquiat Ball (79, 93, 94) February 2, 2019

The Art Museum's 2019 Gala, *Grit + Glamour: A Basquiat Ball*, was inspired by the work of Jean-Michel Basquiat, an artist with whom Princeton has had a long and special relationship. This year's Gala drew upon the creatively explosive downtown art scene in which Basquiat and his circle—from Keith Haring to Madonna to Andy Warhol—shaped a dynamic street culture that changed both art and the wider American scene. The 2019 Gala welcomed more than 500 guests to the Museum and 400 guests to Prospect House, and proved to be the highest grossing fundraising event in the Museum's history, providing critical funds for the exhibition and outreach programming the Museum offers—free of charge—year round.

Family Day | Infinite Thanks!

May 4, 2019

Families enjoyed a fun-filled day of art-making, games, scavenger hunts, live performances, and refreshments.

Princeton Reunions 2019 Alumni in the Arts Party

May 31, 2019

Reunion attendees connected with fellow alumni working in the arts, interested in the arts, supporting the arts, or celebrating the arts at Princeton. Hosted by the Department

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of Art and Archaeology, the Department of Music, the Lewis Center for the Arts, Princeton Arts Alumni, Princeton in Hollywood, and the Princeton University Art Museum.

LATE Yoga on the Lawn (82)

June 13, 2019

Visitors explored the healing benefits of yoga. Refreshments in the Museum followed.

Exhibition Opening Celebrations

Nature's Nation: American Art and Environment

October 13, 2018

Exhibition curators Karl Kusserow, the Museum's John Wilmerding Curator of American Art, and Alan C. Braddock, the Ralph H. Wark Associate Professor of Art History and American Studies at William & Mary, jointly delivered a lecture introducing key themes and works of art in this groundbreaking exhibition. A reception in the Museum followed.

Gainsborough's Family Album

February 23, 2019

Guests joined us for a celebration of the exhibitions *Gainsborough's Family Album* and *Confronting Childhood*, which together presented images of family and childhood from the eighteenth century to today. "Daughters (and Sons): On Representing Family," a lecture by James Steward, Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director, was followed by a reception in the Museum.

Helen Frankenthaler Prints: Seven Types of Ambiguity

June 29, 2019

The community celebrated the opening of the exhibition *Helen Frankenthaler Prints:*



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Seven Types of Ambiguity. Carol Armstrong, professor of the history of art at Yale University, explored the artist's accomplishments in prints with a lecture titled "Painting Printing Frankenthaler: The Process of Abstraction." A reception in the Museum followed.

Lectures, Panels, Talks, & Workshops

Cold War Civil Rights: A Conversation about the Circulation of Protest Photos

September 21, 2018

In conjunction with the exhibition *Picturing Protest*, Katherine M. H. Reischl, assistant professor of Slavic Languages and Literatures, and Katherine A. Bussard, Peter C. Bunnell Curator of Photography, discussed examples of photographs that did—or did not—circulate at the height of the 1960s protest movements in the United States, the former Czechoslovakia, and the former USSR. Moderated by Juliana Ochs Dweck, Andrew W. Mellon Curator of Academic Engagement. Part of the series *1968/2018: Cities on the Edge*. Cosponsored by the Humanities Council and the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities.

LATE Panel Discussion | Carlo Coppola's *The Pestilence of 1656: Reflections on Art and Illness*

October 11, 2018

Panelists discussed Carlo Coppola's *The Pestilence of 1656* and the role that images play in shaping our responses to illness. Speakers included Elena Fratto, assistant professor of Slavic Languages and Literatures, and Veronica White, curator of academic programs. Cosponsored by the Humanities Council.

Lecture | Picturing 1960s Youth Protest: Dreamers, Delinquents, Students, Soldiers

October 12, 2018

Why were some of the students killed during protests in the 1960s considered martyrs while others were labeled delinquents? Alison Isenberg, professor of history and codirector of the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities, examined the photography of urban youth unrest and fatal violence in the 1960s. Part of the series *1968/2018: Cities on the Edge*. Cosponsored by the Humanities Council and the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities.

LATE Panel Discussion | Humanitarian Photojournalism: A History of the Present

October 18, 2019

The Humanities Council hosted a public conversation as part of a two-day workshop focusing on the history of photojournalism and its relationship to humanitarianism. A panel of distinguished photojournalists joined a discussion about the history of photographic reportage, especially of war and atrocity, followed by a reception in the Art Museum. Panelists included Susan Meiselas, Visiting Belknap Fellow in the Humanities Council and Department of English, and photojournalists Peter van Agtmael and Sim Chi Yin. Moderated by Katherine A. Bussard, Peter C. Bunnell Curator of Photography.

Workshop | Humanitarian Photojournalism: A History of the Present

October 19, 2018

As an extension of the panel event held on the previous day, historians, art historians, critics, and photojournalists made brief presentations on the theme of humanitarian photojournalism. Moderated by Jeremy Adelman, Henry Charles Lea Professor of History and Director of the Global History Lab.

LATE Lecture | Bill McKibben**October 25, 2018**

The renowned environmental writer Bill McKibben discussed his work confronting the global challenge of climate change while considering how projects such as *Nature's Nation* can raise consciousness about ecological issues and bring about positive change. Jointly sponsored with the Princeton Environmental Institute. A reception in the Museum followed.

LATE Panel Discussion | Place Making in the Arts: Japan and Beyond**November 8, 2018**

In conjunction with the exhibition *Picturing Place in Japan*, the Art Museum and the P. Y. and Kinmay W. Tang Center for East Asian Art hosted an interdisciplinary panel exploring the concept of place from the perspectives of art, art history, literature, and photography. A reception in the Museum followed.

Gallery Talk | The Ancient and Medieval Legacy of Christian Art in Ethiopia**November 9, 2018**

Meseret Oldjira, graduate student in the Department of Art and Archaeology, presented a contextualized discussion of Ethiopian art objects in the Museum.

Gallery Talk | Indigenous Belongings and Belonging**November 16, 2018**

India Young, collections research specialist for Native American art, discussed Indigenous belongings in the exhibition *Nature's Nation* in relation to the environments from which they originated—those of colonization—parsing American art-historical movements, from the Hudson River School to Arts and Crafts to modernism, to explore the Indigenous territories, both physical and conceptual, that inform how the United States pictures itself.

Curator Talk | Titus Kaphar's *To Be Sold***November 16, 2018**

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, discussed Titus Kaphar's monumental painting *To Be Sold* (2018). This recent acquisition is Kaphar's second major work to tackle slavery as it intersects with the history of Princeton University. Following the talk, the Museum cosponsored Kaphar's artist talk at the Carl A. Fields Center for Equality and Cultural Understanding.

Artist Talk | Titus Kaphar**November 16, 2018**

One of the most dynamic artists working today, Titus Kaphar engages with vital discussions happening around race, diversity, and reconciliation in the United States. His

work exposes how all depictions, no matter how personal or grandiose, are always fictional, imperfect, and capable of being remade. Hosted by the Carl A. Fields Center for Equality and Cultural Understanding and cosponsored by the Art Museum.

LATE Artist Talk | Alexis Rockman**November 29, 2018**

Alexis Rockman's evocative paintings imagine future life on Earth in the wake of climate change and genetic engineering gone awry. *Nature's Nation* cocurator Alan C. Braddock engaged the artist in conversation about his work and its relationship to the exhibition's broader aims. A reception in the Museum followed.

Panel Discussion | Environmental Perspectives on *Nature's Nation***November 30, 2018**

Princeton Environmental Institute faculty Rob Nixon, Amilcare Porporato, and David Wilcove, along with Geosciences professor emeritus George Philander, drew on their research and discussed environmental topics and issues against the backdrop of selected works from *Nature's Nation*. Moderated by exhibition cocurator Karl Kusserow and cosponsored by the Princeton Environmental Institute. A reception in the Museum followed.

Day With(out) Art**December 1, 2018**

December 1, 2018, marked the 29th anniversary of Day With(out) Art, a day when cultural organizations raise awareness of AIDS, remember people who have passed, and inspire positive action. In honor of this event, the Museum hosted an afternoon of related tours and reflection.

Symposium | Picture Ecology: Art and Ecocriticism in Planetary Perspective**December 7–8, 2018**

Convened in conjunction with *Nature's Nation*, this two-day symposium extended the exhibition's focus and approach to the visual cultures of diverse times and places. Seventeen international speakers offered compelling ecocritical analyses of a broad spectrum of artists and objects. Organized by exhibition cocurator Karl Kusserow. Made possible, in part, with generous support from the Department of Art and Archaeology.

Author Conversation | Naomi Klein**December 11, 2018**

Author Naomi Klein discussed her best-selling book *This Changes Everything: Capitalism vs. the Climate* in a conversation with writer and environmental activist Ashley Dawson. A book signing and reception in the Museum followed. Jointly sponsored with the Princeton Environmental Institute.

Lecture | Time Capsule, 1970: Robert Rauschenberg's *Currents***February 8, 2019**

Calvin Brown, associate curator of prints and drawings, presented a lecture in conjunction with the exhibition *Time Capsule, 1970: Rauschenberg's Currents*. In 1970, at the height of the Vietnam War, the American artist Robert Rauschenberg exhibited *Currents*, an ambitious printmaking project created from newspapers that chronicles the social and political upheavals of the period. A reception followed.

LATE Gallery Talk | The Importance of Place in Japanese Art**February 21, 2019**

Mai Yamaguchi, graduate student in the Department of Art and Archaeology, discussed the exhibition *Picturing Place in Japan*. A reception followed.

LATE Yoga Masters Lecture Series: Perspectives in Practicum**February 28, 2019**

Erica Taxin Bleznak, guest master yogi, taught an all-levels yoga practice in which she explored subtle shifts that expand the gateways of perception. Following the session, Taxin Bleznak gave a talk and answered questions. Offered in partnership with Princeton University Campus Recreation.

LATE Conversation | Changes in Manet's Paintings**March 14, 2019**

Juliet Wilson-Bareau, independent scholar, and Bart Devolder, the Art Museum's conservator, discussed two works by Manet currently on view in the Museum: *Gypsy with a Cigarette* and *Young Woman in a Round Hat*. A reception followed.



Faculty Panel | Mexican Votives across Time and Space

April 2, 2019

An interdisciplinary panel investigated the role of retablos in Mexican art, religion, and migration. With Gabriela Nouzeilles, Emory L. Ford Professor of Spanish; Jessica Delgado, assistant professor of religion; and Pamela Patton, director of the Index of Medieval Art at Princeton. Moderated by Patricia Fernández-Kelly, professor of sociology. Cosponsored by the Migration Lab's Mellon-Sawyer Seminar Series and the Mexican Migration Project.

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

April 4, 2019

In conjunction with the exhibition *Miracles on the Border: Retablos of Mexican Migrants to the United States*, Douglas S. Massey, Henry G. Bryant Professor of Sociology and Public Affairs at Princeton, and Jorge Durand, professor of anthropology at the University of Guadalajara, discussed the experiences of Mexican migrants. Introduced by Sandra Bermann, Cotsen Professor of the Humanities, Professor of Comparative Literature, and Head of Whitman College. Cosponsored by the Migration Lab's Mellon-Sawyer Seminar Series and the Mexican Migration Project. A reception in the Museum followed.

Gallery Talk | Coloring Race in Manet's *Gypsy with a Cigarette*

April 5, 2019

Madeleine Haddon, graduate student in the Department of Art and Archaeology, discussed race and color in nineteenth-century Paris through the lens of Manet's *Gypsy with a Cigarette*.

Poetry Reading with Leanne Betasamosake Simpson

April 5, 2019

Guests joined us for a poetry reading featuring Leanne Betasamosake Simpson (Nishnaabeg), who was introduced by Rachael DeLue, Christopher Binyon Sarofim '86 Professor in American Art. This program was part of the Indigenous/Settler Conference hosted at Princeton University.

Lecture in Spanish | Miracles on the Border: Retablos of Mexican Migrants to the United States

April 6, 2019

A lecture in Spanish by Douglas S. Massey, Henry G. Bryant Professor of Sociology and Public Affairs, and Jorge Durand, professor of anthropology at the University of Guadalajara, was presented at the Princeton



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Public Library. Codirectors of the Mexican Migration Project, Massey and Durand discussed the experiences of Mexican migrants in conjunction with the exhibition *Miracles on the Border*. Cosponsored by the Migration Lab's Mellon-Sawyer Seminar Series and the Mexican Migration Project.

LATE Conversation with Taiye Idahor

April 25, 2019

The Nigerian multimedia artist Taiye Idahor, the 2019 Sarah Lee Elson, Class of 1984, International Artist-in-Residence, and Chika Okeke-Agulu, professor in the Department of Art and Archaeology, discussed Idahor's practice, her interest in history, architecture, and popular culture, and the changing art scene in Lagos. A reception in the Museum followed.

Lecture | Paradise Lost? Childhood and Its Discontents in the Photographs of Sally Mann

April 26, 2019

Inspired by the exhibitions *Gainsborough's Family Album* and *Confronting Childhood*, Sarah Kennel '92, Byrne Family Curator of Photography at the Peabody Essex Museum, explored the portrayal of childhood in the work of Sally Mann and other American photographers, including Diane Arbus, Emmet Gowin, and Mary Ellen Mark. A reception followed.

Friends Annual Mary Pitcairn Keating Lecture | A New Day for Art Conservation at the Art Museum

May 2, 2019

Bart Devolder, an accomplished painting conservator now responsible for the leadership and operation of the Art Museum's conservation studio, gave an inside view of the role of conservation at the Museum and how it will develop in the near future. A reception in the Museum followed.

Panel Discussion | What They Carried: Stories from Recently Resettled Refugees

May 19, 2019

In partnership with the Office of Religious Life's Religion and Resettlement Project, a panel of three refugees now living in New Jersey spoke about their experiences resettling in the United States, the role of religion in their lives, and the meaningful objects, spiritual or otherwise, they brought with them during their journeys. Offered in conjunction with the exhibition *Miracles on the Border*.

Walking Histories: Race and Protest in 1960s Princeton and Trenton

May 30, May 31, and June 1, 2019

Back by popular demand, this series of performance walks through the Princeton University campus, created by theater artist Aaron Landsman and historian Alison Isenberg in collaboration with Princeton students, examined how issues of race and protest during the 1960s, in Trenton and on campus, are imprinted on Princeton's buildings and grounds.

Beer Tasting and Meet the Curators (85)

May 30, 2019

Visitors enjoyed conversation with curators from the Art Museum while sampling international beers in the Museum's Reunions tent. Guests then went inside the Museum for curator-led tours.

Lecture | The Meanings of Museum Display

May 31, 2019

Design choices have long shaped the visitor experience of museums, and even the very idea of what a museum is. Art Museum Director James Steward discussed both museum architecture and display practices from eighteenth-century Europe to today's wave of new museums. Cosponsored by the Princeton University Art Museum and the Department of Art and Archaeology.



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Panel Discussion | Engaging Modern and Contemporary Art

May 31, 2019

Distinguished alumni discussed some of the unique challenges involved in collecting and interpreting contemporary art, from the perspectives of collectors, scholars, art dealers, independent curators, and museum board leaders. The panel featured Sarah Elson '84, art historian and collector; Emily Lenz '04, director, D. Wigmore Fine Art; and Louise Sams '79, EVP and general counsel for Turner. Introduced by Art Museum Director James Steward and moderated by Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art.

Lotería at the Art Museum

June 15, 2019

Community members played *lotería* at the Art Museum. Guests enjoyed this popular Mexican game of chance (similar to bingo) and explored the Museum. Tours of *Miracles on the Border* were offered in English and Spanish. *Lotería* was called in Spanish. Cosponsored by the Latin American Legal Defense and Education Fund and Princeton Human Services.

Student Programming

LATE Cocktails and Curators

September 27, 2018

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.

SAB Annual Visiting Artist | Jim Sanborn

October 12, 2018

The Museum's Student Advisory Board hosted the acclaimed American artist Jim Sanborn, who seeks to soften the distinction between art and science, making such topics as cryptography and nuclear physics integral

parts of his work. This talk appealed to both scientists and artists alike. A reception in the Museum lobby followed.

LATE Nature's Nation Tour and Discussion for Students

November 29, 2018

India Young, collections research specialist for Native American Art, gave a tour of *Nature's Nation*. After the tour, Young and the students convened for a discussion over refreshments. Organized by the Student Advisory Board.

LATE 2018 Student Gala | Wonders of the Wilderness

December 6, 2018

The Student Advisory Board welcomed students to their annual gala, the theme of which was inspired by the exhibition *Nature's Nation*. Guests enjoyed a night of live music, giveaways, refreshments, and a scavenger hunt hosted by the Princeton ArtBot.

LATE Student Advisory Board Presents | Failed Love

February 14, 2019

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

L'Avant-Scène Presents *La double inconstance*

February 15 and 16, 2019

The students of L'Avant-Scène performed *La double inconstance* by Marivaux, directed by Florent Masse.

LATE ART x FASHION: Spring/Summer 2019 Student Fashion Show (87)

March 7, 2019

In a celebration of the intersections of art and fashion, five student stylists showcased curated runway shows that revolve around

the Art Museum's collections. Following each show, the audience was encouraged to view the very artworks from which the stylists drew inspiration. Cosponsored by the Carl A. Fields Center for Equality, the Lewis Center for the Arts, the Office of the Dean of Undergraduate Students, The Projects Board, and the Undergraduate Student Government.

LATE Snack, Sketch, and Scribble

April 6, 2019

The Student Advisory Board hosted an evening of sketching in the galleries. Supplies and light refreshments were provided. Cohosted by the *Nassau Literary Review* and the *Nassau Weekly*.

LATE Inspiration Night | We All Are Some Bodies

April 19, 2019

The Student Advisory Board hosted an evening of art, music, conversation, and dance performances inspired by the installation *The Figure Abstracted*. Refreshments were served as individuals from the campus community discussed themes of the human body.

LATE Science and Art Highlights Tour

June 27, 2019

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



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Concerts & Performances

Princeton Singers: Heartland September 29, 2018

Complementing the exhibition *Nature's Nation*, the Princeton Singers performed music of the American heartland, including works by Jerod Impichchaachaaha' Tate (Chickasaw Nation) and the colonial master William Billings, as well as pieces by Samuel Barber, Leonard Bernstein, and Stephen Paulus.

The Princeton Singers: This Sceptered Isle March 2, 2019

Highlighting the Art Museum's special exhibition *Gainsborough's Family Album*, the Princeton Singers explored the rich British choral tradition from the Renaissance to the twenty-first century, including William Byrd's *Mass for Four Voices* (as part of its Byrd Mass Cycle).

Princeton Symphony Orchestra: Gainsborough's Living Room March 6, 2019

The Princeton Symphony Orchestra presented an intimate evening of music by Thomas Gainsborough's circle of composer friends.

LATE Princeton Chamber Music Society: Portraits of England March 28, 2019

To complement the exhibition *Gainsborough's Family Album*, the Princeton Chamber Music Society, in collaboration with Early Music Princeton, presented a program of 18th- and 20th-century English chamber music, featuring works by Gainsborough's contemporaries and other quintessential British composers, including Carl Friedrich Abel and Ralph Vaughan Williams. A reception followed.

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 Griset 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.

Film Screenings

LATE Summer Film Series

Last year's selection of outdoor film screenings was inspired by the transformation of literary sources in unexpected ways, as seen in the exhibition *Frank Stella Unbound*.

June 28, 2018

West Side Story (1961)

July 19, 2018

Clueless (1995)

August 2, 2018

The Lion King (1994)

Film Screening | *The Life and Gardens of Beatrix Farrand and Walking Tour* September 28, 2018

The documentary film *The Life and Gardens of Beatrix Farrand* explores the historically

significant gardens of landscape architect and gardener Beatrix Farrand. Introduced by Emmy-winning documentary filmmaker Karyl Evans. Following the screening, Daniel Casey, coordinating architect in the Office of the University Architect, and Devin Livi, associate director of Grounds and Landscaping, led a walking tour through the Graduate College, highlighting Farrand's work on the Princeton campus. Cosponsored by the Office of the University Architect.

Fall Film Series

Inspired by the exhibition *Nature's Nation*, this series focused on films that presented fresh ideas about the environment for their time. Presented as part of an ongoing collaboration with the Princeton Garden Theatre.

September 29, 2018

Call of the Wild (1935)

October 17, 2018

The Man Who Fell to Earth (1976)

November 14, 2018

Interstellar (2014)

Film & Discussion | *Through the Repellent Fence*

November 9, 2018

In October 2015 the transdisciplinary Indigenous arts collective Postcommodity created *Repellent Fence/Valla Repelente*, an installation of twenty-six large balloons extending two miles across the US-Mexico border. Temporarily "suturing" together the human and nonhuman communities that are artificially divided by geopolitical boundaries, Postcommodity's poetic project is celebrated in this compelling documentary. A conversation with artist Cristóbal Martínez of Postcommodity followed.

Art on Screen

In conjunction with the exhibitions *Gainsborough's Family Album* and *Confronting Childhood*, this series featured films that explore the themes of family and childhood. Presented as part of an ongoing collaboration with the Princeton Garden Theatre.

March 20, 2019

Barry Lyndon (1975)

April 17, 2019

Hope and Glory (1987)

May 15, 2019

Boyhood (2014)



“We are delighted to be chosen to shape the future of the Princeton University Art Museum, one of the finest university art museums and among the oldest art collecting institutions in America.”

—DAVID ADJAYE, ADJAYE ASSOCIATES

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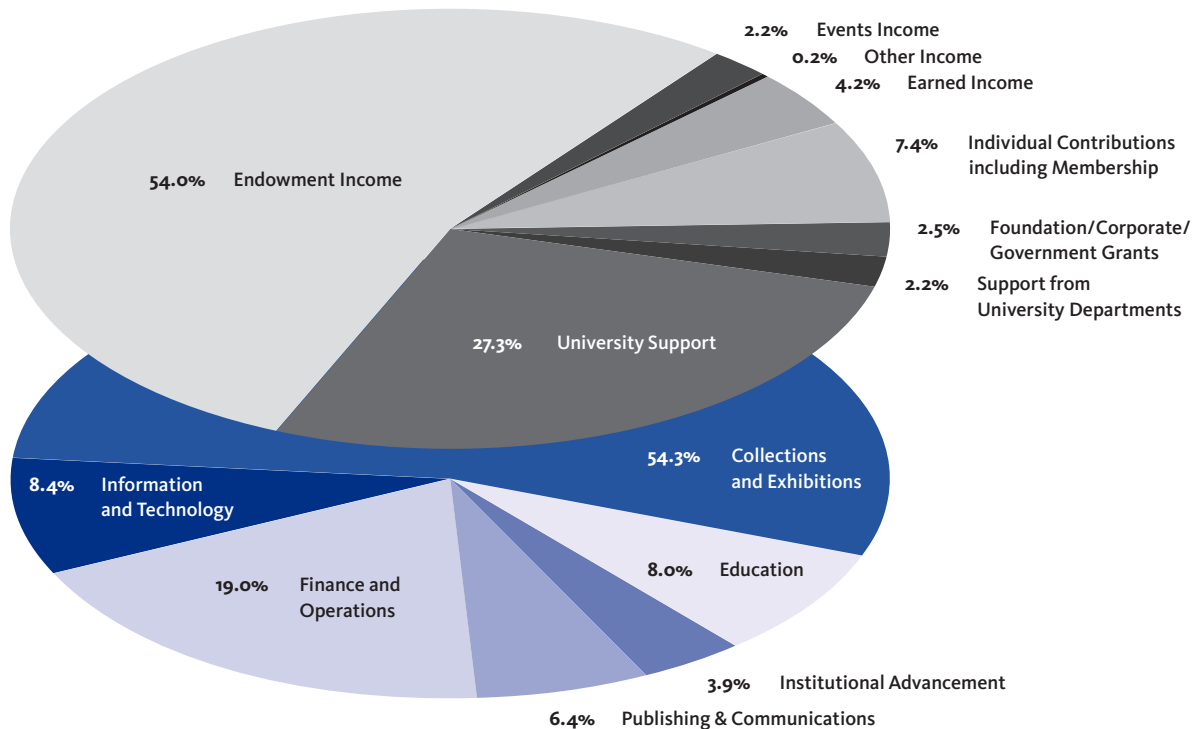
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Operating Income and Expenses

<i>Income</i>	<i>FY19 Actual</i>	<i>Expenses</i>	<i>FY19 Actual</i>
University Support	\$5,238,000	Total Collections & Exhibitions	\$9,555,000
Endowment Income	\$10,372,000	Total Education	\$1,405,000
Events Income	\$414,000	Total Institutional Advancement	\$692,000
Other Income	\$41,000	Total Publishing & Communications	\$1,127,000
Earned Income	\$817,000	Total Finance and Operations	\$3,353,000
Individual Contributions including Membership	\$1,425,000	Total Information & Technology	\$1,470,000
Foundation/Corp/Gov't Grants	\$484,000		
Support from University Departments	\$421,000	Total Expenses	\$17,602,000
		Carry forward to FY20	\$1,610,000
Total Income	\$19,212,000		
		Grand Total	\$19,212,000
Grand Total	\$19,212,000		



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Sarah Lee Elson, Class of 1984 and Princeton parent; independent art adviser, London, UK

Doris F. Fisher, Princeton parent; co-founder, Board of Directors, Gap, Inc., San Francisco, CA

William S. Fisher, Class of 1979 and Princeton parent; managing partner, Manzanita Capital, San Francisco, CA

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Christopher E. Olofson, Class of 1992; legal technology industry executive, Chicago, IL

Juan Sabater, Class of 1987; president, Valor Equity Partners, New York, NY

Louise Sams, Class of 1979; executive vice president and general counsel, Turner Broadcasting System, Inc., Atlanta, GA

Anne Sherrerd, Graduate School Class of 1987 and Princeton parent, Riverside, CT

Mark W. Stevens, Class of 1973 and Princeton spouse and parent; art critic and biographer, New York, NY

Argyris "RJ" Vassiliou, Graduate School Class of 1991; president, Acme Pallet Company, Inc., Long Island City, NY

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Vineet Chander, coordinator for Hindu life and Hindu chaplain, Princeton University Office of the Dean of Religious Life

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Rev. Dr. David A. Davis, senior pastor, Nassau Presbyterian Church, Princeton

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Leticia Fraga, councilwoman, Princeton

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Izzy Kasdin, Class of 2014; executive director, Historical Society of Princeton

Liz Lempert, mayor, Princeton

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Rev. Dr. John E. White, dean of students and vice president for student relations, Princeton Theological Seminary; former pastor, Witherspoon Street Presbyterian Church, Princeton

Richard Woodbridge, Class of 1965; community leader; former mayor, Princeton Township



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Museum Staff

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Steve Albanese, *Security Officer*

Elizabeth Aldred, *Registrar (through 5/19)*

Lisa Arcomano, *Manager of Campus Collections*

Mario Arias, *Facilities Assistant (temporary)*

Emile Askey, *Visual Resources Imaging Specialist*

Alexander Bacon, *Curatorial Associate*

Ronni Baer, *Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer*

Todd Baldwin, *Head of Installations*

Louise Barrett, *Visitor Logistics Coordinator*

Brice Batchelor-Hall, *Manager of Outreach*

Cara Bramson, *Student Outreach and Programming Coordinator*

Daniel Brennan, *Museum Application Developer*

Michael Brew, *Manager of Financial and Personnel Operations*

Anna Brouwer, *Associate Editor*

Calvin Brown, *Associate Curator of Prints and Drawings*

Sarah Brown, *Collections Information Specialist*

Dawid Brozyna, *Facilities Assistant*

Mary Buckley, *Marketing Associate*

Patricia Bullock, *Security Officer*

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

Kent Cao, *Graduate Student Translator (through 6/19)*

Shiza Chaudhary, *Assistant Manager of Retail and Wholesale Operations*



Syed Chishti Sr., *Security Officer*
 Joelle Collins, *Collections Technician*
 Elise (Christine) Colter, *Student Database Assistant*
(through 5/19)
 Jacqueline Cryer, *Security Officer*
 Giada Damen, *Collections Research Specialist for*
Works on Paper
 Mary D'Amore, *Museum Store Associate*
 Amin Dawson, *Security Officer (through 12/18)*
 Aric Davala, *Facilities Manager*
 Julia Davila, *Head Art Museum*
Security Supervisor
 Bart Devolder, *Conservator*
 Ryan Dmchowski, *Security Officer*
 Juliana Ochs Dweck, *Andrew W. Mellon Curator of*
Academic Engagement
 John Elderfield, *Allen R. Adler, Class of 1967,*
Distinguished Curator and Lecturer (through 4/19)
 Jeffrey Evans, *Manager of Visual*
Resources, Photographer
 Erin Firestone, *Manager of Marketing and Public*
Relations (through 11/18)
 Kelly Flaherty, *Collections Cataloguer*
 Jacqueline Fletcher, *Associate Registrar*
for Collections
 Danielle Flores, *Donor Relations Officer*
 Kristina Giasi, *Marketing and Public*
Relations Coordinator
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 Laura Hahn, *Manager of Special Projects*
and Strategic Initiatives
 Charles Hankin, *Graduate Student Translator*
(through 6/19)

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 Kenneth Harris, *Security Officer (through 5/19)*
 Mark Harris, *Preparator*
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 Leslie Hollander, *Event Coordinator*
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 Donna Hutchinson, *Security Officer*
 Sophie Hyde, *Museum Store Associate*
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 Bob Ilegieuno, *Security Officer*
 Michael Jacobs, *Manager of Exhibition Services*
 Bryan R. Just, *Peter Jay Sharp, Class of 1952, Curator*
and Lecturer in the Art of the Ancient Americas
 Edward Kahler, *Security Officer (through 7/18)*
 Kathryn Kaluzny, *Collections Cataloguer (through*
3/19)
 Thomas Keeth, *Security Shift Supervisor*
 Stephen Kim, *Associate Director for Communication*
 Anthony L. Kimbrough, *Security Officer*
 Lee Klocksin, *Annual Support Associate*
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 Denise Koller, *Graduate Student Research Assistant*
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 Karl Kusserow, *John Wilmerding Curator*
of American Art
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 Courtney Lacy, *Manager of Foundation and*
Government Relations
 Stephanie Laudien, *Assistant Graphic Designer*
 Alan Lavery, *Preparator*
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 Robert LeDesma, *Graduate Student Research*
Assistant (through 5/19)
 Marin Lewis, *Collections Information Specialist*
 Cary Liu, *Nancy and Peter Lee Curator of*
Asian Art
 Monique Luchetti, *Project Registrar*
 Rory Mahon, *Preparator*
 Reva Main, *Collections Associate (through 2/19)*
 Gabrielle Markand, *Manager of Annual*
and Corporate Support
 Matthew Marnett, *Manager of Technology*
and Information Systems

Molly McGuire, *Collections Information Specialist*
 Blair Miller, *Museum Store Associate*
 Diane Miliotes, *Collections Research Specialist for*
Latin American Art
 Christine Minerva, *Writing and Communications*
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 William Moore, *Security Officer*
 Isabel Muci-Barradas, *Graduate Student Research*
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 Kevin Newsom, *Security Officer*
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 Annabelle Priestly, *Curatorial Assistant*
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 Betsy J. Rosasco, *Research Curator of*
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 Carol Rossi, *Associate Registrar, Loans*
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 Curtis Scott, *Senior Editor (through 10/19)*

Kimia Shahi, *Graduate Student Research Assistant*
(through 10/18)

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Kyle Smith, *Security Officer*

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Nancy Stout, *Associate Director for Institutional Advancement* (through 5/19)

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Janice Sung, *Exhibition Website Manager/Editor* (through 8/18)

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Christine Thiel, *Donor Relations Officer* (through 12/18)

T. Barton Thurber, *Associate Director for Collections and Exhibitions*

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Bobby Walsh, *Collections Associate*

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Allison Wolf, *Manager of Retail and Wholesale Operations*

Pia Wong, *Collections Cataloguer*

India Young, *Collections Research Specialist for Native American Art* (through 1/19)



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Chen (Arden) Xie

Grace Xu

Raymond Philip Xu

Anika Yardi

Esin Yunusoglu

Shiina Yuri

Rebecca Yuste-Golob

Rafail Zoulis

373,188
Annual website visitors

111,700
Objects in the collections

43
Donors to the collections

8,878
Works from the collections examined for class visits and research

283
Objects added to the collections

21
Student interns



597
Faculty-led precepts held in the Museum

60
Objects loaned to other museums

279
Public programs

739
Works in the campus collections

39
Student tour guides

99

16,176
Facebook fans

7
Temporary exhibitions

83
Docents

206,622
Total Visitors

10,969
Schoolchildren who visited on field trips

6,414
Princeton University students visiting the Museum for precepts

24,854
Attendance at public programs

0
Cost of admission

Image Credits

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Lauren Larsen **11, 16, 22**

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2 Keith Haring, American, 1958–1990. *Dog*, 1983. Enamel paint on incised wood. The Schorr Family Collection / © The Keith Haring Foundation

4 Frank Stella, American, born 1936. *Had Gadya: Front Cover*, 1984. Hand-coloring and hand-cut collage with lithograph, linocut, and screenprint. Collection of Preston H. Haskell, Class of 1960 / © 2017 Frank Stella / Artists Rights Society (ARS), New York

12 Paul Wyse, Canadian, born United States, born 1970, after a photograph by Timothy Greenfield-Sanders, American, born 1952. *Toni Morrison (aka Chloe Anthony Wofford)*, 2017. Oil on canvas. Princeton University / © Paul Wyse

43 Sally Mann, American, born 1951. *Under Blueberry Hill*, 1991. Gelatin silver print. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund 2016-46 / © Sally Mann, Courtesy of Gagosian Gallery

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