



Princeton University Art Museum

Annual Report 2012–2013

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Director's Overview

What does it mean to be a great university museum in the twenty-first century?

How can such a museum serve as a central element in the preparation and experience of all of Princeton University's students, as a center for research, and as a gateway to the University for the wider world? What special purposes can such a museum serve, especially one in a geographic position midway between two of the nation's great cities? What leadership contributions might we make to the worlds of the arts and humanities, and to our peer museums?

These are among the questions that continue to inform our work at the Princeton University Art Museum, and which we pose to ourselves as we make strategic decisions regarding the Museum's priorities and how to live those priorities. The past year has been one of signal opportunities and successes, a year in which significant progress has been achieved against a number of our short- and longer-range goals. This annual report for the fiscal year that concluded June 30, 2013, provides an overview of key areas of strategic commitment as well as details of our many activities.

This year saw the completion of a Museum-wide restructuring that led to the establishment of six core departments, a streamlining of our work and of reporting relationships, along with clearer delineations of duties—all with the goal of better managing the complex institution we have become and readying ourselves for an ambitious program of activity in the coming decade. As the year concluded, the Museum's management team, staff, and key partners were at work defining a new five-year plan to guide the Museum in the years to come, and were aligning around a number of strategic objectives, whose rubrics shape the narrative that follows.

Achieving Excellence and Advancing Leadership in the Arts

The 2012–2013 year again saw a wide array of temporary exhibitions, collections installations, collecting activity, publications, and educational programming aimed at fulfilling several key goals, including:

- ✦ *continuing to provoke and present new research and new discoveries and perspectives;*
- ✦ *functioning as an essential partner for Princeton University's Department of Art & Archaeology;*
- ✦ *engaging the widest possible range of disciplines across the Princeton campus;*
- ✦ *functioning as a training ground for new leaders in museums and academic art history;*
- ✦ *emphasizing those initiatives and experiences with the capacity to be transformative for our students and other users; and*
- ✦ *building bridges between the University's research and teaching missions and the needs and desires of local, regional, national, and international audiences.*

From offering a dozen temporary exhibitions on a wide range of subjects, to an ambitious schedule of changing selections in our collections galleries, to intense use of the Museum's various study/seminar rooms (now essentially operating at capacity in response to campus teaching requests), to the publication of four new scholarly volumes in fall 2012 alone, to presenting over a hundred public programs across the year, this was a period of unsurpassed levels of activity across the Museum. All of these activities continue to operate in the context of remarkably constrained facilities, including exhibition galleries that regularly limit the size and complexity of the temporary exhibitions we can mount, as well as collections galleries that demand exceptional rigor in selecting highlights for changing display.

Temporary exhibitions inevitably occupied a significant portion of our staff time and of the Museum's financial resources, but saw a number of major long-planned exhibitions come to fruition. *City of Gold: Tomb and Temple in Ancient Cyprus*



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(3, 4) assembled a host of important international loans to consider the unique achievements of ancient Cypriot art and to celebrate thirty years of archaeological work on Cyprus led by a Princeton-based team under the direction of our recently retired faculty colleague Professor Willy Childs. In conjunction with the exhibition, Museum staff teamed with Professors Joanna Smith from the Department of Art & Archaeology and Symon Rusinkiewicz from the Department of Computer Science in working with students to produce a video featuring computer animation of a temple in Polis Chrysochous, Cyprus, using data collected by the Princeton archaeology team. *Dancing into Dreams: Maya Vase Painting of the Ik' Kingdom* (6) brought fascinating new insights to bear on one of the great kingdoms of the ancient Maya, including tantalizing suggestions for how we can now attribute works to individual artists—a task never before thought possible. *Revealing the African*



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Presence in Renaissance Europe (11) asked us to consider one of the most fruitful periods of cultural production in European history from a new vantage point—and in so doing, brought tremendous critical and scholarly attention to the Museum and to our exhibition partners at the Walters Art Museum.

Other exhibition projects drew particularly from the Museum's own collections and presented these works in new lights. *Encounters: Conflict, Dialogue, Discovery* (5), developed by Curator of Asian Art Cary Liu in partnership with Juliana Ochs Dweck, one of our two Mellon Fellows, presented more than sixty works from the Museum's encyclopedic collections along with loaned works from private collections to provoke considerations of the many ways in which cultures and epochs encounter one another. *Root and Branch*, which considered trees and branching forms as both metaphor and a focus of representation, proved to be curator of photography



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Joel Smith's last exhibition for Princeton before leaving for a new position at the Morgan Library and Museum. Joel's successor, Katherine Bussard, joined the staff in April as the new Peter C. Bunnell Curator of Photography, coming to us from the Art Institute of

Chicago. *Two Views: Atget/Friedlander* allowed us to work once again with professor emeritus of the history of photography Peter Bunnell, drawing on the Museum's magisterial holdings in this medium to consider the unexpected resonances of these two artists and the ways in which they regarded the urban landscape.

In addition to producing the major scholarly catalogues for both *City of Gold* (7) and *Dancing into Dreams* (8), the Museum completed work on two major catalogues of its collections, which continue the ongoing project undertaken a decade ago to carry out and publish significant scholarly work on the Museum's core asset, its globe-spanning collections. *Fire and Sand: Ancient Glass in the Princeton University Art Museum* (9) was the fruit of years of object-based research and was a major international research effort, while *Spanish Drawings in the Princeton University Art Museum* (10) drew attention to one of the lesser-known areas of our collection of Old Master drawings, again bringing together a pool of talented



scholars to consider these works and their attributions in new ways. It is indeed true that one of this Museum's many functions is that of being a small-scale publishing house—although I am delighted that we can draw on the strengths of Yale University Press in marketing and distributing all our volumes.

As I wrote last year, the University's leadership and I had come to feel that the Museum had long outgrown its highly horizontal staff structure, set in place some thirty-five years ago, and thus undertook a significant restructuring in order to define new leadership, create efficiencies in the planning and execution of the ambitious goals before us, and free me as the Museum's director from many of the institution's more inward-looking administrative realities. Our new structure created six key departments and six associate directorships reflective of our major institutional investments and priorities. Each of these positions is now filled with an individual of exceptional talent. T. Barton Thurber joined us in December 2012 as the Museum's first associate director for collections and exhibitions, a position made possible by the commitment of moneys from then University Provost Christopher Eisgruber. Bart came to us from the Hood Museum of Art at Dartmouth to assume responsibility for the management and supervision of our work and staff in these two central areas of

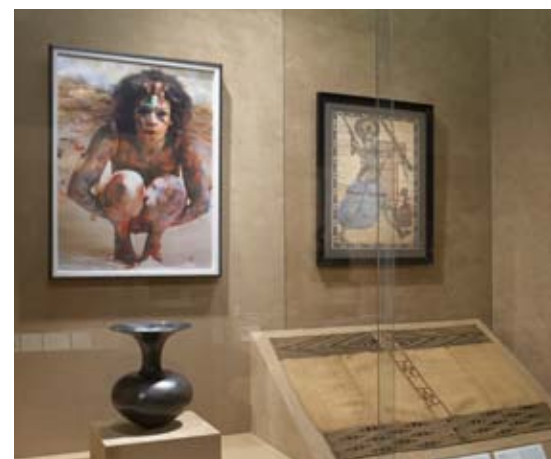


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our mission. Curtis Scott assumed the duties of associate director for publishing and communications in June 2012, uniting our scholarly and more ephemeral efforts in a single department, for which Curtis's background at the Clark Art Institute in Williamstown, Massachusetts, offered ideal preparation. And Karen Ohland came to us from the Metropolitan Museum of Art in September 2012 to assume leadership of finance and operations. Three continuing department leaders—Caroline Harris in education, Janet Strohl-Morgan in information and technology, and Nancy Stout in institutional advancement—join them as exceptional colleagues and give us a leadership team that can help us move confidently into the future.

Animating and Strengthening the Collections

The Museum's multiyear, Mellon Foundation-funded project entitled "Activating the Collections" has continued to be a major thrust of our activities, aimed at making deeper, sustained use of the Museum's reserve collections—the 95% of the collections that are not on public display at any given time. The "Museum Voices" colloquium has brought together faculty, outside scholars, students, and Museum curators under Julie Dweck's leadership to consider effective ways of presenting and interpreting the collections. In May, one such colloquium was convened to develop concepts for future installations of the Museum's African holdings and their accompanying interpretive frameworks (12). Likewise, our efforts to update the display of our collections continue. The galleries of European, American, and modern and contemporary art are now regularly changed over (in whole or in part) several times a year, integrating works on paper and new acquisitions into selections from the collections of paintings, sculpture, and other more durable materials.



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We shortly expect to extend the reach of this effort to the lower-level galleries, with subtle improvements to the installation and interpretation of our Asian galleries to come in the 2013–2014 fiscal year, aided by the addition of Zoe Song-Yi Kwok as assistant curator of Asian art in June. The coming year is likewise expected to see the wholesale refurbishment and reinstallation of our

galleries of the art of the ancient Americas. Under curator Bryan Just's exceptional leadership, this project will provide a dramatic new presentation of some of the Museum's strongest collections, including a reduction of the numbers of works on display in order to focus more attention on the most significant works in the collections, an installation plan that more clearly focuses on our work in South, Central, and North America, as well as wholly new interpretive strategies. Upstairs, in the oldest portion of our facility, the Prints and Drawings Study Room is targeted for refurbishment in early 2014, in order to become a more effective teaching and display space.

The collections have themselves continued to see significant growth, both through gift and through purchase, as enumerated in detail later in this report. The Museum's renewed strategy of focusing its purchase moneys on works of transformative significance has continued—as has the pace of collections growth. For the fiscal year ending June 30, 2013, we welcomed thirty-two new purchases and eighty-one new gifts of art, representing a wide array of cultures, periods, and media. Selected highlights included an important work of contemporary ceramic art by the Kenyan-born artist Magdalene Odundo; an ancient Greek, black-figure skyphos of exceptional quality and condition showing the symposium of Hermes and Herakles (14); a wonderful portrait by John Trumbull that builds on our already deep holdings in early American portraiture; an Olmec maskette with presence well beyond its diminutive scale (15); a six-panel folding screen by the contemporary Korean artist Her Suyoung; an important early work by the great nineteenth-century French painter Théodore Géricault; important modern and contemporary works by such artists as Lynda Benglis, Claes Oldenburg, Jules Olitski, Bridget Riley, Kurt Schwitters (16), Robert Smithson, and Robert Watts—thus building immeasurably on our



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Headings (17) in front of Robertson Hall, home to the Woodrow Wilson School, as well as leading significant planning efforts for new commissions for the Andlinger Center for Energy and the Environment, designed by Tod Williams and Billie Tsien, for which the leading contemporary sculptor Ursula von Rydingsvard ultimately received a major commission. We have begun to consider multisite commissioning opportunities for the new Lewis Center for the Arts that began construction in spring 2013. The Lewis Center project, which should be completed by fall 2017, is the largest single development in the history of the Princeton campus—larger than the University's entire original campus of the eighteenth century—and affords tremendous opportunities to once again place important works of art (in this case taking an especially expansive view of media and site) in the path of everyday campus life. Nearer to home, the Museum has developed a complex set of strategies for enlivening its own front plaza, including an exhibition of work by Felix Gonzalez-Torres in fall 2013, the loan of two major "stables," or monumental outdoor sculptures, by Alexander Calder for winter/spring 2014, and a hoped-for longer-term commission in development as I write. In May, we launched a robust mobile-friendly website devoted to the campus art collection, providing visitors the ability to create their own walking tours and access detailed information ranging from installation photographs to archival documents to audio commentary by curators, conservators, and architects.



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holdings in these areas; and rich selections of photographs by Marilyn Bridges, Michael Disfarmer, Ralph Gibson, and Joel Meyerowitz—each following on the Princeton tradition of collecting the works of major photographers in depth.

The Museum has been particularly vigorous this year in relation to campus art initiatives, overseeing the installation on long-term loan in summer 2012 of Ai Weiwei's *Zodiac*

Collections stewardship and care has made real strides this year. After years of advocacy and planning, in February 2013 the University Trustees approved the construction of an off-campus fine art storage facility to be built on the University's Forrestal Campus. Expected to open in 2015, at an investment of \$15 million funded from University resources, this facility will initially provide over 10,000 square feet of additional fine art storage in museum-quality conditions, and has been planned for future expansion as collections growth warrants. Coupled with a major upgrade to the current Museum's fire suppression and detection systems, there will be significant disruptions but also significant investment in our physical plant in the coming months and years. For all of these projects, we owe a tremendous debt of gratitude to the University's leadership for continuing to invest in the Museum as one of its most precious resources.

In the registrar's office, Maureen McCormick retired after more than twenty-eight years of dedicated service, and Alexia Hughes was promoted to chief registrar and manager of collection services. She is supported in her efforts by Emily McVeigh, formerly of the Philadelphia Museum of Art, and James Kopp, formerly of the New Britain Museum of Art, both of whom joined the staff as associate registrars. Virginia Pifko and her team continue to make significant progress on identifying, cataloguing, and photographing the more than 80,000 works of art in the Museum's collections as part of a complete, multiyear inventory in which ultimately every individual object in our care will be handled, photographed, and (re)catalogued. By the close of the 2012–2013 fiscal year, about half of the Museum's holdings had been newly documented, which means the team is on track to complete its work by the end of June 2015. This project, which is essential to the stewardship of our vast collections and to laying the groundwork for a publicly accessible, fully illustrated collections database, is generously supported by the Office of the Provost and a variety of Museum resources.

Building Audiences for the Future

Our efforts to engage every Princeton student—one of the Museum's core mandates—continued strongly in fiscal year 2012–2013, operating in ways that are complementary to (rather than oppositional with) those efforts primarily positioning the Museum as a compelling public good. These strategies and programs targeting Princeton students continue to focus on three layers of activity: curricular engagement, co-curricular opportunity, and social experience.

In the curricular arena, curators and other staff—myself included—regularly teach in formalized classroom contexts, both in leading semester-long courses and collaborating with our faculty. We continue to work aggressively to facilitate



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“Dazzling exhibit at Princeton U. Art Museum. . . . Prepare to spend time!”

—JOYCE CAROL OATES, VIA TWITTER



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sustained classroom opportunities that build out of the Museum's collections and exhibitions, particularly through the work of our two Mellon Fellows, Jody Seasonwein (who now begins her final year with us) and Julie Dweck. Although outside the scope of this report, in fall 2013 we expect to host over two hundred precept visits for the study of original works of art in our study-seminar rooms—a record, and an increase of some 500% from only a few years ago. We now regularly must deny requests for precept access to study-seminar rooms for lack of space. This volume of teaching access to the collection, by which we are truly delighted, coupled with increasing faculty use of our collections database, is leading to dramatic increases in requests for access to works of art in our storage areas, which in time will require a significant reconsideration of how we allocate staff time and, indeed, staffing levels.

In the co-curricular arena of structured learning opportunities outside the classroom, our expanded education department, under Caroline Harris's exceptional



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leadership, continues to offer an intensive schedule of scholarly lectures, panel discussions, and colloquia; artists' residencies; film screenings; concerts and theater performances; and regular Late Thursday programs that again have drawn some 10,000 participants in the fourth year of that program. A particularly successful lecture series, developed in conjunction with *Dancing into Dreams*, included talks by Bryan Just and by two other key leaders in the field, who also participated in Bryan's seminar on Maya painting. These events were well attended and proved an exemplar of one of the Museum's programming goals: building a bridge between University-led scholarship and more general audiences.

Our paid internship program both during the academic year and in summer continues to grow in impact (23), with the support of the McCrindle Fund and of the Andrew W. Mellon and Peter Jay Sharp Foundations. We have been able to double the number of students working in applied curatorial and educational areas, including welcoming nine new interns for summer 2013. What is particularly heartening is that more of these interns are providing academic and scholarly contributions of real meaning to the Museum's work, contributing to installation planning, catalogue content, and interpretive products of various kinds for our galleries, even as they prepare in many cases for future careers in the museums field.

The Museum's student outreach coordinator, Jessica Popkin, and the Student Advisory Board once again led the charge on the social end of the spectrum. We continue to learn how best to be effective and impactful in the evolving landscape of student social life, offering a combination of old and new programs, including the fourth incarnation of the Nassau Street Sampler in September 2012, which once again welcomed over 2,000 participants; a marvelous program combining visual art, dance, and theater in February 2013 on the occasion of a new collaborative project with the Robert Rauschenberg Foundation; and another student gala (24), organized by the Student Advisory Board, set in an "after hours" format following a Late Thursday.



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Our programs targeting community and family audiences continued to find great success, with Family Day in spring 2012 once again setting record attendance of well over 2,000 visitors. Our annual end-of-summer Picnic on the Lawn (25) welcomed over 900 guests and embodied our commitment to bringing diverse communities together, with graduate students, families, University staff, and community members enjoying a brilliant summer evening. It is a particular pleasure to see many of our University colleagues on whose services we rely, be it in finance or public safety, gathering to celebrate a year's hard work.

Collaboration continues to be an essential element of our programming, with partners ranging from L'Avant-Scène, the French theater workshop, to the Princeton Symphony Orchestra, the Princeton Singers, and the Arts Council of Princeton. We continue to see a multiplier effect through such partnerships, significantly leveraging visibility and growing audiences. For the coming year we are planning especially dynamic programs in partnership with the McCarter Theatre Center, while also sustaining many of our more traditional programs.

Building Awareness and Expanding Access

This year saw many strides in increasing visibility for the Museum, extending the impact of our programs and collections and helping to increase attendance and



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broaden access. The Museum's website was wholly reconceptualized by a team of Museum staff working in partnership with Bluespark Labs in North Carolina, and was launched at the beginning of the fall semester, with over 16,500 unique visitors each month. Enhancements such as new feature stories, video streaming, and interactive components present richly layered resources in support of object-based scholarship. Similarly, our social media efforts continue to grow, bringing word of the Museum to burgeoning numbers of individuals and helping them connect more powerfully with "their" Museum. Some 5,000 individuals now receive our biweekly eNewsletter (compared to 2,800 at the end of its first year); our Facebook following grew in the past year from 3,400 to more than 5,600 fans; and the number of individuals following us on Twitter nearly doubled, from 2,800 to more than 5,200.

The Museum continues to develop and refine a marketing strategy that ensures a strong local, regional, national, and international presence through relationship-building, advertising, and media coverage. Banners across the campus (26) and on Nassau Street, featuring highlights of the Museum's program of temporary exhibitions, help raise awareness of the Museum and its location at the heart of the historic campus. A broader system of campus wayfinding was finally implemented after years of planning and has significantly enhanced public awareness of the campus's primary public venues—with the Art Museum leading the list on wayfinding elements across campus. Strategic partnerships with organizations on and off campus include the Arts Council of Princeton, McCarter Theatre, the Lewis Center for the Arts, the Princeton Area Arts and Culture Consortium, and the Princeton Symphony Orchestra. At the national level, the Museum promotes



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its exhibitions and programs in major art monthlies and in the seasonal arts-focused supplements to the *New York Times*. Highlights of this year's media coverage included positive reviews of our exhibitions in the national editions of *The Economist*, the *Wall Street Journal*, and the *New York Times*. Our most essential support groups—the Friends, Partners, and Docents—continue to provide essential volunteer energy, financial resources, and community awareness and engagement (27). Membership in the Friends program has been the focus of a major campaign that began in early 2012, and while we have seen growth in member households of some 20%, overall results remain disappointing given our regional population. Consideration of the best purposes and strategies of the Friends program will be a focus of self-study in fiscal year 2013–2014, including how best to position the Friends program and to lead it in tandem with many other outreach efforts and opportunities for volunteer engagement. We have been heartened that annual income from new and renewing Partners has exceeded last year's record-breaking year, pointing to growing awareness of a new model of member support—one in which the motivations for joining are driven substantially by philanthropy.

The 2013 Annual Gala (28) set several records, welcoming over 450 guests to the Museum and Prospect House and selling out dinner places three weeks before the event. While I would argue that the Gala's principal benefit is bringing visibility to the Museum and creating "buzz" surrounding the Museum as an irreplaceable campus and community treasure, the net revenue produced from the Gala also set a record,



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nearly doubling from the previous year, with proceeds going directly to support the Museum's exhibitions and public programs. As was true last year, much of the growth in net revenue for the annual gala was attributable to increased alumni support and to the effectiveness of an honorary committee, as well as of the Princeton-based host committee.

Strengthening the Foundation and Preparing for Growth

Even as we hope for and work toward a potential new facilities project that could resolve our longstanding space shortcomings, a number of investments are currently being made in the existing facility and in meeting our near-term needs, which I have touched on above, including the new off-campus art storage facility due to be completed in 2015; renovations to our works on paper study room; and upgrades to our fire detection and suppression systems that are ongoing from now until 2015.

In addition to these investments in our physical plant, with the end of the University's Aspire campaign in June 2012, we were delighted to surpass the Museum's original fundraising goal of \$33 million with a final total of \$45.9 million, thanks to many donors who contributed over the course of the campaign, and in particular several leadership benefactors who made major commitments late in the life of the campaign. In the financial management arena, the finance team continues to collaborate with the University's Office of Finance and Treasury on a multiyear program to upgrade its many financial systems and tools, with the goal of improved reporting of financial information to support management, compliance, and stewardship.

With the announcement of a transition in University leadership in October 2012 (and ultimately the naming of a new president, our own Chris Eisgruber, in May 2013), we used much of the year to advance three fundamental goals: bringing in significant expendable funds to meet the Museum's annual needs, especially for exhibitions, publications, and educational programs; identifying the Museum's post-Aspire needs and securing the Museum's continuing place as a fundraising priority; and laying the foundation for significant prospective funding needs ahead that would be associated with a future building project. Many of my own personal efforts have focused on cultivating relationships with existing patrons and prospective new benefactors, so that the Museum's base of support can grow to benefit both annual support and the very significant giving levels that would be needed for a major capital effort.

Benefiting from an energetic infusion of new and visionary University leadership, staff talent, and a management team focused on departmental planning and execution, along with the engagement of so many students and faculty and the support of so many both on campus and around the nation and the world, the Museum is building on its history of success—including over 250 years of collecting at Princeton and 131 years as a formal established museum—to achieve new levels of impact and achievement.

James Christen Steward
Director





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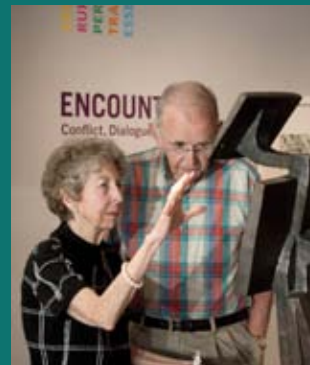
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“Don’t settle for just ‘ducking in’ for a quick glimpse, but rather, give yourself several hours to meander through the rooms and enjoy some breathtaking pieces that span time, geography, and style. It really is an amazing collection carefully chosen with skill and expertise that will thrill young and old alike. . . .”

—MUSEUM VISITOR FROM SIOUX FALLS, SOUTH DAKOTA, VIA TRIPADVISOR



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Exhibitions

Encounters: Conflict, Dialogue, Discovery (47)

Cary Liu, Curator of Asian Art
July 14–September 23, 2012

At the core of any encounter is a dialogue that can take the form of a chance meeting, an adversarial conflict, or a meeting with unknown realms or worlds. What is accepted and familiar in the art and culture of any people at any time is often inconspicuous, hidden in the currents of tradition until there is an encounter with something that is similar yet different. *Encounters* drew from the arts of Africa, Asia, the Americas, and Europe, spanning ancient to contemporary works, and included media ranging from painting and sculpture to calligraphy, ceramics, and photography.



Root & Branch (48)

Joel Smith, Peter C. Bunnell Curator of Photography; Professor Graham Burnett, History Department, Princeton University
July 14–November 25, 2012

Root & Branch considered the uniquely varied life of trees in art, nature, and information design. In the mind's eye, spreading branches lend form to purpose and complexity, to origin and evolution, to causation and consequence. Rooted in the photography collection but branching into every area of the Museum, this wide-ranging exploration extended from ancient Greece to contemporary South Africa, from Maya flint carving to Japanese lacquer, and from a family tree of Jesus to Darwin's first chart of evolution.

The Fertile Crescent: Gender, Art, and Society (58)

Organized in cooperation with the Institute of Women and Art, Rutgers University; Judy Brodsky and Ferris Olin, Rutgers University; Kelly Baum, Haskell Curator of Modern and Contemporary Art

August 18, 2012–January 13, 2013

The Fertile Crescent: Gender, Art, and Society was a showcase of exhibitions, film screenings, and literary events focused on women artists, filmmakers, and writers whose work reflects on the social and theological foundations of gender as well as the status of women in contemporary Middle East society. This exhibition was organized by the Rutgers Institute for Women and Art and was hosted by several organizations in both New Brunswick and Princeton.

Dancing into Dreams: Maya Vase Painting of the Ik' Kingdom (54)

Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas

October 6, 2012–February 17, 2013

Dancing into Dreams offered an intimate glimpse at the exceptionally painted chocolate-drinking cups of a single Maya center located in modern-day Guatemala. Ik' vases are acknowledged particularly for their naturalistic color, veristic portraiture, skillful rendition of graceful movement, and elegantly fluid, calligraphic line. Several Ik' vases were also signed by their painters—a convention attested in the ancient Americas only among the Maya of this region. Complementing our important holdings of Ik' vessels with loans of select masterpieces from other museum collections, the exhibition both elucidated the courtly politics and dynastic history of the Ik' kingdom and revealed the vital role of master artists in these intrigues.

City of Gold: Tomb and Temple in Ancient Cyprus (50)

William A. P. Childs, Emeritus Professor of Art & Archaeology; Joanna T. Smith, Department of Art & Archaeology; J. Michael Padgett, Curator of Ancient Art
October 20, 2012–January 20, 2013

This exhibition explored the history and archaeology of Polis Chrysochous, a town in the Republic of Cyprus that is the site of the ancient city of Marion and its successor city, Arsinoe. Celebrating the conclusion of more than two decades of excavations at Polis by the Princeton Department of Art and Archaeology, under the direction of Professor William A. P. Childs, *City of Gold* featured 110 objects lent by the Cypriot Department of Antiquities, the British Museum, and the Musée du Louvre, including splendid gold jewelry and a rare marble statue of a kouros, or nude male youth.

Two Views: Atget & Friedlander

Peter Bunnell, Emeritus Professor of the History of Photography and Modern Art
December 15, 2012–March 10, 2013

Eugène Atget (1857–1927) and Lee Friedlander (born 1934) share an instinct for abstraction, fragmentation, and a belief in the potential of photographic description, as well as a commitment to examining the social landscape of their own, distinct times.



Revealing the African Presence in Renaissance Europe (49, 57)

Organized in cooperation with The Walters Art Museum, Baltimore; Joaneath Spicer, The Walters Art Museum; Betsy Rosasco, Research Curator of European Painting and Sculpture

February 16–June 9, 2013

Revealing the African Presence in Renaissance Europe explored the presence of Africans and their descendants in Europe from the late 1400s to the early 1600s and the roles these individuals played in society as reflected in art. Africans living in or visiting Europe during this time included artists, aristocrats, slaves, and diplomats. The exhibition featured more than sixty-five paintings, sculptures, prints, manuscripts, and printed books by great artists such as Dürer, Bronzino, Pontormo, Veronese, and Rubens.





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Picturing Power: Capitalism, Democracy, and American Portraiture (53)

Karl Kusserow, Curator of American Art
March 9–June 30, 2013

The portrait collection of the New York Chamber of Commerce, assembled over a two-hundred-year period, captured with aesthetic and symbolic power the giants of American business to become one of the most significant examples of institutional portraiture in the nation's history. Approaching the collection from the perspective of its changing function and meaning within and beyond its institutional setting, *Picturing Power* offered a historically contextualized and analytic "portrait" of how the genre was used by a wealthy and powerful group.

1913: The Year of Modernism (52)

Efthymia Rentzou, Assistant Professor of French and Italian; Calvin Brown, Associate Curator of Prints and Drawings; Johanna Seasonwein, Andrew W. Mellon Curatorial Fellow for Academic Programs
March 23–June 23, 2013

The year 1913 was a pivotal moment in the development of modern art and literature in Paris and abroad. On the one hundredth anniversary of this watershed year—which saw the arrival of a new form of modern art in the United States in the guise of the so-called Armory Show—this exhibition presented the complexities of the modernist revolution in art and literature with a selection of prints, drawings, photographs, rare books, and periodicals from the collections of the Princeton University Art Museum and the Princeton University Library.

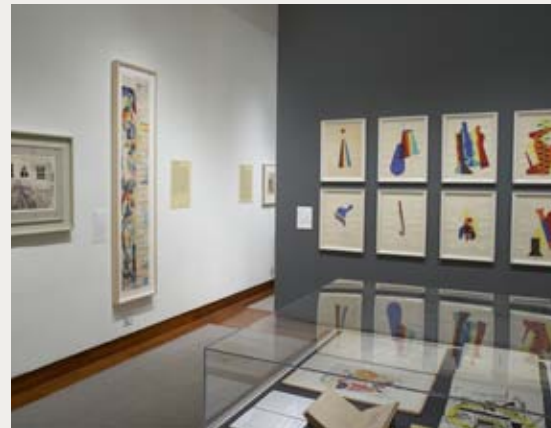
Shared Vision: The Sondra Gilman and Celso Gonzalez-Falla Collection of Photography (51)

Organized in cooperation with the Museum of Contemporary Art Jacksonville; Ben Thompson, Museum of Contemporary Art Jacksonville; Paul Karabinis, University of North Florida; Katherine Bussard, Peter C. Bunnell Curator of Photography
June 29–September 15, 2013

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



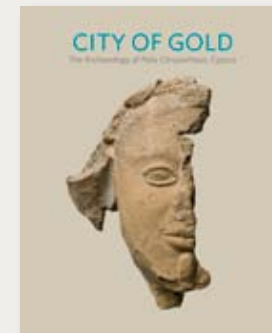
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Publications

Books



City of Gold: The Archaeology of Polis Chrysochous, Cyprus

By William A. P. Childs, Joanna S. Smith, and J. Michael Padgett

Published October 2012

360 pages, 250 color and 30 black-and-white illustrations

Project Editor: Anna Brouwer

Designer: Miko McGinty

Printer: Graphicom, Verona, Italy



Dancing into Dreams: Maya Vase Painting of the Ik' Kingdom

By Bryan Just, with contributions by Christina T. Halperin, Antonia E. Foias, and Sarah Nunberg

Published October 2012

252 pages, 263 color and 24 black-and-white illustrations

Project Editor: Jill Guthrie

Designer: Bruce Campbell

Printer: Brilliant Graphics, Exton, Pennsylvania



Spanish Drawings in the Princeton University Art Museum

By Lisa A. Banner, with contributions by Jonathan Brown, Robert S. Lubar, and Pierre Rosenberg

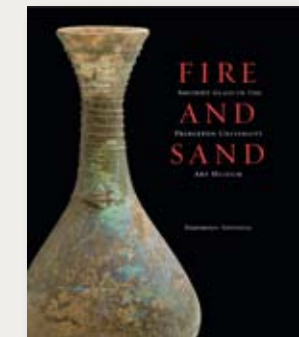
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192 pages, 154 color and 12 black-and-white illustrations

Project Editor: Janet Rauscher

Designer: Bruce Campbell

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Fire and Sand: Ancient Glass in the Princeton University Art Museum

By Anastassios Antonaras

Published December 2012

400 pages, 579 color and 487 black-and-white illustrations

Project Editor: Jill Guthrie

Designer: Bruce Campbell

Printer: Brilliant Graphics, Exton, Pennsylvania

Interpretive Materials

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

Encounters: Conflict, Dialogue, Discovery

By Cary Liu and Juliana Ochs Dweck
Published July 2012

Picturing Power: Capitalism, Democracy, and American Portraiture

By Karl Kusserow
Published March 2013

Nineteenth-Century City Views

by Williams James Bennett
 By Karl Kusserow
Published May 2013

Magazine



The magazine is produced quarterly in a print run of 8,000 copies. It is mailed to all Museum members and to numerous cultural institutions and is made available for free to visitors at the Museum entrance.

Project Editor: Anna Brouwer

Designer: Lehze Flax

Printer: Brilliant Graphics, Exton, Pennsylvania

Informational and Promotional Publications

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



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Acquisitions



63

American Art

John Trumbull, American, 1756–1843: *Portrait of a Man*, ca. 1804–08. Oil on canvas, 67 x 51.6 cm. Gift of Trumbull Richard, Class of 1939 (2012-92) (63)



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Ancient, Byzantine, and Islamic Art

Cypriote, Archaic, ca. 600 B.C.: Head of a woman or priestess. Terracotta, h. 18.4 cm, w. 19 cm, d. 18.4 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund by exchange, and the Classical Purchase Fund, in honor of William A. P. Childs, Professor of Art and Archaeology, Emeritus (2013-4) (65)



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African Art

Akan artist, Ghana or Côte d'Ivoire: Textile, ca. 1940. European wool with machine embroidery. Gift of Stephen S. Schwartz, Class of 1962 and Graduate School Class of 1964, Matthew L. Schwartz, Jonathan L. Schwartz, Class of 1999, and Nathaniel L. Schwartz, Class of 2007 (2012-150)

Ibrahim Tita Mbohoh, Cameroonian: *Ndam mandu*, mid-20th century. Pen and black ink, colored crayon, and graphite on beige wove paper, 64 x 49.5 cm. Museum purchase, Laura P. Hall Memorial Fund (2013-6) (64)

Mbun artist, Democratic Republic of the Congo, Kwilu Kongo River Basin: *Woman's skirt*, before 1912. Raffia palm fiber, 74.3 x 113 x 0.3 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2012-94)

Magdalene Odundo, Kenyan, active in the U.K., born 1950: *Untitled*, 1990. Burnished clay, h. 35.2 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-28) (62)



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Late Antique, Levant, 4th century A.D.: Jug. Transparent green glass, translucent peacock-blue glass, h. 9.2 cm, diam. rim 3.9 cm, diam. base 3.2 cm. Museum Collection (2012-86)

Late Antique, Levant, early 5th–early 7th century A.D.: Juglet. Transparent light green glass, h. 6.3 cm, diam. rim 3 cm, diam. base 2.5 cm. Museum Collection (2012-88)

Late Antique, Antioch-on-the-Orontes, Turkey, late 3rd–early 7th century A.D.: Fragment of a melting pot. Red clay, translucent dark green glass, pres. h. 4.1 cm, diam. base 4.5 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (2012-89)

Roman Imperial to Late Antique, Levant, late 3rd–4th century A.D.: Bottle. Transparent light blue glass, h. 12.5 cm, diam. rim 5 cm, diam. base 6.5 cm. Museum Collection (2012-87)

Roman Imperial, probably from Italy, late 1st century B.C.–early 1st century A.D.: Fragment of a bowl. Translucent amber-colored glass, opaque blue and white glass, pres. h. 4 cm, w. 3.3 cm. Museum Collection (2012-85)

Art of the Ancient Americas

Alaska, St. Lawrence Island, Penuk, ca. A.D. 800–1200: Female head with tattoos. Walrus ivory, h. 8 cm, w. 5 cm, d. 5 cm. Gift of Stephanie H. Bernheim (2012-104)

Eastern Arizona, Cibola region, White Mountain Red Ware, Fourmile Polychrome, A.D. 1325–1400: Bowl with parrot. Ceramic with red, white, and black slips, h. 13.3 cm, diam. 27.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-11)

Eastern Arizona, Cibola region, White Mountain Red Ware, Fourmile Polychrome, A.D. 1325–1400: Bowl with geometric designs. Ceramic with red, white, and black slips, h. 11.4 cm, diam. 26 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-12)

Arkansas, Late Mississippian, A.D. 1400–1500: Face mask gorget, Lightning whelk (*Busycon contrarium*), h. 19.1 cm, w. 13.5 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-9)

Mexico, Colima, Late Comala, Early Classic, A.D. 200–400: Standing ballplayer. Ceramic, h. 32.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-82)

Mexico, Guatemala, or Belize, Late Olmec to Early Maya, Protoclassic, ca. 400 B.C.–A.D. 200: Face pendant. Emerald colored jadeite, h. 5.7 cm, w. 5.7 cm, d. 1.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-101)

Mexico, Guerrero or Puebla, (Pre ?) Teotihuacan, Protoclassic to Early Classic, 200 B.C.–A.D. 300: Maskette. Blue green steatite, h. 14 cm, w. 10.2 cm, d. 6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-102)

Peru, South coast, Paracas, Early Horizon (Ocucaje 7–8), ca. 400–200 B.C.: Bridge spout vessel in the form of a bicephalic creature. Ceramic with post fire resin paint, h. 7.6 cm, l. 16.5 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2012-131)

Peru, South coast, Paracas, Early Horizon (Ocucaje 7–8), ca. 400–200 B.C.: Small gourd shaped bowl. Ceramic with post fire resin paint, h. 5.1 cm, diam. 9.5 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2012-132)

Asian Art

Chinese, Qing dynasty, 1644–1912, Chen Zhao, 1838–1896: *Wu Gang Chopping the Tree on the Moon (Wu Gang xiu yue tu)*, 1893. Hanging scroll; ink and color on paper, 131.7 x 66.0 cm (painting); 228.6 x 91.4 cm (mount). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and gift of Leon and Karen Wender (2012-95) (67)



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Chinese, Qing dynasty, 1644–1912, Zha Shibiao, 1615–1698: *Landscape*. Hanging scroll; ink on paper, 69.8 x 47 cm (painting); 188 x 62.4 cm (mount). Gift of Christina McInerney in honor of Spencer Harper III, Class of 1978 (2012-93)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Celestial musician with flute*, copy of Western Wei dynasty, wall painting from Cave 249, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 69.2 x 48.5 cm. Gift of Lucy L. Lo (2012-133)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Celestial musician with pipa lute*, copy of Western Wei dynasty, wall painting from Cave 249, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 60.9 x 47.6 cm. Gift of Lucy L. Lo (2012-134)



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Chinese, Modern period, 1912–present, James C. Lo Workshop: *Heavenly Guardian (Tianlong babu)*, copy of Early Tang dynasty wall painting from Cave 220, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 99.2 x 78.8 cm. Gift of Lucy L. Lo (2012-135)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Kasyapa*, copy of High Tang dynasty wall painting from Cave 446, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 78.4 x 55.2 cm. Gift of Lucy L. Lo (2012-136)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Bodhisattva holding peaches*, copy of High Tang dynasty wall painting from Cave 46, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 142.4 x 51.3 cm. Gift of Lucy L. Lo (2012-137)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Landscape*, copy of High Tang wall painting from Cave 217, south wall, Mogao Caves, Dunhuang, Gansu province, 1958–63. Ink and color on paper, 69.0 x 127.1 cm. Gift of Lucy L. Lo (2012-138)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Bodhisattva*, copy of Tang dynasty wall painting from Cave 25 (formerly Cave 17), Yulin Caves, Anxi, Gansu province, 1958–63. Ink and color on paper, 96.3 x 63.5 cm. Gift of Lucy L. Lo (2012-139)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Apsaras*, copy of Tang dynasty wall painting from Cave 15 (formerly Cave 9), Yulin Caves, Anxi, Gansu province, 1958–63. Ink and color on paper, 95.2 x 75.3 cm. Gift of Lucy L. Lo (2012-140)

Chinese, Modern period, 1912–present, James C. Lo Workshop: *Figure*, copy of Xi Xia dynasty wall painting from Cave 4 (formerly Cave 3), Yulin Caves, Anxi, Gansu province, 1958–63. Ink and color on paper, 95.3 x 64.9 cm. Gift of Lucy L. Lo (2012-141)



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Liu Bolin, Chinese, born 1973: *Shadow I, No. 2 – Bus*, 2010. Ultra giclee inkjet print, 80.0 x 119.6 cm. Gift of Liu Bolin (2012-100) (66)

Indian, Jaipur, Rajasthan: *Mana Lalji*, ca. 1860. Opaque watercolor and gilt on paper, 35.3 x 23.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-15) (69)

Japanese, Nara period: *Sumidera Heart Sutra (Sumidera shingyō)*, 8th century. Handscroll; ink on paper, 22.9 x 42.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-99)

Japanese, Edo period, Kaigetsudō Ando, 1671–1743: *Shoki Fighting for a Courtesan*, ca. 1704–14. Hanging scroll; ink and color on paper, 40.7 x 65.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-14)



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Japanese, Edo period, Suzuki Harunobu, 1725?–1770: *Courtesan saying goodbye to lover beneath mosquito net*, ca. 1767–69. Woodblock print (*chuban Tate-e* format); ink and color on paper, 28.4 x 21.4 cm. Museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in Art 425: The Japanese Print (2013-5)

Japanese, Meiji period, Seifū Yohei III, 1851–1914: Teapot with floral carving, late 19th–early 20th century. Porcelain, h. 8.0 cm. Gift of Richard and Ruth Dickes in honor of Cary Y. Liu, Class of 1978 and Graduate School Class of 1997, and Xiaojin Wu, Graduate School Class of 2012 (2012-90 a–b)

Japanese, Shōwa period, Tajima Hiroyuki, 1911–1984: *Poromu No. 2*, 1969. Color woodcut with relief printing, 54.4 x 41 cm. (block); 63.4 x 49.8 cm. (sheet). Gift of Morley and Jean Melden (2012-98)

Japanese, Heisei period, Toda Kōji, Japanese, born 1974: *Water bottle*, 2013. Stoneware, h. 24.5 cm, diam. 10 cm. Museum purchase, gift of Robert L. Poster, Class of 1962, and Amy Poster (2013-16)

Korean, Modern period, Her Suyoung, born 1972: *Sun and Moon*, 2012. Six-panel folding screen; ink on paper, 170.5 x 294.0 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2013-3) (68)

European Art

Louis Edouard Garrido, French, 1893–1982: *Scène de Moïso*. Oil on board, 51.1 x 68.3 x 5.4 cm. Princeton University, gift of the H. Davies Family (PP689)

Théodore Géricault, French, 1791–1824: *Le Sommeil Des Paysans (Sleeping Peasants)*, ca. 1808–12. Oil on panel, 77.5 x 57.1 cm. Gift of Sean Avram Carpenter, Class of 2003, Lauren Sarah Carpenter, Class of 2006, David Aaron Carpenter, Class of 2008, and Grace Carpenter, Parent of 2003, 2006, 2008 (2012-103) (70)



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Duncan Grant, British, 1885–1978: *A Glimpse of the Changtonbury Ring, Sussex*. Oil on canvas, 36 x 46 x 2.5 cm. Gift of Michael Rips, Class of 1976 (2012-142)

Modern and Contemporary Art

Lynda Benglis, American, born 1941: *Omnicon*, 1974. Mylar sparkles, fake gemstones, and SculptMetal on plaster, cotton bunting, and aluminum, 172.7 x 91.4 x 40.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-10) (71)

Jordan Eagles, American, born 1977: *FKTS6*, 2010. Blood and copper with UV resin on plexiglass, 111.8 x 91.4 x 7.6 cm. Gift of Robert and Lillian Montalto Bohlen (2012-144)

Guerilla Girls: *Guerilla Girls' Compleat 1985–2008*, 1985–2012. Limited edition signed portfolio, 96.5 x 58.4 x 12.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-143)

Ted Knight, American, born 1947: Turned wood bowl, 2008. Claro walnut, h. 45.7 cm, diam. 66 cm. Gift of Robert and Lillian Montalto Bohlen (2012-145)



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Claes Oldenburg, American, born Stockholm, 1929: *Miniature Soft Drum Set*, 1969. Canvas, stencil, and spraypainting, h. 31 cm, w. 51 cm, d. 35.8 cm. Gift of Douglas C. James, Class of 1962 (2013-25)

Jules Olitski, American, born in Snovsk, Russia, 1922–2007: *Love Accepted*, 1965. Acrylic on canvas, 142.2 x 48.3 cm. Gift of Dasha Shenkman, in memory of Meir Z. Ribalow, Class of 1970 (2013-1)

Alan Saret, American, born 1944: *Haah*, 1982. Stainless steel, h. 137.2 cm, w. 152.4 cm, d. 121.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-13)

Kurt Schwitters, German, 1887–1948: *Untitled, Entry Ticket (Ohne Titel, Einlass Karte)*, 1928. Cut and pasted colored and printed papers with gouache on cardboard, 20.3 x 15.9 cm. (image); 30.2 x 22.5 cm. (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-27)

Robert Smithson, American, 1938–1973: *The Split Perspective of Reflections and Pulverizations*, 1967. Graphite on graph paper, 45.7 x 55.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-81)



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Michelle Stuart, American, born 1938: *Sayreville Quarry History Book*, 1976. Earth from Sayreville, NJ, on muslin-mounted paper, 27.9 x 33 x 5.1 cm. Museum purchase, Mary Trumbull Adams Art Fund (2012-113) (72)

Robert Watts, American, 1923–1988: *Bread Slice*, 1963. Chrome plate on brass, wire, solder, and ceramic dish, 3.2 x 10.2 x 10.2 cm. Museum purchase, Mary Trumbull Adams Art Fund (2012-111 a–b) (73)

Robert Watts, American, 1923–1988. *Butter*, ca. 1963–64. Cast and chrome-plated butter and a chrome-plated butter dish, 5.7 x 17.1 x 7 cm. Museum purchase, Mary Trumbull Adams Art Fund (2012-112 a–b) (73)

Robert Watts, American, 1923–1988, published by Edizioni Francesco Conz: *Notes and Sketches 1964–1966*, 1979. Silkscreened and hand-colored prints, 49.8 x 34.9 cm (each). Gift of the Robert Watts Estate (2012-114.1–.20)

Betty Woodman, American, born 1930: *Lansdowne Room Revisited*, 2009. Glazed earthenware, epoxy resin, lacquer, and canvas, 279.4 x 234.3 x 21 cm. Gift of Charles Woodman and Andrea Torrice (2012-96)

34 **Photography**

Marilyn Bridges, American, born 1948: *White City, Kea, Greece*, 1984. Gelatin silver print, 37.6 x 47.7 cm (image); 40.4 x 50.7 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-129)

Marilyn Bridges, American, born 1948: *Stonehenge #2*, 1985. Gelatin silver print, 37.6 x 47.7 cm (image); 40.4 x 50.7 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-130)

Harry Callahan, American, 1912–1999: *Typewriter Shop*, ca. 1970, printed 1980–81. Dye transfer print, 22.4 x 34.1 cm (image); 28 x 35.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-127)

Harry Callahan, American, 1912–1999: *Cape Cod*, 1976, printed 1980–81. Dye transfer print, 35.6 x 43 cm. Gift of M. Robin Krasny, Class of 1973 (2012-128)

Michael Disfarmer, American, 1884–1959: Soldier in uniform and cap, decorated on chest and arm, ca. 1940. Gelatin silver print, 13 x 7.7 cm (image); 14.2 x 8.9 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-124)

Michael Disfarmer, American, 1884–1959: Woman in peasant blouse, striped, gathered skirt, standing in front of striped background, ca. 1940. Gelatin silver print, 11.4 x 7.5 cm (image); 11.6 x 7.6 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-125)

Michael Disfarmer, American, 1884–1959: Man in military uniform and woman in winter coat, standing in front of striped background, ca. 1940. Gelatin silver print, 12.6 x 7.5 cm (image); 14 x 8.9 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-126)



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Ralph Gibson, American, born 1939: *Untitled, San Francisco*, 1960. Archival pigment print, 40.6 x 27.3 cm (image); 48.3 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2013-18)

Ralph Gibson, American, born 1939: *Untitled, L'Histoire de France*, 1974. Archival pigment print, 40.6 x 26 cm (image); 48.3 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2013-19)

Ralph Gibson, American, born 1939: *Untitled, Balcony Alexandria*, 1987. Archival pigment print, 40.6 x 27.3 cm (image); 48.3 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2013-20)

Ralph Gibson, American, born 1939: *Untitled, Still Life*, 2010. Archival pigment print, 40.6 x 26.7 cm (image); 48.3 x 33 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2013-21)

Ralph Gibson, American, born 1939: *Untitled, from Ex Libris*, 1999. Archival pigment print, 25.4 x 40.6 cm (image); 33 x 48.3 cm (sheet). Gift of Matthew Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2013-22)

Douglas Kent Hall, American, 1938–2008: *Death Head Palma*, 1980–82. Gelatin silver print, 45.9 x 30.9 cm (image); 50.5 x 40.4 cm (sheet). Gift of Alfred L. Bush (2012-105)

Douglas Kent Hall, American, 1938–2008: *Abuelo*, 1980–82. Gelatin silver print, 45.4 x 32.1 cm (image); 50.5 x 40.2 cm (sheet). Gift of Alfred L. Bush (2012-106)

Douglas Kent Hall, American, 1938–2008: *Mesquite, Texas*, 1973. Gelatin silver print, 37 x 55.5 cm (image); 49.4 x 60.5 cm (sheet). Gift of Alfred L. Bush (2012-107)

Douglas Kent Hall, American, 1938–2008: *Taos Man*, 1969. Gelatin silver print, 54 x 39.4 cm (image); 60.5 x 48.9 cm (sheet). Gift of Alfred L. Bush (2012-108)

Peter Hujar, American, 1934–1987: *Group Portrait (II)*, winter 1966–67. Gelatin silver print, 34 x 34.1 cm (image); 43 x 35.6 cm (sheet). Gift of Allen Rosenbaum in honor of Peter C. Bunnell (2012-84)

Alma Lavenson, American, 1897–1989: *San Ildefonso Indians, New Mexico*, 1941, printed 1980–89. Gelatin silver print, 29.5 x 25.5 cm (image); 35.6 x 27.9 cm (sheet). Gift of the Estate of Gail Larrick (2013-23)

Elsa Medina, Mexican, active Mexico City, born 1952: *El migrante (The migrant)*, Cañon Zapata, Tijuana, Baja California, México, 1987, printed 2011. Gelatin silver print, 21.2 x 32 cm (image); 27.9 x 35.6 cm (sheet). Museum purchase, David L. Meginnity, Class of 1958, Fund (2012-97) (74)

Joel Meyerowitz, American, born 1938: *Bay Sky*, 1983. Chromogenic print, 19.4 x 24.5 cm (image); 20.3 x 25.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-115)

Joel Meyerowitz, American, born 1938: *Hills, Dusk*, 1991. Chromogenic print, 19.4 x 24.4 cm (image); 20.3 x 25.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-116)

Joel Meyerowitz, American, born 1938: *Still Life*, 1998. Chromogenic print, 24.4 x 19.3 cm (image); 25.4 x 20.3 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-117)

Joel Meyerowitz, American, born 1938: *Truro, Fall*, 1989. Chromogenic print, 19.4 x 24.4 cm (image); 20.3 x 25.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-118) (75)

Joel Meyerowitz, American, born 1938: *Buildings, Pittsburgh*, 1984. Chromogenic print, 24.3 x 19.4 cm (image); 25.2 x 20.3 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-119)

Joel Meyerowitz, American, born 1938: *Facade, St. Louis*, 1978. Chromogenic print, 24.6 x 19.6 cm (image); 25.3 x 20.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-120)



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Joel Meyerowitz, American, born 1938: *Levee, St. Louis*, 1977. Chromogenic print, 19.5 x 24.6 cm (image); 20.3 x 25.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-121)

Joel Meyerowitz, American, born 1938: *Grasses, on Hill, Truro*, 1980. Chromogenic print, 19.4 x 24.5 cm (image); 20.3 x 25.4 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-122)

Joel Meyerowitz, American, born 1938: *St. Louis*, 1977. Chromogenic print, 24.6 x 19.6 cm (image); 25.3 x 20.3 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2012-123)

John Stezaker, British, born 1949: *Tabula Rasa VI*, 2005. Cut paper collaged onto found photograph, 27 x 36.5 cm. Museum purchase, Mary Trumbull Adams Art Fund (2013-7)



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Larry Sultan, American, 1946–2009: *Dog at Night, Mission Hills*, from the series *The Valley*, 1999. Chromogenic print, 46.4 x 57.1 cm (image); 50.8 x 61 cm (sheet). Gift of Mr. Douglas R. Nickel, Graduate School Class of 1995, and Ms. Genoa L. Shepley (2013-17)

Jerry Uelsmann, American, born 1934: *Portrait of Ruth Bernhard*, 1983, printed 2002. Gelatin silver print, 20.1 x 17.7 cm (image); 35.5 x 27.9 cm (sheet). Gift of Jerry N. Uelsmann (2013-24) (76)

James Welling, American, born 1951: *FD (Fluid Dynamics)*. Inkjet print on Crane museo silver rag, 58 x 43.4 cm (image); 61 x 47.5 cm (sheet). Gift of James Welling (2012-146)

James Welling, American, born 1951: *0172, 2006*, 2008. Inkjet print on Crane museo silver rag, 29.2 x 39 cm (image); 30.6 x 45.6 cm (sheet). Gift of James Welling (2012-148)

James Welling, American, born 1951: *GA 04, 2009 12*, 2011. Digital c-print, 49.9 x 40.2 cm (image); 54 x 43.3 cm (sheet). Gift of James Welling (2012-149)

James Welling, American, born 1951: *001, 2006*, 2009. Chromogenic print, 42.1 x 37.3 cm (image); 50.7 x 40.5 cm (sheet). Gift of James Welling (2012-147) (77)

James Welling, American, born 1951: *Maine Winter*, 1992, printed 1997. Iris inkjet print, 88.9 x 119.4 cm. Gift of Gregory Linn and Clayton Press (2013-8)

Prints and Drawings

Copy after engraving by Agostino Carracci, Italian, 1557–1602, after Paolo Veronese, Italian, 1528–1588: *The Martyrdom of St. Justina of Padu*. Pen and brown ink on cream laid paper, 46.1 x 59.6 cm. Gift of Dr. Tracey J. Moreno in memory of Pauline Wasylak and in honor of Carly Grabowski, Class of 2008, on the occasion of her 5th reunion (2013-2)

Mona Hatoum, Palestinian, born 1952: *Hair and There*, 2004. Etching, 48.3 x 40.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2012-109)

Mona Hatoum, Palestinian, born 1952: *Hair and There*, 2004. Etching, 48.3 x 40.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and the Henry E. Bessire, Class of 1957, Contemporary Art Fund (2012-110)

Bridget Riley, British, born 1931: *Untitled [Based on "Primitive Blaze"]*, 1962. Screenprint on cream wove paper, 45.7 x 45.7 cm. Museum purchase, Felton Gibbons Fund (2012-83) (78)



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Loans from the Collections**Re-Inventing Tokyo: Japan's Largest City in the Artistic Imagination**
Mead Art Museum, Amherst, Massachusetts
August 25–December 30, 2012

Japanese, Meiji period, 1868–1912, Kobayashi Kiyochika, 1847–1915: *The Great Fire at Ryogoku Bridge*. Hanging scroll; ink, color, and gold on silk, on silk, 85.7 x 118.7 cm (painting); 179.8 x 134.2 cm (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2009-77)

Art Collecting on a Global Scale: Non-Western Objects from the William Randolph Hearst Archive
Hillwood Art Museum, Long Island University, Brookville, New York
September 10–November 10, 2012

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Nasca, South Coast, Peru, Early Intermediate, ca. A.D. 300–500: Spout vessel/jug in the form of a bird. Ceramic with polychrome slip, h. 8.9 cm, w. 13.2 cm, d. 8.1 cm. Museum purchase (Y1941-2) (79)

Nasca, South Coast, Peru, Early Intermediate, ca. A.D. 500: Small polychrome vessel. Brownish ceramic; light brown slip on bottom and interior; dark brown on neck; painted ornament in red, white, orange, h. 7.1 cm, diam. 8.8 cm. Museum purchase (Y1941-3)

Mochica, North Coast, Peru, Early Intermediate, A.D. 600–700: Stirrup-spout vessel in the form of a feline. Ceramic with red slip, h. 19.8 cm, w. 23.2 cm, d. 13.8 cm. Museum purchase (Y1941-7)

Chimú, North Coast, Peru, Late Intermediate, A.D. 1200–1400: Barrel jug with stirrup spout. Burnished black ceramic, h. 26.4 cm, w. 20.2 cm, d. 10.4 cm. Museum purchase (Y1941-9)

Middle Kingdom, Egyptian: Dagger, 2030–1640 B.C. Copper, ebony, and Egyptian alabaster (calcite), l. 28.9 cm, w. 5.8 cm, d. 2.2 cm. Museum purchase (Y1941-20)

Aztec, Modern: Page/fragment from a codex depicting Tlaloc. Course, fibrous cloth with cream-colored filler; both sides painted with black, red, yellow, turquoise blue, and green, h. 20 cm, w. 18 cm. Museum purchase (Y1941-23)

Chimú, North Coast, Peru, Late Intermediate, A.D. 1100–1450: Flask. Greyware ceramic, h. 27 cm, diam. 22.2 cm. Museum purchase (Y1941-25)

Angels and Tomboys: Girlhood in 19th Century American Art
Newark Museum, Newark, New Jersey
September 12, 2012–January 7, 2013

The Memphis Brooks Museum of Art, Memphis, Tennessee
February 16–May 26, 2013

Crystal Bridges Museum of American Art, Bentonville, Arkansas
June 29–September 30, 2013

Attributed to Ammi Phillips, American, 1788–1866: *Girl in Pink*, ca. 1832. Oil on canvas, 59.7 x 50.8 cm. Gift of Edward Duff Balken, Class of 1897 (Y1958-74) (80)

Attributed to Ammi Phillips, American, 1788–1866: *Boy in Red*, ca. 1832. Oil on canvas, 59.7 x 50.8 cm. Gift of Edward Duff Balken, Class of 1897 (Y1958-75)



80

Gertrude Käsebier, American, 1852–1934: *Blessed Art Thou Among Women*, 1899. Platinum print, 24.2 x 14.8 cm. The Clarence H. White Collection, assembled and organized by Professor Clarence H. White Jr., and given in memory of Lewis F. White, Dr. Maynard P. White Sr., and Clarence H. White Jr., the sons of Clarence H. White Sr. and Jane Felix White (CHW X98-3)

Angelica Kauffmann, British, born in Switzerland, 1741–1807: *Pliny the Younger and His Mother at Misenum*, 79 A.D., 1785. Oil on canvas, 103 x 127.5 cm. Museum purchase, gift of Franklin H. Kissner (Y1969-89)

From Van Gogh to FaceTime: Self-Portraits in the 20th and 21st Centuries
Louisiana Museum of Modern Art, Humlebæk, Denmark
September 14, 2012–January 13, 2013

Gabriele Münter, German, 1877–1962: *Self-Portrait in Front of an Easel*, ca. 1908–09. Oil on canvas, 78 x 60.5 cm. Gift of Frank E. Taplin Jr., Class of 1937, and Mrs. Taplin (Y1992-21)



81

Chaim Soutine l'ordre du chaos
Musée de l'Orangerie, Paris
October 2, 2012–January 21, 2013

Chaim Soutine, Russian, active in France, 1893–1943: *Self-Portrait*, ca. 1918. Oil on canvas, 54.6 x 45.7 cm. Lent by the Henry and Rose Pearlman Collection

Revealing the African Presence in Renaissance Europe
The Walters Art Museum, Baltimore
October 14, 2012–January 30, 2013

Princeton University Art Museum
February 16–Jun 9, 2013

Workshop of Gerard David, Netherlandish, ca. 1460–1523: *Adoration of the Magi*, ca. 1514. Oil on wood panel, 64.2 x 82 cm. Museum purchase (Y1932-34) (81)

Jacques Callot, French, 1592–1635: *The Slave Market*, ca. 1620. Etching, 16.1 x 25 cm. Gift of Junius S. Morgan, Class of 1888 (X1934-132)

Dancing around the Bride: John Cage, Merce Cunningham, Jasper Johns, Robert Rauschenberg and Marcel Duchamp
Philadelphia Museum of Art
October 25, 2012–January 21, 2013

Barbican Art Gallery, Barbican Centre, London
February 14–May 26, 2013

Jasper Johns, American, born 1930: *Flag*, 1954. Graphite on white wove ruled notebook paper, image: 5.1 x 8 cm (image), 21.3 x 17.3 cm (sheet). Sonnabend Collection, on loan to Princeton University Art Museum

Wari: Lords of the Ancient Andes
The Cleveland Museum of Art
October 28, 2012–January 6, 2013

Fort Lauderdale Museum of Art
February 10–May 19, 2013

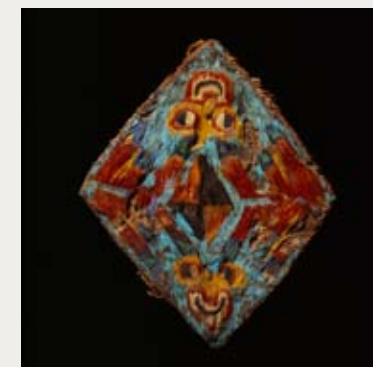
Kimball Art Museum, Fort Worth, Texas
June 16–September 8, 2013

Middle Horizon, Wari, A.D. 700–1000: Ornament for headdress. Silver, h. 34.8 cm, w. 10 cm. Gift of Leonard H. Bernheim Jr., Class of 1959 (Y1982-27)

Middle Horizon, Wari, A.D. 700–1000: Ornament for headdress. Silver, h. 36.6 cm, w. 12 cm. Gift of Leonard H. Bernheim Jr., Class of 1959 (Y1982-28)

Middle Horizon, Wari, A.D. 700–1000: Ornament for headdress. Silver, h. 40 cm, w. 13.8 cm. Gift of Leonard H. Bernheim Jr., Class of 1959 (Y1982-29)

Middle Horizon, Wari, A.D. 800–1000: Diamond-shaped textile with feathers. Cotton with feathers, h. 8 cm, w. 6.5 cm. Anonymous gift (1996-228.1) (82)



82

Middle Horizon, Wari, A.D. 800–1000: Diamond-shaped textile with feathers. Cotton with feathers, h. 8 cm, w. 6.5 cm. Anonymous gift (1996-228.2)

Middle Horizon, Wari, A.D. 800–1000: Diamond-shaped textile with feathers. Cotton with feathers, h. 8 cm, w. 6.5 cm. Anonymous gift (1996-228.4)

Middle Horizon, Wari, A.D. 800–1000: Diamond-shaped textile with feathers. Cotton with feathers, h. 8 cm, w. 6.5 cm. Anonymous gift (1996-228.5)

Paolo Veronese: Versatile Master of Renaissance Venice

John and Mable Ringling Museum of Art, Sarasota, Florida
December 6, 2012–April 14, 2013

Paolo Veronese, Italian, 1528–1588: *St. Herculanus Visited by an Angel*. Brush and iron gall ink over black chalk, with traces of white chalk, on blue laid paper, 29 x 21.8 cm. Gift of Frank Jewett Mather Jr. (X1944-6) (83)



83

The Hudson and Thames: Robert Havell and the Panoramic River
Hudson River Museum, Yonkers, New York
February 2–May 19, 2013

Thomas Cole, American, 1801–1848: sketchbook, 1839–44. Twenty-three pages of cream wove paper, bound in marbled paper board, with brown leather spine and corners, spine ruled with gold, 29.1 x 43.8 cm. (album). Gift of Frank Jewett Mather Jr. (X1940-78)

Wang Xizhi: Master Calligrapher
Tokyo National Museum

January 22–March 3, 2013

Chinese, Eastern Jin dynasty, Wang Xizhi, 303–361: *Ritual to Pray for Good Harvest* (Xingrang tie). Handscroll; ink on *ying huang* paper, 24.4 x 8.9 cm. Bequest of John B. Elliott, Class of 1951 (1998-140)

Impressionism, Fashion and Modernity

The Metropolitan Museum of Art

February 19–May 27, 2013

The Art Institute of Chicago

June 30–September 22, 2013

Édouard Manet, French, 1832–1883: *Young Woman in a Round Hat*, ca. 1877–79. Oil on canvas, 54.6 x 45.1 cm. Lent by the Henry and Rose Pearlman Collection



84

Egyptomania at the Peabody

Peabody Museum of Natural History, Yale University, New Haven, Connecticut

April 13, 2013–January 4, 2014

Roman: “Campana” relief with Nile scene, 1st century A.D. Terracotta, h. 48.3 cm, w. 51.3 cm. Gift of Edward Sampson, Class of 1914, for the Alden Sampson Collection (y1962-143)

Van Gogh at Work

Van Gogh Museum, Amsterdam

May 1, 2013–January 13, 2014

Jean-François Millet, French, 1814–1875: *Bringing Home the Calf Born in the Fields*, begun ca. 1860. Oil on canvas, 49.5 x 61 cm. Gift of Dr. and Mrs. A. Richard Turner, Class of 1955 and 1959 (2010-119)

Le Corbusier:

An Atlas of Modern Landscapes

Museum of Modern Art, New York

June 4–September 23, 2013

Fundació “la Caixa,” Barcelona

January 28–May 11, 2014

Fundació “la Caixa,” Madrid

June 11–October 13, 2014



85

Le Corbusier, French, born Switzerland, 1887–1965: Notes from November 16, 1935, lecture at the School of Architecture, Princeton University, 1935. Colored chalk on tracing paper, mounted on linen, 106 x 462.4 cm. Lent by the School of Architecture, Princeton University

Le Corbusier, French, born Switzerland, 1887–1965: Notes from November 16, 1935, lecture at the School of Architecture, Princeton University, 1935. Colored chalk on tracing paper, mounted on linen, 106 x 568.2 cm. Lent by the School of Architecture, Princeton University

Chagall: Modern Master

Tate Liverpool

June 8–October 6, 2013

Marc Chagall, French, born in Belarus, 1887–1985: *The Poet*, 1919. Watercolor and gouache over graphite on cream wove paper, 38 x 49 cm. Bequest of Walter E. Rothman (x1966-29) (84)

Yayoi Kusama

MALBA-Fundacion Constantini, Buenos Aires, Argentina

June 27–September 23, 2013

Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil

October 12, 2013–January 20, 2014

Centro Cultural Banco do Brasil, Brasilia, Brazil

February 17–April 27, 2014

Yayoi Kusama, Japanese, born 1929: *Large White Net*, 1958. Oil on canvas, 125 x 184 cm. Gift of Mr. and Mrs. Harry L. Tepper (y1965-252)

Long-term Loans to the Museum

Anonymous Loan

July 15, 2012–August 1, 2013

Ai Weiwei, Chinese, born 1958: *Circle of Animals / Zodiac Heads*, 2010. Bronze.

1. Snake: 299.7 x 134.6 x 160 cm
2. Ox: 325.1 x 157.5 x 160 cm
3. Dragon: 340.4 x 167.6 x 196.6 cm
4. Dog: 302.2 x 134.6 x 172.7 cm
5. Monkey: 302.2 x 134.6 x 142.2 cm
6. Ram: 304.8 x 152.4 x 157.5 cm
7. Tiger: 327.7 x 134.6 x 157.5 cm
8. Horse: 302.3 x 134.6 x 154.9 cm
9. Rat: 302.3 x 134.6 x 160 cm
10. Rabbit: 327.7 x 134.6 x 160 cm
11. Pig: 302.3 x 134.6 x 170 cm
12. Rooster: 365.8 x 134.6 x 140 cm

Lent by the Robert Rauschenberg Foundation

January 15–August 19, 2013

Robert Rauschenberg, American, 1925–2008: *Plank* (Scenarios), 2003. Pigment transfer on poly laminate, 217.2 x 306.1 x 5.1 cm (85)

Robert Rauschenberg, American, 1925–2008: *Untitled* (Merce Cunningham Company), 2003. Inkjet print on paper, mounted on rag board, 81.9 x 29.8 x 3.8 cm

Robert Rauschenberg, American, 1925–2008: *Untitled* (Merce Cunningham Company), 2003. Inkjet print on paper, mounted on rag board, 81.9 x 29.8 x 3.8 cm

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Robert Rauschenberg, American, 1925–2008: *Untitled* (Merce Cunningham Company), 2003. Inkjet print on paper, mounted on rag board, 81.9 x 29.8 x 3.8 cm

Sir Jahleel Brenton, British, 1770–1844: *British Squadron on the Morning of 12th July, 1801*. Watercolor over graphite on cream wove paper, 50 x 30 cm

Sir Jahleel Brenton, British, 1770–1844: *British Squadron Preparing “Caesar” and “Pompee.”* Watercolor over graphite on cream wove paper, 35.5 x 39 cm



86

Lent by Ann and Argyris Vassiliou, Class of 1991

March 1, 2013–March 1, 2014

Eric Fischl, American, born 1948: *The Black Sea*, 1986. Oil on canvas, 444.5 x 212.2 cm (86)

Lent from the Collection of David P. Southwell

March 15, 2013–March 15, 2014

Auguste Rodin, French, 1840–1917: *Bust of a Young Woman*, 1870–75. Terracotta, 54.1 cm

Lent by Barbara Ma

April 1, 2013–April 1, 2015

Chinese, Modern period: *Spring Mountain After Rain*, 2012. Ink on silk, 47 x 264 cm

Lent from the Collection of Leonard L. Milberg, Class of 1953

April 15–September 20, 2013

After Sir Jahleel Brenton, British, 1770–1844: *British Squadron Preparing “Caesar” and “Pompee,”* plate 2 from *The Battle of Algeiras Bay*, 1802. Aquatint, 35.5 x 39.5 cm (plate), 59 x 88 cm (sheet)

After Sir Jahleel Brenton, British, 1770–1844: *Blowing Up of the “Real Carlos” and “San Hermemegildo,”* plate 3 from *The Battle of Algeiras Bay*, 1802. Aquatint, 35.5 x 39.5 cm (plate), 59 x 88 cm (sheet)

Sir Jahleel Brenton, British, 1770–1844: *Blowing Up of the “Real Carlos”* and the *“San Hermemegildo.”* Watercolor over graphite on cream wove paper, 35.5 x 39 cm

William James Bennett, British, 1787–1844: *West Point, from Phillipstown*. Aquatint, 66.7 x 80 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *Baltimore, from Federal Hill*. Aquatint, 71.1 x 85.7 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *Baltimore, taken near Whetstone Point*. Aquatint, 71.1 x 86.4 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *Boston, from the Ship House, West End of the Navy Yard*. Aquatint, 69.2 x 87.6 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *Boston, from City Point near Sea Street*. Aquatint, 73.7 x 88.9 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *West Point, from above Washington Valley Looking down the River*. Aquatint, 66 x 80.6 x 2.5 cm (framed)



87

William James Bennett, British, 1787–1844: *Richmond, from the Hill above the Waterworks*. Aquatint, 72.4 x 86.4 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *City of Washington from beyond the Navy Yard*. Aquatint, 72.4 x 84.5 x 2.5 cm (framed) (87)

William James Bennett, British, 1787–1844: *New-York, Taken from the Bay Near Bedlows Island*. Aquatint, 70.5 x 87.6 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *Buffalo, from Lake Erie*. Aquatint, 66 x 84.5 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *City of Detroit, Michigan*. Aquatint, 66 x 82.5 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *City of Charleston S. Carolina Looking across Cooper’s River*. Aquatint, 70.5 x 88.3 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *New York, from Brooklyn Heights*. Aquatint, 69.2 x 95.9 x 3.8 cm (framed)

William James Bennett, British, 1787–1844: *Troy, Taken from the West Bank of the Hudson, in front of the United States Arsenal*. Aquatint, 66.7 x 87.6 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *A Brisk Gale, Bay of New York*. Aquatint, 64.8 x 80.6 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *New Orleans, Taken from the Opposite Side a Short Distance above the Middle or Picayune Ferry*. Aquatint, 71.1 x 87.6 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *Mobile, Taken from the Marsh Opposite the City Near Pinto’s Residence*. Aquatint, 73.7 x 90.2 x 2.5 cm (framed)

William James Bennett, British, 1787–1844: *The New York Quarantine Station, Staten Island*. Aquatint, 67.3 x 79.4 x 2.5 cm (framed)



88



92



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96

“And this, of course, is the real coup of Encounters: it poses itself as a discrete exhibition dispersed throughout the museum, but it really engages all the objects in the collection—and you, the viewer, as well. Everything, within this framework, becomes an encounter.”

— MARTHA SCHWENDENER, THE NEW YORK TIMES

Educational Programs and Special Events

Late Thursdays

Encounters FILM SERIES

To celebrate the exhibition *Encounters: Conflict, Dialogue, Discovery*, our summer film series featured movies that explore cultural and personal encounters.

July 12, 2012: *Close Encounters of the Third Kind* (1977)

director: Steven Spielberg

August 2, 2012: *The Social Network* (2010)

director: David Fincher

A Journey Through Time: A Summer Celebration

July 19, 2012

An opening party for the summer exhibitions *Root & Branch* and *Encounters*



Picnic on the Lawn (97)

August 2, 2012

A celebration of the end of summer with live music, games, prizes, and classic American refreshments

Nassau Street Sampler

September 13, 2012

To celebrate the beginning of the fall semester, the Museum welcomed members of the campus and community to our fourth annual Nassau Street Sampler.

Traveling the Silk Road/ Princeton ArtWalk

October 4, 2012

The Princeton ArtWalk allows visitors to discover the lively downtown arts community of Princeton. Visitors celebrated the special exhibition *The Fertile Crescent*.



Dancing into Dreams LECTURE SERIES

Campaigns of Clay and Caucis: Sociopolitical and Artistic Inferences of Classic Maya Feasting Pottery

October 11, 2012

Dorie Reents-Budet, Museum of Fine Arts, Boston, and the Smithsonian Institution

Slips, Arcs, and Sips: Situating Vase Painting in Ancient Maya Art History

October 25, 2012

Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas

The Courty Art of Maya Painters

November 8, 2012

Mary E. Miller, Class of 1975, Dean, Yale College, and Sterling Professor of Art, Yale University

Gallery Talk: Materials and Format in Japanese Art

October 18, 2012

Waiyee Chiong, graduate student in the Department of Art and Archaeology

Student Gala: The End of the World

November 29, 2012

The Museum's Student Advisory Board's organized the annual student gala around the projected end of the ancient Maya calendar.

Screening of Derek Jarman's *Blue* (1993)/Princeton ArtWalk

December 6, 2012

The Museum dedicated this Late Thursday programming to World AIDS Awareness Week (December 1-5).

Take a Study Break

January 10, 2013

Students and community members came to the Museum for yoga, massages, and refreshments during Princeton University's reading period.

Annual University Staff Winter Open House

January 31, 2013

I, Vincent by Robert Fagles

February 7, 2013

Attendees discovered poetry by one of Princeton's most beloved professors.

Spheres of Influence: Merce Cunningham and Robert Rauschenberg

February 14, 2013

The Princeton University Art Museum and the Program in Dance at the Lewis Center for the Arts collaborated on an evening of dance and discussion inspired by the artistic collaboration between Robert Rauschenberg and Merce Cunningham.

The African Presence/Princeton ArtWalk

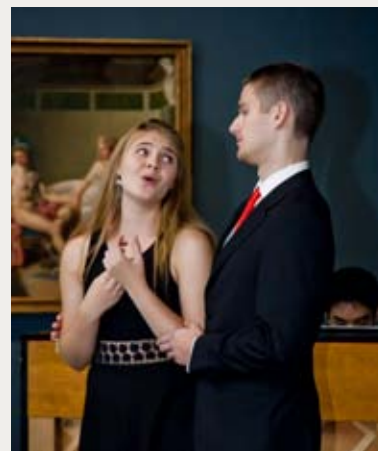
March 7, 2013

The evening celebrated the special exhibition *Revealing the African Presence in Renaissance Europe*.

Inspiration Night

April 4, 2013

An evening of performances and other surprises inspired by the Museum's collections, sponsored by the Student Advisory Board



Lecture: Perceptions of Africa in Renaissance Europe

April 11, 2013

Joaneath Spicer, James A. Murnaghan Curator of Renaissance and Baroque Art at the Walters Art Museum and curator of the exhibition *Revealing the African Presence in Renaissance Europe*.



Lecture and Book Signing: *Portraiture's Use, and Disuse, at the New York Chamber of Commerce and Beyond*

April 18, 2013

Karl Kusserow, curator of American art, discussed the ways in which portraiture was used by wealthy and powerful leaders of American commerce to fashion an identity that promoted their corporate, civic, and ideological agendas.



Panel Discussion: *Revealing the African Presence*

April 25, 2013

Princeton faculty discussed the Museum's spring exhibition.

Graduate Student Trivia Night / Princeton ArtWalk

May 2, 2013

FILMS

June 13, 2013: *Serpico* (1973)

director: Sidney Lumet

June 27, 2013: *Trading Places* (1983)

director: John Landis

These films were shown in conjunction with the special exhibition *Picturing Power*.

Opening Events and Performances

Fall Celebration Keynote Lecture: *How Vivid Is the Joy in Strangeness*

October 20, 2012

William A. P. Childs, professor emeritus in the Department of Art and Archaeology, delivered the keynote lecture for the opening of *City of Gold*. A reception after the lecture celebrated the opening of both *City of Gold* and *Dancing into Dreams*.

The Princeton Singers

November 3-4, 2012

Dancing into Dreams inspired the Princeton Singers.

Exhibition Opening and Concert: *Ornament of the World*

February 16, 2013

The Art Museum celebrated the opening of *Revealing the African Presence in Renaissance Europe* with a concert by the Princeton Singers.

L'Avant-Scène:

The French Theater Workshop

February 22-23, 2013

Pierre Corneille's *Le Cid*

April, 19, 2013

Guillaume Apollinaire's *Les Mamelles de Tirésias*, presented in conjunction with Colloque International sur le Surréalisme and the exhibition *1913: The Year of Modernism*

Special Events

Art, Democracy, Human Rights

October 10, 2012

Haskell Curator of Modern and Contemporary Art Kelly Baum led a panel discussion in conjunction with the installation of Ai Weiwei's *Zodiac Heads*. Cosponsored by the Center for Arts and Cultural Policy Research, Woodrow Wilson School.



The Lady in Gold: The Tale of the Theft and Recovery of Gustav Klimt's Portrait of Adele Bloch-Bauer

October 16, 2012

A lecture presented by Anne-Marie O'Connor, veteran foreign correspondent and culture writer. Cosponsored by the Center for Arts and Cultural Policy Research, Woodrow Wilson School.

Emerge! Global Bazaar

December 9, 2012

Organized by the Princeton University student organization Emerge!, the global bazaar allows development initiatives to showcase and sell products from all over the world, raising funds and awareness for their causes.

Special Preview Screening of *A Painted World*

February 15, 2013

A special preview screening of a feature film by David Labrun. *A Painted World* celebrates the artistry of Maya monuments and vases and explores the tangled moral and economic issues involved in the excavation, collection, and study of ancient Maya art, as well as the breakthroughs that are illuminating the meanings of these precious objects.

Sustainable Fashion Showcase

April 13, 2013

A showcase organized by Princeton University's Sustainable Fashion Initiative (SFI)

Q&A Session with Goshka Macuga, 2013 Sarah Lee Elson, Class of 1984, International Artist in Residence

April 30, 2013

London-based artist Goshka Macuga discussed her recent work and exhibition at the Museum of Contemporary Art, Chicago, with Kelly Baum, Haskell Curator of Modern and Contemporary Art.

Gallery Talks

October 5–December 14, 2012
February 15–May 17, 2013

Afternoon talks given by curators, scholars, docents, faculty, and graduate students are held in the Museum galleries.

44

Family Programs

Festival of Music and Art: Asian Adventures

October 6, 2012

Families were invited on an afternoon journey to Asia, without leaving Princeton, at the second annual Festival of Music and Art, organized in collaboration with the Princeton Symphony Orchestra.

Homeschool Week at the Princeton University Art Museum

January 15–18, 2013

Each day, families were invited to study a different area of the Art Museum and create a related craft.



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Family Day: Celebrations Around the World

May 18, 2013

Art for Families (104)

October 13–November 17, 2012
February 2–April 20, 2013

Saturday morning programs for families include a self-guided, interactive tour followed by a related art project. Each week has a different theme.

Artful Adventures (103)

This series of self-guided tours and activities is available to families at all times. Children pick up a Passport to Adventure at the information desk and choose one of ten Artful Adventures activity guide booklets. After completing their gallery adventure, they return to the information desk to collect stickers for their passports.

Learning to Look

April 27, 2013

In honor of Slow Art Day, the Museum invited families and community members to spend time looking at and discussing works of art. Children created masterpieces of their own, inspired by the works they saw.

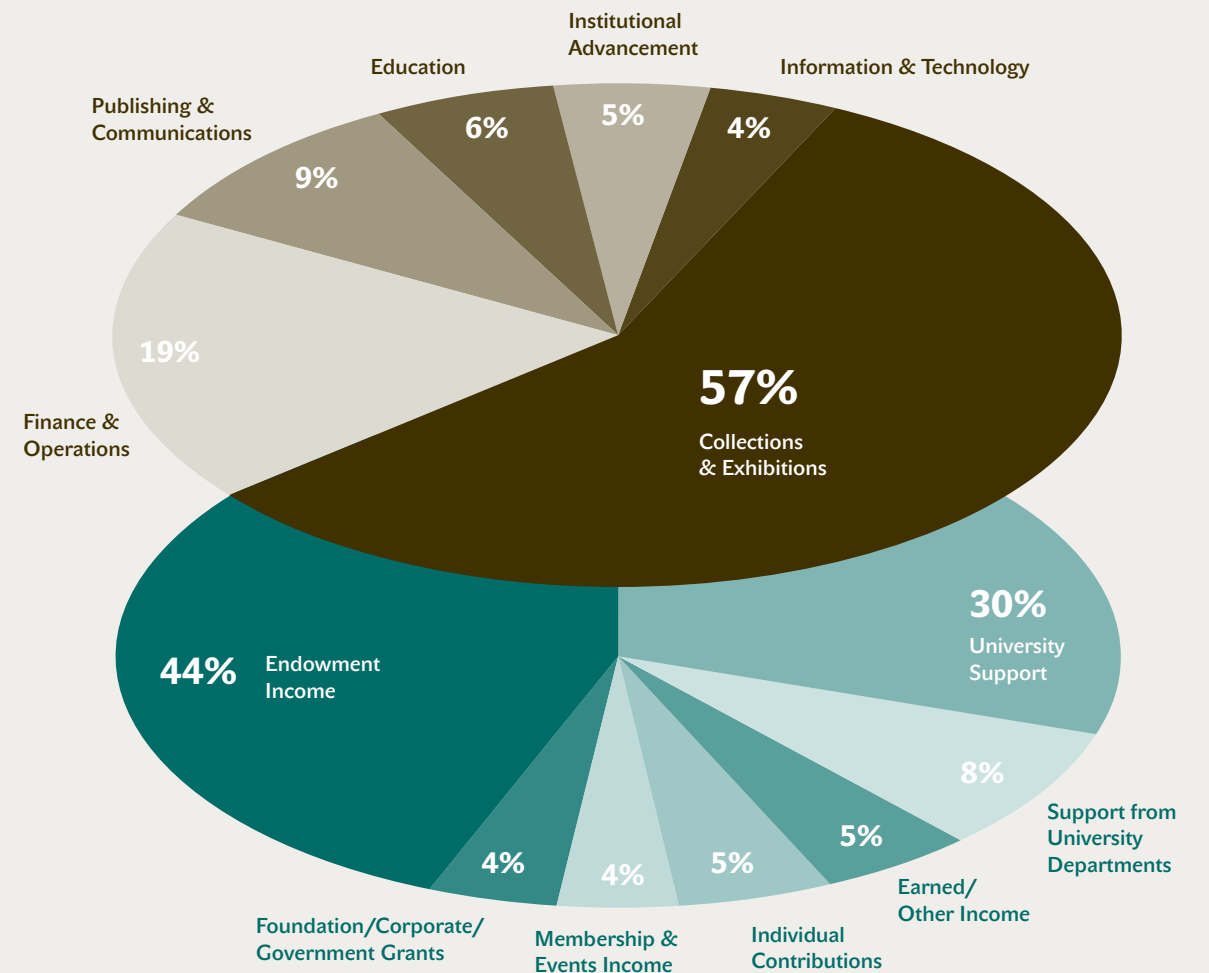


104

Operating Income and Expense

<i>Income</i>	FY13 Actual	<i>Expense</i>	FY13 Actual
Endowment Income	\$ 5,929,000	Collections & Exhibitions	\$ 7,381,000
University Support	4,051,000	Finance & Operations	2,418,000
Support from University Departments	1,037,000	Publishing & Communications	1,127,000
Earned/Other Income	707,000	Education	826,000
Individual Contributions	644,000	Institutional Advancement	598,000
Membership & Events Income	546,000	Information & Technology	551,000
Foundation/Corp/Government Grants	487,000		
Total Income	13,401,000	Total Expense	12,901,000
Carry forward from FY12	3,955,000	Carry forward to FY14	4,455,000
Grand Total	17,356,000	Grand Total	17,356,000

45





105



106



107



110



111



108



109



112



113

Donors

48

Aspire Campaign Donors

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Gifts of \$500,000 or more,

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Herbert Schorr, Graduate School Class of 1962 and 1963 and Princeton parent; associate dean, Information Sciences Institute, University of Southern California, Los Angeles, CA

Duane E. Wilder, Class of 1951; financial consultant, New York, NY

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7,014

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6,100

Recipients of museum's biweekly e-newsletter

4

Scholarly catalogues published

82,000+

Objects in the collections

10

Temporary Exhibitions

34

Works loaned to other museums

18,069

Attendance at Public Programs

Student Tour Guides

45

Number of loaned objects on display

12,953

Group and tour visitors

26

Donors to the collection

11

Student interns

372

Faculty-led precepts held in Museum

121,342

Visitors July 2012-June 2013

9,048

Schoolchildren who visited

700

Works in the campus collections

82

Public Programs

33

Objects acquired by purchase

16,084

Monthly website visitors

5,873

Twitter followers

24,798

Objects digitized by the inventory project

96

Docents

0

Cost of admission