

Princeton University Art Museum

Annual Report 2017–2018



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Associate Director for Publishing and Communications

Curtis R. Scott

Associate Editor and Interpretive Manager

Janet S. Rauscher

Graphic Designers

Stephanie Laudien

Irma Ramirez

Marketing and Public Relations Coordinator

Kristina Giasi

Proofreader

Sarah Noreika

Printer

Brilliant Graphics, Exton, Pennsylvania



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ART MUSEUM

Princeton, NJ 08544-1018
artmuseum.princeton.edu

Princeton University Art Museum Annual Report 2017–2018

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Director's Overview

I have always been an advocate of collaboration as a means of leveraging capacity (including talent) and enhancing impact, and the past year has been one in which collaboration has risen to new levels built on the power of relationships. Princeton remains a university, and this Museum remains a cultural institution, in which relationships matter unusually—whether in fundraising among alumni or depending on the talents of colleagues across the University to achieve good work together. As we work toward the creation of a museum facility adequate to our ambitions and to the needs of the Princeton University community, it is clear that the way to achieve this goal is as a collective. No single act of benefaction is likely to help us achieve this long-sought goal; rather, it will be realized through each of us stretching to the limit of our individual capacities. That acts as a metaphor for the ways in which we will continue to reach our programmatic objectives, too, with curators, faculty colleagues, museum educators, editors, registrars, art handlers, and volunteers all contributing to a shared set of objectives.

As I write, we are nearing the end of the Museum's current five-year strategic plan, a plan in which we outlined the key strategic objectives that guide our work, including acting as a leader in the arts and humanities and deepening and broadening access to our collections, temporary exhibitions, and educational programs. In the spirit of collaboration, what follows is an outline of the Museum's key achievements of the past year, as well as glimpses of the essential work ahead.

A Year of Collaboration

Strategic partnerships underpinned a number of the Museum's initiatives this year. Among the most far-reaching and publicly visible was our participation in the campus-wide Princeton and Slavery Project, a five-year research project led by Professor of History Martha Sandweiss, archivists, and students that examined the University's historical ties to the institution of slavery in America. While the November 2017 launch of the Princeton and Slavery website (<https://slavery.princeton.edu>) signaled a major milestone for the Project, the Museum's involvement reached back years and included making significant acquisitions of works of art that would support teaching, research, and programming; creating a number of thematic websites; mounting installations and temporary exhibitions; and, most visibly, commissioning a new work of art for temporary outdoor display in the fall of 2017—a work that has since entered our collections permanently.

One of the first public outcomes at the Museum was an online exhibition developed by Assistant Professor of Art and Archaeology and African American Studies Anna Arabindan-Kesson and her students in the spring 2017 class "Seeing to Remember: Representing Slavery Across the Black Atlantic" (AAS 349/ART 364). Hosted on the Museum's website, the microsite "Representing Slavery: Rereading the Visual Narrative" explores the questions of how artists over the last two centuries have approached the subject of slavery, examining the ways in which slavery has been represented, investigated, and commemorated in art from across Britain, the United States, the Caribbean,

and West Africa. The students' virtual exhibition charts a path between the history of slavery and its ongoing legacies, a relationship organized into three themes: Staging Blackness as an Object, Reconfiguring Historical Constructions, and Reclaiming Black Bodies. The objects chosen from the Art Museum's collections—many acquired recently—were made by artists based in the United States and Britain, from the eighteenth to the twenty-first century, reflecting the historical breadth of the students' investigations. The signed, student-authored labels produced for the online exhibition appear on the Museum's public website under the category of Learn/Explore/Collections Themes.

In conjunction with the Princeton and Slavery Project, the fall 2017 installation *Making History Visible: Of American Myths and National Heroes* (1, 3, 29) drew together historical and contemporary works to consider the role of visual art in creating an image of American identity and a multifaceted representation of history in the United States. A suite of works by the contemporary artist Titus Kaphar—recently named a MacArthur Fellow for 2018—formed the installation's nexus and introduced a conversation between visual traditions and their contemporary contestations in American artistic practice. Kaphar's work engages genres and mediums of art history in order to reveal and respond to the cultural values, racial hierarchies, and historical narratives that can be promoted through these representations. These works by Kaphar and by other contemporary artists, such as Carrie Mae Weems and Kara Walker, were often loosely paired with or framed by historical works of art that represented more traditional explorations of heroism, power, and other issues pertinent to the representation of race and identity.

The Museum also commissioned Kaphar to create a site-based sculpture that responded to particular historical events at Princeton. *Impressions of Liberty* (4), a





large-scale work in wood and glass, was installed for six weeks in November and December 2017 on the lawn in front of historic Maclean House, the former residence of Princeton's presidents. The sculpture presents intertwined portraits of the Reverend Samuel Finley, one of the original trustees of the College of New Jersey and its president from 1761 to 1766, and a group of African Americans who represent the individuals held as slaves at his Maclean House residence. Following Finley's death in 1766 while serving as College president, these individuals were sold on the grounds of Maclean House as part of his estate. Rather than exploring guilt or innocence, Kaphar highlights the contradictions embedded in the narratives of our national heroes and histories and engages with how we as a society manage and define these representations over time. Among the central subjects of this powerful work of art, as well as the subsequently painted collage entitled *To Be Sold* of 2018—both now accessioned into the Museum's collections—are questions of who is remembered and who is invisible in our accounts of history, written and visual. A link to the project is also featured as part of an interactive campus map, "Art and Slavery at Princeton" (<http://artmuseum.princeton.edu/campus-art/tours/art-slavery-princeton>), developed by the Art Museum.

Beginning in summer 2017, the Museum also took the lead in planning for a major cross-community project focusing on the theme of "Migrations" that took place between January and May of 2018. The project involved the Museum, a number of Princeton University departments and programs—including the Program in Latin American Studies; the Lewis Center for the Arts; the Pace Center for Civic Engagement; and the Princeton Institute for International and Regional Studies—and over thirty Princeton-area nonprofits, including the Princeton Public Library, McCarter Theatre, the

Historical Society of Princeton, Centurion Ministries, and the Princeton Adult School, among many others. Each participating organization explored the theme in ways appropriate to its mission and programmatic focus. Thus, migrations could refer to the physical movement of people, animals, goods, or ideas across the planet. Discussions and exhibitions touched upon immigration and the seasonal migrations of workers; the historical movements of peoples; notions of home or belonging; and the migrations of various species. What all these meditations shared was an attention to the implications of such movements and how they changed over time. These timely and important questions afforded a compelling opportunity for organizations across the area—from cultural institutions to social service agencies—to come together in shaping a set of conversations. In doing so, new dialogues were begun and relationships developed that we hope will generate other such collaborative projects in the future.

The Museum's galleries featured three projects related to the theme. *Photography and Belonging* explored how the human experiences of belonging and alienation have long been both subject and effect of photography. *Migration and Material Alchemy* presented artists' work that delves into subjects and materials in states of transition to contend with issues of urgent social concern—and included work by such influential contemporary artists as El Anatsui and Cecilia Vicuña (5). Finally, throughout the galleries, new didactic labels highlighted individual voices from across campus reflecting on the ways art reveals and illuminates the migrations of people, power,



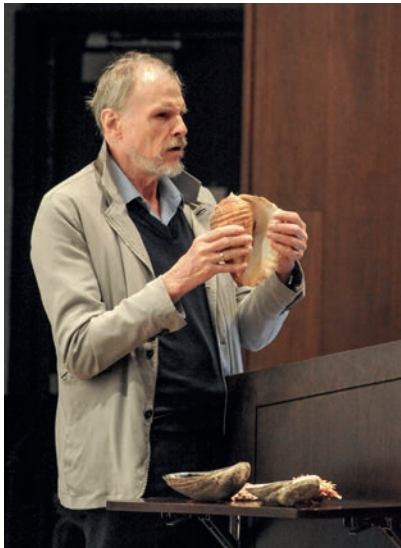
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style, and meaning, or indeed the movement of ideas and of art objects themselves. Among the most powerful were object labels written by Princeton faculty such as Sandra Bermann, Cotsen Professor of the Humanities and Professor of Comparative Literature, Alison Boden, Dean of Religious Life and the Chapel, and Catherine Riihimaki, Associate Director for Science Education at the Council on Science and Technology. The Museum's many programs and collaborations included a talk by Pulitzer Prize-winning author Jhumpa Lahiri, Professor of Creative Writing at the Lewis Center for the Arts,

who reflected on themes of migration and translation in her own writing as well as in the prints and drawings of artist Leonora Carrington. Photographer Fazal Sheikh, Class of 1987, joined Eduardo Cadava, Professor of English, in a conversation that dealt with the politics of migration and exclusion. The Museum also presented Rhizome Theater Company's play *Nice Town, Normal People*, a community event that explored the many questions of home.

Academic and Student Engagement

As in the past, the Museum's curators and other staff have been actively involved in teaching, co-teaching, and leading individual classes in the Department of Art and Archaeology and across the University. For example, during the past twelve months, four curators have taught six courses cross-listed in eight departments with a total enrollment of sixty undergraduates and graduates. The topics ranged from vase-painting in ancient Greece to Olmec art to the art of Paul Cézanne to photojournalism in the US and Russia, and offered students the opportunity to (in the words of one particular course description) "handle and learn from actual works in a context of guided discussions and shared insights."



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"The Enduring Allure of Seashells: Conchology and Art" (6) brought together art historians and scientists to consider the complex shapes, evolutionary adaptations, and symbolic functions of seashells used in art of the ancient Americas. "Hold: Meditation on Black Aesthetics" provided a cross-disciplinary discussion on black aesthetics, held in conjunction with the installation of the same name. In conjunction with the Princeton and Slavery Project, the Museum hosted "Making History Visible: Faculty Roundtable on Art and Visualizing the American Nation," creating a space for a discussion about how visual forms, economic systems, and civic institutions shape historical narratives as well as national, cultural, and racial identities. Besides the opportunities for interdisciplinary collaboration, these faculty panels have been consistently popular with audiences.

In addition to courses taught by Museum staff, thousands of individual student visits take place each year as part of dozens of other courses across the University. Indeed, the past year has seen another record set in this regard, with 6,472 student visits in 107 courses hosted by 45 departments to examine works of art in the Museum's five study rooms.

Student outreach again proved robust in the past year. The thirty-four student guides and thirty-three Student Advisory Board (SAB) members (7) have demonstrated

Academic panel discussions have proven to be a powerful form of outreach that provide an opportunity for Princeton scholars from across disciplines to bring their expertise to bear on our understandings of the collections and to share those insights with a broad audience. As the diversity of themes suggests, the programs allow for the participation of faculty from across the humanities and sciences. The panel "Capturing Transient Effects," presented in conjunction with the exhibition *Transient Effects: The Solar Eclipses and Celestial Landscapes of Howard Russell Butler* (28), provided an opportunity for art historians and scientists to explore how art can decipher fleeting natural events and defy the limits of vision. "The



a deep commitment to the institution, working with Museum staff to create events and experiences that appeal to their peers and focus on works of art. In the fall of 2017, the SAB invited artist Dread Scott to present their annual artist's talk. Scott's work resonated with the themes associated with the Princeton and Slavery Project, and the program attracted over one hundred people, while the winter SAB Gala, inspired by the special exhibition *Clarence H. White and His World*, brought more than five hundred students to the galleries. The students also connected with the installation *Making History Visible*, organizing a discussion led by a graduate student that focused on post-colonial art and contemporary intersections between race and visual culture. Students also led gallery and outdoor tours as a component of the Princeton and Slavery symposium in November 2017.

Looking for an interactive tool to engage students with works of art during events, Museum staff in education and information and technology collaborated with curators and with consultants from Sonderlabs (founded by a Princeton student, Class of 2017) to create the Princeton ArtBot. This Facebook Messenger–hosted activity was launched at the 2017 Nassau Street Sampler and fostered engagement with works in the Asian, African, ancient American, and ancient Mediterranean galleries. Having proved popular at the Nassau Street Sampler, the ArtBot was reprogrammed with a new story line inspired by *Clarence H. White and His World* for the SAB Gala in December 2017. New content will continue to be developed to further utilize this popular interactive application.

Diversity and Inclusion

The Princeton University Art Museum was one of a handful of institutions featured in a March 2017 *New York Times* article about efforts to expand audiences and increase opportunities for students to consider work within the museum field. The lack of a

viable “pipeline” for minority candidates and students from economically disadvantaged backgrounds has been a significant factor in the lack of diversity within the field. On a national level, I am co-leading a task force working to develop new strategies for bringing students and young professionals into our field, including making a more compelling value proposition for students and their families. In the summer of 2017, to foster greater understanding of the very fact of careers in museums and the public humanities, the Museum initiated the Museum Voices Internship (MVI) program. This program is designed for undergraduate and graduate students who are members of groups underrepresented in the museum field, with Princeton University students and first-generation and minority students given priority in the highly competitive selection process for internships. In each of the program’s first two summers, the Museum hired four MVI students in addition to ten other interns, and plans to expand the program are moving forward. For the past two years, the Museum has also participated in the Freshman Scholars Institute (FSI), a seven-week residential summer program for incoming first-generation and lower-income Princeton University students. The Museum hosts an afternoon that gives the students an opportunity to participate in close looking and interpretation, and serves as a way to welcome FSI students to the Museum as a place for learning and experience.



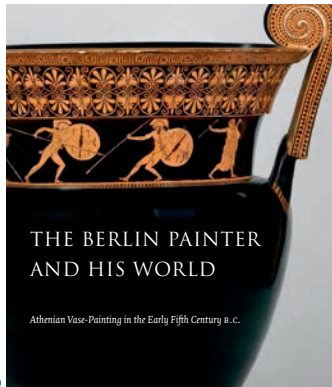
To encourage new ways of seeing and to facilitate conversation about cross-cultural interactions or current social issues, the Museum is also creating new interpretive materials for use in the galleries, such as the recent labels associated with the Migrations project. In 2017, Mellon Curator of Academic Engagement Julie Dweck worked with Princeton PhD and Mellon Foundation–funded Collections Research Specialist for African Art Kristen Windmuller-Luna to create a rigorous series of gallery interventions of African art objects in the European art galleries, designed to prompt discussions about the history of art and the intersections of art and identity. Such gallery interventions are a key part of the Museum’s strategy to disrupt traditional art historical and nationalist divisions and underscore the connections among cultures and individual art works—and in turn between people—across time and place.

As part of a multiyear, campus-wide initiative, the Museum also this year launched a Diversity and Inclusion task force. Led by staff members Aric Davala, Facilities Manager, and Janet Rauscher, Associate Editor and Interpretive Manager, the task force is considering and making recommendations on how to achieve the Museum’s diversity and inclusion objectives in recruitment, hiring, and promotion

practices as well as other factors shaping the employment experience within the Museum. The task force will make its initial recommendations soon.

Scholarship and Research

A core commitment of our strategic plan has been the commitment to widening the impact of our scholarly work and sharing it, where possible, in additional communities around the country and the world. The 2017–2018 year saw much success on this front. Following its much-heralded premiere at Princeton in the spring of 2017, *The Berlin Painter and His World* traveled to the Toledo Museum of Art, where it was viewed by



more than 22,000 visitors and received widespread coverage in the press. The 448-page catalogue (9), with contributions from nearly two dozen scholars, received outstanding reviews in major outlets, including *The New York Review of Books*, which marveled that an institution of Princeton's size could have mounted an exhibition of such ambition. *The Bryn Mawr Classical Review*, the premier online venue for reviews of scholarly works on the classics and classical art history and archaeology, declared:

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“This is a superbly illustrated and well-edited volume

that presents the latest scholarship on the subject. It is not a mere illustration of the Princeton and Toledo exhibitions but an excellent piece of research for which the editor and contributors must be praised. . . . There is much for the specialist here . . . but there is also much for the layman and art lover too.”

Another major collaborative research project, uniquely suited to development by Princeton, was brought to fruition this year. *Clarence H. White and His World: The Art and Craft of Photography, 1895–1925*, was spearheaded by Anne McCauley, the David Hunter McAlpin Professor of Photography and Modern Art in Princeton's Department of Art and Archaeology, and drew heavily upon research into the Clarence White archives at the Museum. The first retrospective in a generation to focus on this leading-edge photographer and influential teacher, the exhibition opened at Princeton in October (10, 30) before traveling to the Davis Museum at Wellesley, and the Portland Museum of Art in Maine (near the historical location of White's summer photography school) before ending its tour at the Cleveland Museum of Art, in White's birth state. The magisterial 408-page catalogue included contributions from eight scholars and is now the definitive study on White and his school.



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The Museum's many faculty/museum partnerships also make original scholarship available to diverse communities. This year, these included an installation of satirical drawings by the English artist Thomas Rowlandson called *The Miseries of Human Life*, organized in collaboration with the University Library and guest curated by Julie Mellby, graphic arts curator in the Library's Department of Rare Books and Special Collections; the installation *Photography and Belonging*, guest curated by Daniel Peacock, a PhD student in the Department of Art and Archaeology, which explored the ways in which human experiences of belonging and alienation have long been both subject and effect of photography; and the fall 2017 exhibition *Hold: A Meditation on Black Aesthetics* (31), organized by Nijah Cunningham, Cotsen Postdoctoral Fellow in the Princeton Society of Fellows in the Liberal Arts and Lecturer in the Departments of African American Studies and English. Unlike some exhibitions, *Hold* did not put forth a particular point of view or attempt to circumscribe its topic narrowly. Rather, it was presented as a "meditation" on the topic, an exploration of "the diverse expressive forms that gather under the banner of black art," in Nijah's words. This type of installation, curated by a faculty member and building on course discussions, can be seen as a window for visitors into the level of discourse and topics that one might encounter as an undergraduate at Princeton. In addition to organizing these exhibitions and installations in partnership with our curators, many of the guest curators also contributed articles to the Museum's quarterly magazine and website.

The exhibition *Frank Stella Unbound: Literature and Printmaking* (12, 35), organized by and first shown at Princeton and now on view at the Museum of Contemporary Art in Jacksonville, Florida, focuses on a revolutionary period in the artist's career, between 1984 and 1999, when Stella turned to printmaking in what became one of the great innovations of his career. Working collaboratively with the master printmaker



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Ken Tyler, Stella executed four ambitious series of prints of unprecedented scale and complexity, transforming his own visual language—as well as his working process in all media—and reaching a technical and expressive milestone in the history of printmaking. The groundbreaking research carried out by the exhibition’s curators, Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Calvin Brown, Associate Curator of Prints and Drawings, is published in the accompanying exhibition catalogue, which also includes an essay by Erica Cooke, a PhD candidate in the Department of Art and Archaeology. The exhibition coincided with the sixtieth reunion of Stella’s

graduation from Princeton as a member of the Class of 1958, and is the first to focus exclusively on this aspect of the artist’s career.

As this report is being prepared, we have recently opened the exhibition *Nature’s Nation: American Art and Environment*, co-curated by Karl Kusserow, the John Wilmerding Curator of American Art, and Alan Braddock, the Ralph H. Wark Associate Professor of Art History and American Studies at William & Mary. This major project, one of the most ambitious exhibitions in the Museum’s history, offers a substantial reexamination of American art history through the multidisciplinary lens of environmental awareness. The groundbreaking catalogue includes contributions by more than a dozen experts in a range of fields as well as practicing contemporary artists. An external reviewer of the catalogue manuscript characterized it as “utterly compelling,” moving “the discipline in new directions, bringing art and history to bear on some of the most urgent problems of our time.” After its premiere in Princeton, the exhibition will travel in 2019 to the Peabody Essex Museum and to the Crystal Bridges Museum of American Art.

Growth of the Collections

The collections, which now number over 100,000 objects, continue to grow in both breadth and depth. Princeton continues to be blessed with loyal and generous benefactors who have augmented the collections through gifts, bequests, and donative sales. In an act of remarkable generosity, our good friend and longtime Advisory Council member Duane Wilder, Class of 1951, bequeathed to the Museum the whole of his collection, but with the stipulation that we should only accept the works we felt would have real value in the Museum’s galleries and in its teaching. Similarly, our collections team continues



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to catalogue the vast holdings left to the Museum in 2016 by former curator and benefactor Gillett Griffin. Along with these generous gifts, the Museum has also made judicious acquisitions to strengthen key areas of the collections, including: an exceptional group of hanging scrolls and other Japanese paintings from the renowned Gitter-Yelen Collection; a selection of African works from the Holly and David Ross Collection (42); a thirteenth-century Japanese statue of the bodhisattva Jizō with its original decoration intact (13); a selection of tenth- or eleventh-century Mimbres pottery bowls from the American Southwest (43, 44); a pair of intricately crafted “costumes” by the contemporary British artist Yinka Shonibare (51); and numerous photographs by Gordon Parks (59, 60, 61, 62), Charles Moore (58), Fred McDarrah (55), and others, purchased in support of the recent *Picturing Protest* exhibition and the forthcoming exhibition examining the relationship between *Life* magazine and photography in the mid-twentieth century.

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The Museum Beyond the Walls

Across campus, the Museum oversees the care of more than seven hundred works of art in the University’s dispersed campus art collections. This includes the prestigious Putnam Collection of public sculpture, numerous other works of public art, and over six hundred portraits of individuals with significant ties to Princeton. In 2016 the University adopted the recommendation of the Trustees to make a concerted effort to diversify the art and iconography on campus, including the commissioning of additional portraits honoring distinguished Princetonians. This year, under the Museum’s direction, the first of these new commissions—portraits of Nobel Laureate Toni Morrison, the Robert F. Goheen Professor in the Humanities Emerita, and of Sir W. Arthur Lewis, former James Madison Professor of Political Economy—were unveiled. Eight additional individuals past and present have been selected for inclusion in this portrait initiative, the result of a campus-wide nominating process. This new wave of portrait-making is also being overseen by Museum staff.

Under the direction of the Campus Art Steering Committee, new works of art that further expand the visual language of art on the Princeton campus—and extend its reach into new corners of campus as new buildings are constructed—continue to be commissioned from major artists from around the globe. The internationally renowned designer Maya Lin (14) recently gave shape to her latest work, an “earth drawing,” which will soon be joined by



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a water table on a site adjacent to the new Lewis Arts Complex. Commissioned by the Museum, this two-part work responds to the site and reflects Lin's deep interest in environmentalism. We hope to dedicate Maya's work, which adds the work of a true design master to the campus collection, in 2019.

As part of its commitment to promoting visual literacy and educating the public through exposure to art, the Museum is also developing new interpretive materials for the art displayed across campus. By providing more information on the artists and works, as well as a link to the Museum's robust campus art website, we hope to encourage greater understanding about the art around us, underscoring the impressive range of expression already present in the visual environment as well as providing insights into the backgrounds and purposes of artists in the campus art collection.

Building Visibility

Ensuring that both the campus community and the general public, from local communities to international visitors, are aware of the Museum's myriad activities and able to participate in their planning remain aspects of the Museum's work. In an effort to learn more about our visitors and their outlooks and expectations, a cross-departmental Visitor Experience Task Force planned and undertook the first in a series of in-gallery intercept surveys in fall 2017. Of the more than six hundred visitors surveyed, nearly 50 percent were first-time visitors, and over 25 percent self-identified as local residents. The age of survey takers varied, as we might expect of a robust museum in an academic setting: 27 percent were 18 to 24 years of age, and 32 percent were over the age of 55. The marketing materials most often cited by survey takers were campus banners and posters, and newspaper or magazine ads. The *New York Times* was the most frequently named national or international news source, but the percentage of respondents indicating that they absorb the *Times* in print was not nearly so significant as those reading it digitally, suggesting possible changes in future marketing and advertising strategies. A second phase of in-gallery intercept survey work will focus on more qualitative experiences in the galleries, and will be carried out in fall 2018—again with the hope of learning from visitors in ways that allow us to refine our efforts and increase our impact.

Recognizing the diversity of our audiences, the Museum has continued to hone outreach and marketing strategies that ensure strong local, regional, national, and international presence and participation through advertising, media coverage, and professional relationships. The Museum partners with organizations on and off campus to develop marketing strategies, collaborate on programming, and share resources. As noted above, this year forty-five University departments and units participated in the life of the Museum through a single mechanism (examination of works from the collections in our study rooms)—a dramatic advance traceable entirely to the past decade (15). Campus partners include the University's Office of Communications, the Office of Community 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



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Program in Latin American Studies, and the Department of Music. Within the broader regional community, the Museum's Community Leadership Council remains a central element in the Museum's community engagement efforts; membership in the Council and its future role are continually being evaluated and refined, with new members coming on to help define and advance the goals of an expanded Museum. The Museum also partners with organizations such as the Princeton Garden Theatre, the Arts Council of Princeton, the Princeton Public Library, McCarter Theatre Center, the Princeton Symphony Orchestra, and the Princeton Singers, as well as such community- and business-building organizations as the Bucks County Visitors Bureau, Discover Jersey Arts, the Princeton Area Arts and Culture Consortium, and the Princeton Chamber of Commerce.

The Museum's website continues to be a primary public resource for Museum-related articles, videos, and announcements, with much of this content continuing to be developed specifically for this digital platform. During fiscal year 2018, the number of users increased from 258,787 to 267,851. The number of site visits also increased, from 360,925 to 383,030, with the most heavily utilized pages of the website devoted to exploring the collections, learning how to shape a visit to the Museum, and understanding what programs are on offer. Among the Museum's social media platforms, its Instagram account saw the greatest increase in the last year, garnering a 31 percent increase from the year before. Engagement on Facebook and Twitter platforms continued to drive program attendance, but new followers grew at a slower pace, reflecting global social media trends.

The number of reviews and mentions in national and international publications saw an increase this year, with coverage in the *New York Times*, *Wall Street Journal*,



American Fine Art Magazine, and *Arts @ Antiques Magazine*; regional coverage in *The Star-Ledger*, *Philadelphia Inquirer*, *The Times of Trenton*, *Town Topics*, and *U.S. 1*; and in many arts blogs. Highlights included a feature on *Frank Stella Unbound* in the national edition of the *New York Times*; a review of *Clarence H. White and His World* in the *Wall Street Journal*; and national coverage of *Transient Effects* in the *Washington Post*, *New York Times*, and *Hyperallergic*.

In seeking to maintain strong regional awareness, print advertisements are routinely placed in local publications such as *Town Topics*, *U.S. 1*, *The Daily Princetonian*, and *Nassau Weekly*, and in playbills at McCarter Theatre. At the national level, strategically positioned ads are placed in annual special art editions of the *New York Times*, namely *Fine Arts and Exhibitions* in October and the Museums section in March. Following intercept data collected in the galleries over the course of six months in 2017, which indicated that more visitors read the *New York Times* online than in print, the Museum has moved away from placing printed inserts in regional subscriptions and has instead begun placing digital ads in the *New York Times*, which allows for more targeted exposure. Regular advertising in the *Princeton Alumni Weekly* continues to raise awareness among alumni around the world.

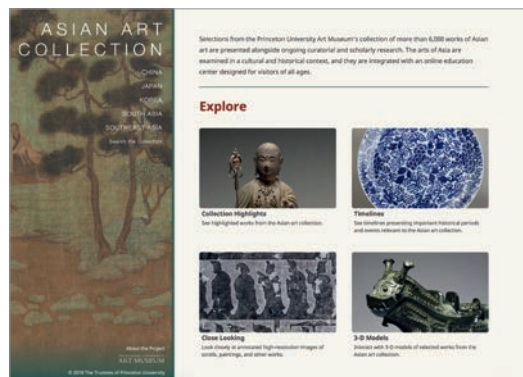
Information and Technology

June 30, 2018, marked the completion of the third year of the multiyear Collections Discovery Initiative (CDI), a multifaceted and complex project (2015–20) that will result in open access to the entirety of the Museum's collections, along with rich scholarly content to better serve the teaching and research needs of students, faculty,

and global visitors. Generous financial support from the University—including initial funding of \$161,694 and term support of \$321,880 across the five years—as well as income from Museum endowments and from ongoing fundraising efforts support the CDI project goals, including a variety of related staff positions, recognizing the staff-intensive nature of this work.

A series of major grants from the Institute of Museum and Library Services (IMLS) have funded CDI goals in specific areas of the collections. Along with a completed grant in the amount of \$99,493 for work associated with the Minor White Archive (one of three major photographic archives currently held at the Museum), two additional grants are underway:

one in the amount of \$150,000 for work associated with the Asian art collections, to be completed in October 2018 (17); and a second, in the amount of \$399,293, for researching and cataloguing the drawings collection, to be completed in October 2020. A \$300,000 grant from the Andrew W. Mellon Foundation, currently underway and running through the end of 2019, supports specialist



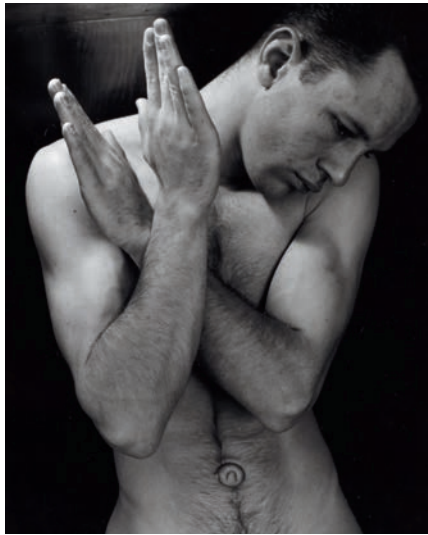
research in the areas of African, Latin American, and Native North American art to develop accurate and thorough collections data. All of this enhanced collections information will be made available through the Museum's website.

The Museum continues to maintain an energetic pace both in seeking additional funding for work that in a sense will never end, and in the progress of the project itself. Work is on target to publish online records for all of the more than 100,000 objects in the Museum's care by the end of 2018 and to continue developing rich "associated content" for the most heavily utilized aspects of the Museum's collections. At present, extensive documentation is accessible online for over 30,000 works, including:

- ✦ 716 works of African art
- ✦ 1,645 American paintings and sculptures
- ✦ 5,453 works of ancient, Byzantine, and Islamic art
- ✦ 5,811 works of art of the ancient Americas
- ✦ 1,655 works of European art
- ✦ 469 works of modern and contemporary art
- ✦ 4,205 works on paper
- ✦ 5,185 photographs
- ✦ 1,150 works of Asian art
- ✦ 3,739 photographs from the Minor White Archive

The entire photographic content of the Minor White Archive—over 15,000 images, including all original negatives—has now been digitized (18). Over the past year, the photography studio added more than 2,500 photographs of works in the Museum’s collections to the online database, in addition to special projects that included extensive photography of the Museum’s Egyptian materials.

Over the past year, the Museum’s data and image services have been fully reconstructed, including the creation of a sturdy, extensible, and modern suite of applications built with open-source technologies. Some of the immediate outcomes of this work are the creation of online data entry tools for remote research scholars; a third-party mobile app that supports in-gallery activities; and making the Museum’s collections information available for use in various data visualization and geo-mapping applications. Museum staff partnered with faculty and other users to beta test these services in support of a variety of courses in the fall and spring semesters. Students provided valuable feedback that is helping us fine-tune search strategies and inform the development of new image comparison and annotation functionalities for classroom and study use.



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Two innovative digital projects were designed and developed this year, including a digital version of the photographic albums of Clarence White’s students (rarely seen photographs, only a handful of which could be included in the recent exhibition) that was made available in the exhibition galleries utilizing newly developed image delivery and presentation tools. A similar project on a smaller scale allowed visitors to last year’s exhibition devoted to the art of the Berlin Painter the opportunity to explore red-figure vase painting techniques. Both projects are also available on the Museum’s website.

Student interns also made major contributions this year by researching copyrights and intellectual property rights, cataloguing past issues of the Museum’s annual scholarly journal, transcribing scholars’ notes on the vast collection of artifacts from the Antioch expeditions of the 1930s, and organizing both the Minor White archive papers and a large collection of artifacts from the American southwest.

Collaborative technology and information management projects include the Digital Antioch project, a partnership with the Department of Art and Archaeology and the University Library, including submission of two grant applications to fund the digitization of and access to records and artifacts from the Antioch expeditions led by Princeton University scholars in the 1930s.

The Museum is also a partner in the American Art Collaborative, a consortium of fourteen art museums in the United States committed to establishing a critical mass of linked open data on the semantic web. As part of our Mellon- and IMLS-funded

work, completed in October 2017, a target model for linked data in the visual arts (Linked.Art) was developed along with a Good Practices guide. Finally, the Museum is a founding member of the museums community of the International Image Interoperability Framework (IIIF) and one of the leading museums in implementing these cutting-edge image delivery and presentation services.

Institutional Advancement

The current Museum facility is the fruit of no fewer than five different building efforts spanning nearly a hundred years. Both because of and in spite of these past efforts, the Art Museum has been seeking to remedy the shortcomings of its facility for over twenty years.

Identifying the financial resources needed to bring such a project to life has been the single most important focus of the Museum's fundraising activities for the past two years. Support pledged to date from a number of alumni and other benefactors, together with a significant commitment of resources from the University itself, has given the President and Provost the confidence they needed to allow planning for the new facility to move forward, even as fundraising continues. The process of identifying an architect occupied the final months of this fiscal year, with the announcement in September that Sir David Adjaye of Adjaye Associates (19) has been selected as design architect, working in collaboration with the New York firm of Cooper Robertson as executive architect, for the new art museum. The announcement of Sir David as our lead designer has been met with widespread excitement, perhaps especially among our students. As I write, planning is well underway, and we expect to have concept designs for the new building in the spring of 2019. Actual construction on the new facility will not begin until the fundraising targets are met.

The Museum's twenty-five-member Advisory Council met in Princeton twice during FY18 for daylong meetings with me, senior managers, curators, University leaders, and others. Meetings focused on some of the Museum's most pressing issues, including strategizing to advance efforts to build a significantly larger, state-of-the-art museum facility. Much time was also focused on continuing to deepen the Museum's academic impact and leveraging relationships across campus and indeed around the world. This year, we were pleased to welcome to the Advisory Council new members who will strengthen the diverse talent set of this group of staunch Museum benefactors and counselors.





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Each year, the Museum must secure the annual donated revenues necessary to support its programmatic activities, including exhibitions, publications, and academic and educational outreach programs. As we begin to consider how an enlarged facility will impact future operating costs, finding support to endow leadership positions at the Museum remains a fundraising priority. In fiscal year 2018, a multiyear pledge to endow the position of our head of education was completed through the James E. and Diane W. Burke Foundation. Thus, longstanding Museum educator Caroline Harris is now the Diane W. and James E. Burke Associate Director for Education. By the end of 2018, it is anticipated that other endowments also will be fulfilled, ensuring the future continuity of key positions on staff and enabling the Museum to divert monies to other key operating areas, including those that are less susceptible to being endowed.

The excellence of the Museum's programs and its leadership role in the arts and humanities are supported through a combination of restricted and unrestricted endowment revenues and an aggressive program of annual support. Funds also come in the form of multiyear philanthropic commitments that provide a critical source of income that can allow the Museum to make advance commitments to long-term research projects, exhibitions, and other efforts that span multiple fiscal years. Select gifts of expendable support received this fiscal year are highlighted below, and a more comprehensive list appears toward the end of this report.

Major exhibition and publication projects typically require years of development, and funding for these projects must continue throughout the life of exhibition planning. One of the Museum's most ambitious exhibition and publication projects, *Nature's Nation: American Art and Environment*, which opened in Princeton in October 2018, has had the good fortune of attracting multiple leadership gifts, including those from Shelly Malkin, Class of 1986, and her husband Tony, Annette Merle-Smith, and the Henry Luce Foundation. Looking ahead, another important commitment from Annette Merle-Smith has been made for *Gainsborough's Family Album*, the exhibition project currently being

developed with the National Portrait Gallery, London. A recent grant from the Blakemore Foundation is providing seed funding for *The Eternal Feast: Banqueting in 10th–14th-Century Chinese Art*, an exhibition curated by Zoe Kwok, assistant curator of Asian art. The Museum’s spring 2020 exhibition *The Power of Life: Life Magazine and American Photography, 1936–1972*, which will travel to the Museum of Fine Arts, Boston, and prospectively one or two additional venues, has been supported by a Brown Foundation Fellowship awarded to Peter C. Bunnell Curator of Photography Katherine Bussard, while Princeton resident and longtime Museum benefactor Jim McKinney has supported a scholars’ day and other curatorial activities related to this project.

Campus partnerships 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 the University’s teaching and research mission. For example, the Museum’s projects developed as part of the Princeton and Slavery Project garnered financial support from the Princeton Histories Fund, the Humanities Council’s David A. Gardner ’69 Magic Project, the Program in American Studies, the Center for the Study of Religion, and the Department of African American Studies, as well as programming participation from many of these departments. The exhibition project *Nature’s Nation* received critical funding from and partnership with the Princeton Environmental Institute; the Barr Ferree Foundation Fund for Publications, Department of Art and Archaeology; and other campus collaborators.

As the Museum’s sole fundraising event of the year, the 2018 gala, *Fête de Nuit: A Montparnasse Ball at Princeton*, was a festive French-inspired evening that eclipsed the \$400,000 revenue mark for the first time in the event’s history (21). This success was largely due to an unprecedented number of table sponsorships, including eight at the \$25,000 level. In addition to several Advisory Council members, corporate partners, and others who were sponsors at high levels, President Eisgruber and his wife, Lori Martin, increased their own personal commitment in a generous and visible sign of their support for the Museum. Individual tickets were sold at a higher price this year, also helping to increase the event’s net revenue, all of which goes to the support of our exhibitions and educational programs. This year’s Host Committee included nineteen dedicated volunteers who worked closely with Museum staff to increase visibility and support for the event. Host Committee members also led by example, making their own financial commitments in the form of table sponsorships, premium-level ticket purchases, and dinner journal advertisements.





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In May 2018, the Museum carried out its third annual “May is Membership Month” effort, exceeding its membership goal for the third year in a row. A member retention rate of approximately 78 percent illustrates our members’ continued satisfaction with the benefits and services they receive. Among the most popular endeavors has been the Museum Travel Program (22), which offers unique curated travel experiences for small groups, including opportunities to view private collections, visit artists’ studios, and go behind the scenes at major museums both regionally and around the country. This past year’s trips included a multiday trip to greater Detroit hosted by me, a weeklong excursion to Honolulu with Assistant Curator of Asian Art (and Honolulu native) Zoe Kwok, as well as popular day trips to New York, Long Island City, Philadelphia, and northern Delaware. A series of members-only events has also continued to provide an “insider’s view” into the Museum, including an especially fruitful series of panel discussions featuring curators, educators, designers, and other Museum staff organized in conjunction with special exhibitions.

The upper-level program of annual support—the Partners—continues to provide vital unrestricted funds to the Museum for exhibitions and educational programming, funds that afford the Museum critical flexibility as needs change or arise. Partners are invited to participate in unique experiences created by the Museum especially for this elite group of members. This year, Partners received a private tour of the critically acclaimed Whitney Biennial with co-curator Mia Locks, daughter of Museum benefactors Sueyun and Gene Locks, Class of 1959. 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.

Facilities

Among the challenges of 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 past year, in partnership with the University's Office of Capital Projects, Department of Public Safety, and Office of Site Protection, several such projects were successfully completed, including rekeying all the locks in the Museum and installation of a new system for accessing other buildings in which Museum staff work. An ambitious multiyear project of making upgrades to the Museum's fire suppression system in response to changing technologies will soon be completed, while ongoing improvements include climate control systems as well as new LED lighting with a high color rendering index. This improvement allows for better viewing of art in display cases in the galleries as well as in object study classrooms, storage areas, and in the newly renovated photography studio, while also enhancing energy efficiency and supporting sustainability goals.

Over the course of the year, the Museum worked closely with the Office of Capital Projects and the University Architect on final construction designs and drawings for the restoration and refurbishment of historic Bainbridge House on Nassau Street. The ground floor of this colonial-era structure will offer a variety of intimately scaled gallery and public spaces to engage visitors, while the second and third floors will provide office space for the Museum's Education Department. Construction is expected to be completed in 2019, and we hope to begin offering public programming as quickly as possible thereafter.

Earned Income

The Museum Store continues to be a primary source of earned income as well as an important visitor amenity that allows Museum guests to take home original works by a wide range of regional artisans (23). The Store has become an important destination for handmade merchandise while playing an increasingly important role in the local retail scene as other independent retail shops have closed. Work by over three hundred American artisans has been represented in the Museum Store since the inception of the artisanal merchandise program in 2010. The Store also continues its successful



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ambassadorial role, participating in high-profile events such as Community and Reunions and providing an extended Museum experience by creating and making artist profiles available in the Store and on the Museum's website. This year, the Museum organized and hosted the Museum Store Association Mid-Atlantic Chapter's annual meeting, welcoming thirty-eight museum retail professionals and vendors. Just after the close

of the fiscal year, Allie Wolf was recruited as our new Manager of Retail and Wholesale Operations; she will oversee the talented Store team in continuing to invest in relations with artisans while also updating our merchandise development project.

This year, 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 that otherwise might not have been possible, while also sharing the Museum's scholarly work with other communities. Total revenues generated from traveling exhibitions this year were over \$250,000. Traveling these exhibitions also provides opportunities for increasing the visibility of our scholarship and for additional sales of exhibition catalogues, as was the case for *The Berlin Painter and His World* and the four-venue tour underway for *Clarence H. White and His World*. These efforts will continue in the coming year with *Frank Stella Unbound* and the three-venue tour of *Nature's Nation*.

Financial Management, Operations, and Staffing

Members of the Museum's finance team continue to coordinate training on the University's Prime financial management system, ensuring that all 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, and documentation of guidelines specific to our operations, the Museum seeks to strengthen the operating effectiveness of internal controls over business expenses.

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. A security review carried out in 2017 was successfully completed, resulting in a significant increase in University funding for Museum security that will lead to a significant number of new full-time-equivalent positions within the Museum—needed in response to dramatic increases in attendance and Museum activity over recent years. A multiyear project to upgrade camera surveillance, the Museum's WiFi network, and its server systems was also completed.

Following the retirement of Conservator Norman Muller in March 2017, the Museum conducted an extensive international search for his successor, resulting in the

appointment of Bart Devolder in July 2018 (24). Bart came to Princeton after five years of service as coordinator and paintings conservator for the restoration of the Ghent Altarpiece, one of the world's great artistic masterpieces. Prior to his work in Ghent, Bart was employed as a paintings conservator at the Kimbell Art Museum (2007–12) and as an Andrew W. Mellon Fellow in Painting Conservation at the National Gallery of Art in Washington (2005–7); he also completed internships at the Royal Institute for Culture Heritage, Brussels, the Louvre, and the Harvard Art Museums. As a conservator, Bart has treated, lectured, and published on a wide array of European and



American paintings in diverse media produced from the Renaissance to the early twentieth century.

After nearly four years with the Museum, John Elderfield is preparing to retire from his position as the inaugural Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer. During his tenure, he has made an indelible mark on the Museum, presenting numerous lectures to overflow audiences, curating significant gallery installations, and, perhaps most importantly, teaching multiple undergraduate and graduate courses, sharing his unparalleled scholarship, experience, and art-world connections with students from across the University as well as with Museum staff. John's exhibition *Landscapes Behind Cézanne* was on view in the galleries this past spring, and he is currently working on the exhibition *Cézanne's Rocks and Quarries*, which will be on view in Princeton in 2020 before traveling to the Royal Academy of Arts in London (25). A search for John's successor continues.



The Museum's current five-year strategic plan expires at the end of 2018. Therefore, Museum staff have begun analyzing the current plan, considering the adjusted priorities for the coming year, and ultimately crafting a new plan that—in light of the significant capital project work ahead and its impact on program and operations—will cover a two-year period. We see the strategic plan as a high-level articulation of the Museum's highest priorities and a road map for staff as new decisions are made and commitments considered, and thus it will be a particularly important guide in the coming two years. As was the case in 2013, developing the plan will be a collaborative effort, led by a core planning team comprised of Museum leadership, and including Museum staff, faculty, students, and volunteers. Work on the plan should be complete in December 2018.

Conclusion

As I hope is by now self-evident, the year behind us has been one of great levels of activity and arguably unprecedented impact and visibility. The Museum is poised on the cusp of significant change and further growth that is only possible due to the successes of recent years, including the dramatic growth of our collections, programs, and attendance. The potential we now face is thus the fruit of everyone who has contributed to this expanded vitality and impact, from staff to benefactor to campus partner to international lender. That we should receive such support is humbling, and we pledge ourselves to be worthy of that trust over the years to come.

James Christen Steward

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



Exhibitions

Great British Drawings from the Ashmolean Museum (27)

July 1–September 17, 2017

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

Organized by the Ashmolean Museum of Art and Archaeology, University of Oxford, Colin Harrison, Senior Curator of European Art. Selected entirely from the holdings of the world's oldest university museum and heralded as “a treasure chest of gorgeous surprises” by the *Times* of London, this exhibition presented a rich and deeply varied survey of the drawing tradition in Britain. Spanning three centuries, *Great British Drawings* showcased more than one hundred works by some of Britain's greatest artists, from Thomas Gainsborough and J. M. W. Turner to Dante Gabriel Rossetti and David Hockney.



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The Miseries of Human Life and Other Amusements: Drawings by Thomas Rowlandson

July 1–September 17, 2017

Julie Mellby, Graphic Arts Curator, Rare Books and Special Collections, Princeton University Library

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

The Miseries of Human Life, written in 1806 by James Beresford, was extraordinarily successful, becoming a minor classic in the satirical literature of the day. Thomas Rowlandson began drawing scenes based on Beresford's book as soon as it was published,

and after two years the luxury print dealer Rudolph Ackermann selected fifty of his hand-colored etchings for a new edition. Many of the now-iconic characters and situations that the artist drew for this project—some based closely on Beresford's text and others of his own invention—reappeared in later works, with variations on the *Miseries* turning up until the artist's death. In this installation, drawn from the collections of the Princeton University Library and the Princeton University Art Museum, drawings specific to Beresford's text were shown alongside others that illustrate life's miseries more generally.

Transient Effects: The Solar Eclipses and Celestial Landscapes of Howard Russell Butler (28)

July 22–October 8, 2017

Coordinated by Lisa Arcomano, Manager of Campus Collections

On August 21, 2017, the first total solar eclipse of this century was visible in the United States. Throughout history, the solar eclipse has been a source of mystery and fascination, serving at times as a foreboding omen and at others as a key means to understanding the scientific concept of general relativity. In 1918, Howard Russell Butler (1856–1934)—a portrait and landscape artist and graduate of Princeton University's first school of science—painted a new kind of portrait, of a very unusual sitter: the total solar eclipse. With remarkable accuracy, he captured the rare seconds when the moon disappears into darkness and is crowned by the flames of the sun, whose brilliant colors had eluded photography. This exhibition brought together experts from the sciences and art history to present the history of Butler's unique paintings and the story of the artist who created them. It also opened up a broader exploration of experiments at the intersection of art and science.



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Making History Visible: Of American Myths and National Heroes (1, 3, 29)

September 26, 2017–January 14, 2018

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

Portraiture and history painting were instrumental to the early formation of the United States, fostering a vision that served to unify the young nation behind a cast of influential figures and pivotal events. This installation brought together historical and contemporary works to consider the role of visual art in creating an image of American identity and a multifaceted representation of history in the United States. A suite of works by contemporary artist Titus Kaphar installed throughout the gallery encouraged conversations with historical genres as well as with other artists who grapple with a range of African American experiences. Some of these artists embrace established modes of representation, offering stately renderings of Frederick Douglass, Harriet Tubman, and other heroic figures to affirm their subjects' places in an American canon; others use traditional aesthetic forms to unearth buried histories. Some challenge the authority of words to obscure realities, while others turn to language as a means of expressive liberation. These juxtapositions raise questions about who is represented, who is invisible, and which cultural values are embedded in the visual traditions of American history; they also point to the ways in which art can represent full and layered, if also contested and conflicted, historical narratives.

Clarence H. White and His World: The Art and Craft of Photography, 1895–1925 (10, 30)

Princeton University Art Museum,

October 7, 2017–January 7, 2018

Davis Museum at Wellesley College, MA,

February 13–June 3, 2018

Portland Museum of Art, ME,

June 22–September 16, 2018

Cleveland Museum of Art,

October 21, 2018–January 21, 2019

Anne McCauley, David Hunter McAlpin

Professor of the History of Photography and Modern Art, Princeton University

Coordinated by Katherine A. Bussard, Peter C.

Bunnell Curator of Photography

This exhibition celebrates the life and work of Clarence H. White (1871–1925), a talented and innovative photographer best known for his quiet scenes of domesticity and moody outdoor idylls, a founding member of the Photo-Secession, and a highly influential teacher. The first retrospective devoted to the photographer in more than a generation, this exhibition, together with the accompanying catalogue, incorporates extensive new research to provide a comprehensive look at White's career and legacy, including his early affinities with the Arts and Crafts movement, his groundbreaking aesthetic experiments, his embrace of the expanding fields of photographic book and fashion illustration and celebrity portraiture, and his establishment of the first institutions in the United States to combine instruction in both the technical and the aesthetic aspects of photography. Drawing upon the rich resources of the Princeton University Art Museum's Clarence H. White Archives, as well as loans of photographs,

paintings, and works on paper from two dozen public and private collections, *Clarence H. White and His World* reasserts White's place in the American canon and, in the process, reshapes and expands our understanding of early twentieth-century American photography.

Rouge: Michael Kenna

October 14, 2017–February 11, 2018

James Steward, Nancy A. Nasher–David J.

Haemisegger, Class of 1976, Director

Coordinated by Michael Jacobs, Manager of Exhibition Services

The British photographer Michael Kenna (born 1953) has long been acclaimed as one of the most important landscape photographers of our time. Best known for his lyrical black-and-white images made under natural light conditions—often at dawn or dusk, or with long exposures made at night—Kenna is understood as heir to the pictorialist tradition. His work with industrial and postindustrial landscapes is among his most sustained investigations. His photographs of the Ford Rouge plant in Dearborn, Michigan—once the most advanced factory in the world and an icon of American industrial might—were made beginning in 1992, initially as an homage to the photographer Charles Sheeler. The Museum is the only institution in the world to have the entirety of Kenna's *Rouge* series in its collections. Coinciding with the publication of a revised edition of *Michael Kenna: Rouge* (Prestel, 2016), the exhibition presented a range of images that speak to what Kenna has called the “memories, traces, and evidence of our human activities” at this once vital site.

Hold: A Meditation on Black Aesthetics (31)

November 4, 2017–February 11, 2018

Nijah Cunningham, Cotsen Postdoctoral

Fellow in the Princeton Society of Fellows

in the Liberal Arts and Lecturer in African

American Studies and English

Coordinated by Laura M. Giles, Heather and

Paul G. Haaga, Class of 1970, Curator of Prints

and Drawings

One of the most capacious as well as contentious notions of the modern era, “black aesthetics” names both a tradition of visual art, music, and literature and a set of linkages, resonances, and breaks. During the 1960s, black artists and intellectuals embraced the idea of a black aesthetic as an ideological alternative to Eurocentric notions of beauty and taste. Since then, black aesthetics has served more broadly as a site of convergence across the African diaspora, weaving a history of placelessness and belonging, support and



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constraint, holding and being held. This exhibition featured a selection of prints, drawings, photographs, and mixed-media works by modern and contemporary artists including Norman Lewis, Carrie Mae Weems, Jean-Michel Basquiat, Chris Ofili, and Sanford Biggers that embody the various ways the aesthetic realm has enabled reimaginings of blackness. Rather than narrowly defining a genre or a mode of expression, these examples of black art speak to alternate ways of seeing, feeling, living, and being together in the world. Together they meditate on the word “hold” as a metaphor for thinking about the diverse expressive forms that gather under the banner of black art. Ultimately, *Hold* questioned what animates and brings together the expansive terrain of creativity of black aesthetics.

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.

The Artist Sees Differently: Modern Still Lifes from The Phillips Collection (32)

January 27–April 29, 2018

Coordinated by Betsy Rosasco, Research Curator of European Painting and Sculpture, and T. Barton Thurber, Associate Director for Collections and Exhibitions

Organized by The Phillips Collection, Washington, DC

This exhibition of thirty-eight paintings offered an analysis of the modernist still life as a vehicle for experimentation and change. In their quest to create a new art suited to new times, many late nineteenth- and early twentieth-century artists rejected the official hierarchies of the French Academy, which privileged epic narratives of history, mythology, and religion, choosing instead to paint still lifes—depictions of the humble objects of daily life. Traditionally considered the lowliest of genres, still life provided artists with the means for experimenting with pattern and abstraction and for investigating the tensions between the reality beyond the frame and the complex visual structures within it, and thus for pushing the boundaries of painting itself. Paul Cézanne proved a pivotal figure, famously laboring over images of fruit, ceramics, fabric, and furniture to create ideal harmonies of light and volume, and providing an inspiration and challenge to those who followed. Artists such as Pablo Picasso, Georges Braque, Georgia O’Keeffe, and Stuart Davis would likewise turn to the still life to hone their own explorations, rethinking and disrupting their relationships to the past as they attempted to create work relevant in a world transformed by technology, new media, and, ultimately, two world wars.



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Landscapes Behind Cézanne

February 24–May 20, 2018

John Elderfield, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, with Calvin Brown, Associate Curator of Prints and Drawings

Paul Cézanne (1839–1906) is widely acknowledged to have transformed landscape painting, most radically in his late watercolors, in which he did not so much attempt to copy the actual appearance of the scene as to translate it into self-sufficient sequences of patches and lines in a restricted range of vivid colors. This installation of some twenty works, drawn entirely from the Museum's collections, juxtaposed such watercolors by Cézanne with landscapes drawn, printed, or painted on paper by earlier artists. It revealed the extent to which Cézanne made use of standard types of landscape depictions—close-up views, woodland panoramas, rocky landscapes, wide vistas, landscapes with built structures in them—that had been in use for many centuries, but also suggested that he went a step further, explicitly acknowledging that what is real in art is different and independent from the actuality of nature.

Photography and Belonging (33)

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



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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*.

Hanne Darboven's Address—Place and Time (34)

April 27–June 24, 2018

Nathan Stobaugh, PhD candidate, Department of Art and Archaeology, with Brigid Doherty, Associate Professor of 20th-Century Art
Coordinated by Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art
In 1966, Hanne Darboven moved from her native Hamburg to New York City, where she spent two formative years developing an art practice centered on the serial inscription of numerical calculations derived from the Gregorian calendar and participating in foundational exhibitions of Conceptual art. After returning to Hamburg, Darboven lived and worked in her family residence while maintaining close connections to fellow artists in New York, particularly Sol LeWitt, with whom she exchanged letters until his death in 2007. This exhibition investigated how Darboven's art engages and reconfigures the calendar and the postal system as cultural techniques for the spatial and temporal organization of the modern world. *Hanne Darboven's Address—Place and Time* emerged out of the interdisciplinary course *Art Against Culture?*, taught by Professor Brigid Doherty, in which undergraduate and graduate students explored how Darboven and other artists and writers in late twentieth-century



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Germany disrupted cultural norms for the representation of time and place in response to the difficulties of reckoning with recent German history. Concurrently, works by Darboven were presented in Marquand Library of Art and Archaeology and in the Department of German.

Frank Stella Unbound: Literature and Printmaking (12, 35)

May 19–September 23, 2018

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Calvin Brown, Associate Curator of Prints and Drawings, with Erica Cooke, PhD candidate, Department of 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 Imaginary Places*. Through these four bodies of work, Stella evolved printmaking projects of unprecedented scale and complexity that both 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



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that world literature has played in the artist's powerful explorations of the print medium.

Picturing Protest (36)

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, and 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 America; 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.



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34 **Works on Paper Study Room Installations**

A Poetic Sensibility: Contemporary Prints from the Gift of James Kraft, Class of 1957 May 20–July 2, 2017

Calvin Brown, Associate Curator of Prints and Drawings

This group of prints and photographs was selected from the gift of contemporary prints assembled by James Kraft, Class of 1957. Beginning in the 1970s and continuing through 1992, Kraft amassed over six hundred works, including prints, photographs, illustrated books, portfolios, and various original works on paper. The Kraft collection is one of the largest gifts ever made to the Princeton University Art Museum, and it constitutes the backbone of the Museum's contemporary print holdings.

Andy Warhol Screenprints July 6–September 10, 2017

Calvin Brown, Associate Curator of Prints and Drawings

Andy Warhol (1928–1987), a leading figure of the Pop art movement of the 1960s, is widely recognized for his brightly colored portraits of celebrities and images of mass-produced consumer goods, painted and printed in a broad, haphazard style. This installation brought together thirteen screenprints from throughout Warhol's career, including iconic images of the Campbell's soup can, Jacqueline Kennedy, and Marilyn Monroe, as well as pictures of everyday objects, from flowers to the American dollar bill.

Seashells through Time September 16–October 22, 2017

Veronica M. White, Curator of Academic Programs

Admired for their delicate coloring, intricate morphology, and mysterious inhabitants, seashells have long fascinated artists, biologists, ecologists, and natural historians. Consisting of thirty-seven prints and photographs, dating from the seventeenth through the twentieth century, this installation considered the enduring allure of shells. It coincided with a faculty panel discussion dedicated to conchology and art, held on October 19, 2017.



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Whistler and Cassatt: Americans Abroad October 28, 2017–January 14, 2018

Calvin Brown, Associate Curator of Prints and Drawings

James McNeill Whistler (1834–1903) and Mary Cassatt (1844–1926) were independent-minded American artists who pursued careers in Europe during the mid-nineteenth century, when French realist painters had begun to challenge the academic traditions of the Paris Salons. Both were also exceptional printmakers, and their influential work helped define modern tastes in graphic art.

Organized to coincide with the exhibition *Clarence H. White and His World: The Art and Craft of Photography, 1895–1925* (October 7, 2017–January 7, 2018), the installation presented twenty-seven of Whistler's and Cassatt's prints, drawings, and pastels.

Considering Still Lives: Prints, Drawings, and Photographs January 20–April 8, 2018

Calvin Brown, Associate Curator of Prints and Drawings

Organized to coincide with the exhibition *The Artist Sees Differently: Modern Still Lives from The Phillips Collection* (January 27–April 29, 2018), this installation brought together twenty-five prints, drawings, and photographs of still lifes from the Museum's collections. With objects ranging from an engraved seventeenth-century *vanitas* after Dutch artist Crispin van de Passe the Younger to a 1964 screenprint on acetate by American artist Roy Lichtenstein, the installation considered the intimate genre of still life as a contemplative assembly of objects emblematic of a larger world.

Surrealism at Princeton April 14–June 10, 2018

Organized by Calvin Brown, Associate Curator of Prints and Drawings, based on classes taught in the Museum by Efthymia Rentzou, Department of French and Italian

Presenting a selection of twenty-five works from the Museum's collections, this installation traced the international reach of Surrealism, from its origins in Paris in the wake of World War I to the Americas and beyond in the 1930s and 1940s. The installation coincided with the international conference "Surrealism: From France to the World" (April 27–28, 2018), sponsored by the Princeton Institute for International and Regional Studies and by the Department of French and Italian.

Rembrandt as Printmaker June 14–September 2, 2018

Calvin Brown, Associate Curator of Prints and Drawings

This installation of twenty-six etchings and drypoints by Rembrandt was selected from the eighty prints by the artist in the Museum's collection. 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, family members, and friends to the late depictions of biblical subjects, expressively rendered in strong contrasts of light and shade.



“Drama, vital energy and unbound imagination draw you in to this exhibition, then as you read the narratives and ponder the corresponding prints, fascination takes over.”

— JANET PURCELL, TIMES OF TRENTON,
REVIEW OF FRANK STELLA UNBOUND

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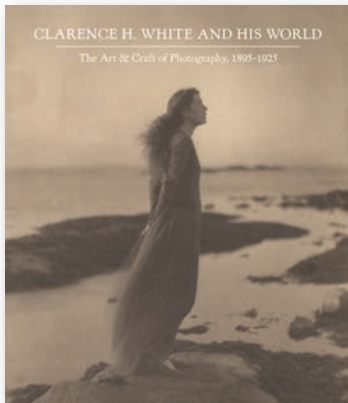


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Publications

36 Books and Journals

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



Clarence H. White and His World: The Art and Craft of Photography, 1895-1925

By Anne McCauley, with contributions by Peter C. Bunnell, Verna Posever Curtis, Perrin M. Lathrop, Adrienne Lundgren, Barbara L. Michaels, Ying Sze Pek, and Caitlin Ryan

Published October 2017

408 pages, 10 × 11 1/2 inches
346 color and black-and-white illustrations
Project editor: Anna Brouwer
Designer: Miko McGinty and Anjali Pala
Printer: Trifolio, S.r.l., Verona, Italy



Frank Stella Unbound: Literature and Printmaking

By Mitra Abbaspour, Calvin Brown, and Erica Cooke

Published May 2018

112 pages, 9 3/4 × 11 inches
105 color illustrations
Project editor: Janet Rauscher
Designer: Margaret Bauer
Printer: Meridian, East Greenwich, RI

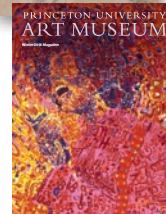
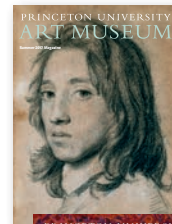
Interpretive Materials

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 fourteen temporary exhibitions and roughly two dozen changing installations within the collections galleries and the Works on Paper Study Room.

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

African and Oceanic Art

Dan artist, Côte d'Ivoire, *Mask (possibly gunye gā or gunyege)*, 20th century. Wood, organic material, metal, and upholstery studs, 25.4 × 14.6 × 7.6 cm. Gift from the Holly and David Ross Collection (2017-166)

Kongo artist, Democratic Republic of the Congo, *Power figure (nkisi)*, early 20th century. Wood, mirror, glass beads, glass, cotton, silk, metal, gourd, resin, paint, plant fiber, and kaolin, 36.2 × 7.6 × 8.9 cm. Museum acquisition from the Holly and David Ross Collection (2017-157) (42)

Senufo artist, Côte d'Ivoire or Burkina Faso, *Oracle figure (kafigeledjo)*, 20th century, before 1970. Wood, bamboo or cane, cloth, ostrich feathers, plant fiber, and organic material, 71.1 × 20.3 × 12.7 cm. Museum acquisition from the Holly and David Ross Collection (2017-158)

Unknown artist, *Beads*. Six strands of beads and some loose beads, l. (longest) 35.5 cm. Gift of Sherry and Arthur Stein (2018-16–2018-22 a–gg)

Yoruba artist, Nigeria, *Healer's staff (opa osanyin)*, 19th or 20th century. Iron, 53.3 × 25.4 cm. Gift of Deborah Stokes (2017-220)

Yoruba artist, Nigeria, *Egúngún masquerade costume*, probably 20th century. Cotton, velvet, and coin, 118.1 × 82.5 × 7.6 cm. Gift of Sherry and Arthur Stein (2017-306)



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Yoruba artist, Nigeria, *Dance panels (yata)*. Glass beads, cowrie shells, cloth, metal, and natural fibers, 59.1 × 45.4 × 6 cm each. Gift of Sherry and Arthur Stein (2018-15 a–b)

American Art

John La Farge (American, 1835–1910), *Samoan Taupo Dancing the Siva*, 1909. Cloisonné stained glass and paint, 43.2 × 35.6 cm. Gift of Oliver LaFarge Hamill (2017-233) (41)

George Washington Maher (American, 1864–1926) and Louis J. Millet (American, 1856–1923), *Panel from fireplace surround of James A. Patten House, Evanston, Illinois*, ca. 1901. Iridescent and opaque glass mosaic and enamel, 115.6 × 69.8 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2018-75)

Robert Street (American, 1796–1865), *Patience Gifford Johnson (1787–1846)*, ca. 1830s. Oil on canvas, 92.5 × 72.2 cm. Gift of Ed Metcalf, Class of 1958 (2017-224)

Robert Street (American, 1796–1865), *Robert Stockton Johnson (1790–1866)*, ca. 1830s. Oil on canvas, 92 × 74 cm. Gift of Ed Metcalf, Class of 1958 (2017-225)

Ancient, Byzantine, and Islamic Art

Greek, Attic, ca. 540–525 B.C., *Black-figure band-cup with the Battle of the Gods and Giants*. Ceramic, 22.5 × 55.3 cm (with handles). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-23)

Greek, Attic, early 5th century B.C., *Black-figure lekythos with a banqueter*, attributed to the Haimon Group. Ceramic, h. 11.5 cm, diam. 4.9 cm. Gift of Professor George Rowley (2017-198 a–c)

Greek, Boeotian, early 5th century B.C., *Sculptural group: Mother dog and puppy*. Terracotta, 6 × 12.7 × 7.5 cm. Museum purchase, Classical Purchase Fund (2017-167)

Etruscan, ca. 490–470 B.C., *Neck-amphora with eyes*. Ceramic, h. 38.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-6)

Art of the Ancient Americas

Chavín style, Early Horizon, 1000–500 B.C., possibly Cupisnique valley, Peru, *Cylinder stamp with supernatural figure*. Ceramic, h. 6.6 cm, diam. 5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-8)

Olmec style, Middle Formative, 1000–500 B.C., Chalchuapa or vicinity, El Salvador, *Seated corpulent man*. Dark green serpentine, 10.5 × 10 × 10 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-70)

La Tolita, 300 B.C.–A.D. 300, Esmeraldas, Ecuador, *Zoomorphic grater*. Ceramic with stone inclusions, 25 × 10.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-11)

Salinar, Early Intermediate, 200 B.C.–A.D. 100, Peru, *Vessel in the form of a bird with fish in mouth*. Burnished ceramic, 19 × 22.9 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2018-7)

Early Nasca, Early Intermediate, A.D. 80–260, Peru, *Incised and painted gourd*. Calabash gourd with remnants of black and yellow resinous paint, h. (approx.) 10.2 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2018-12)

Calima, A.D. 100–700, Valle de Cauca, Colombia, *Pin or lime dipper with elaborate figural finial*. Cast gold alloy, l. 24.8 cm, w. 1.9 cm, d. 1.9 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2018-71)

Maya, Middle to Late Classic, A.D. 400–800, Mexico, Guatemala, or Belize, *Deity-head pendant*. Shell (queen conch [*Lobatus gigas*]), 5.7 × 3.8 × 0.3 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2017-154)

Wari, Middle Horizon, A.D. 500–800, Peru, *Mantle fragment with deity heads*. Textile (cotton and/or camelid wool?), 26 × 28 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-14)

Cajamarca (“Cursivo Clásico” style), Middle Horizon to Late Intermediate, Middle Cajamarca, *Dish with annular base*, Peru, A.D. 600–900. Ceramic with cream and brown slip, h. 8.2 cm, diam. 20.4 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2018-10)

Mimbres, Boldface Black-on-White (Style II), A.D. 900–1000, New Mexico, *Bowl with bird and lizards*. Ceramic with white and red slip, h. 13.7 cm, diam. 31.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-115) (43)

Hohokam, Sacaton Red-on-Buff, A.D. 950–1150, Arizona, *Flared-rim bowl*. Ceramic with buff and red slip, h. 17.1 cm, diam. 33 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-284)

Mimbres, Transitional or Classic Black-on-White (Style II–III), A.D. 1000–1130, New Mexico, *Bowl with geometric design and fish*. Ceramic with white and black slip, h. 14 cm, diam. 26 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-277)

Mimbres, Classic Black-on-White (Style III), A.D. 1000–1130, New Mexico, *Bowl with geometric design*. Ceramic with white and black slip, h. 15.2 cm, diam. 31.7 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-278)



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Mimbres, Classic Black-on-White (Style III), A.D. 1000–1130, New Mexico, *Bowl with geometric design*. Ceramic with white and black slip, h. 14 cm, diam. 28.6 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-279)

Mimbres, Classic Black-on-White (Style III), A.D. 1000–1130, New Mexico, *Bowl with geometric design*. Ceramic with white and black slip, h. 17.1 cm, diam. 34.9 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-281)

Mimbres, Classic Black-on-White (Style III), A.D. 1000–1130, New Mexico, *Bowl with human(?), fish, and two birds*. Ceramic with white and black slip, h. 10.2 cm, diam. 23.8 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-282)

Mimbres, Classic Black-on-White (Style III), A.D. 1000–1130, New Mexico, *Bowl with geometric design*. Ceramic with white and black slip (the latter oxidized to red in some areas), h. 14 cm, diam. 33 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-283)



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Mimbres, Classic Black-on-White (Style III), A.D. 1000–1150, John Fowler Ranch, Sherman, New Mexico, *Bowl with two interlocking millipedes*. Ceramic with white and red slip, h. 10.8 cm, diam. 25.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-111)

Mimbres, Classic Black-on-White (Style III), A.D. 1000–1150, New Mexico, *Bowl with two men walking along the neck of a crane*. Ceramic with white and black slip, h. 11.3 cm, diam. 24.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-112)

Mimbres, Classic Black-on-White (Style III), A.D. 1000–1150, New Mexico, *Bowl with female potter and attendant*. Ceramic with white and black slip, h. 10.2 cm, diam. 21.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-113)

Mimbres, Classic Black-on-White (Style III), A.D. 1000–1150, Grant County, New Mexico, *Bowl with agricultural scene*. Ceramic with white and black slip, h. 10.2 cm, diam. 25.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-114) (44)

Mimbres, Classic Black-on-White (Style III), A.D. 1000–1150, New Mexico, *Bowl with figures climbing a tree with birds and nest at the top*. Ceramic with white and black slip, h. 10.2 cm, diam. 22.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-116)

Mimbres, Classic Black-on-White (Style III), A.D. 1000–1150, Carr Site, Deming, New Mexico, *Bowl with two insects*. Ceramic with white, yellow, and black slip, h. 13.7 cm, diam. 33.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2017-117)

Mimbres, Classic Black-on-White (Style III), A.D. 1000–1150, New Mexico, *Bowl with geometric design*. Ceramic with white and black slip, h. 12.7 cm, diam. 31.7 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-280)

Ancient Puebloan, Mogollon Brown Ware (Reserve Indented Corrugated Smudged type), A.D. 1050–1300, Arizona or New Mexico, *Bowl with corrugated coiling below rim and fire clouding*. Buffware with fire clouding and smudged interior, with corrugated coiling below rim, h. 8.9 cm, diam. 17.5 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-286)

Ancient Puebloan, Mogollon Brown Ware (Reserve Indented Corrugated Smudged type), A.D. 1050–1300, Arizona or New Mexico, *Bowl with corrugated coiling*. Buffware with fire clouding and smudged interior, with corrugated coiling, h. 8.9 cm, diam. 18.7 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-287)

Ancient Puebloan, Mogollon Brown Ware (Reserve Indented Corrugated Smudged type), A.D. 1050–1300, Arizona or New Mexico, *Large bowl with tall walls and corrugated coiling*. Buffware with fire clouding and smudged interior, with corrugated coiling, h. 15.2 cm, diam. 24.4 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-288)

Ancient Puebloan, Mogollon Brown Ware (Reserve Indented Corrugated Smudged type), A.D. 1050–1300, Arizona or New Mexico, *Bowl with clapboard coiling, corrugated below rim*. Buffware with smudged interior, fire clouding on exterior, and corrugated and clapboard coiling, h. 14 cm, diam. 21.6 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-292)

Ancient Puebloan, Cibola White Ware (Snowflake Black-on-White), A.D. 1100–1275, Arizona, *Olla with geometric designs*. Ceramic with white and black slip, h. 29.8 cm, diam. 40 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-285)

Ancient Puebloan, Mogollon Brown Ware (McDonalds Corrugated), A.D. 1100–1300, probably east-central Arizona, *Bowl with clapboard coiling and geometric painted design*. Buffware with smudged interior, clapboard coiling, and white slip, h. 14 cm, diam. 24.1 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-289)



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Ancient Puebloan, Mogollon Brown Ware (McDonalds Corrugated), A.D. 1100–1300, probably east-central Arizona, *Bowl with corrugated coiling and geometric painted design*. Buffware with smudged interior, indented corrugated coiling (slightly obliterated), and white slip, h. 15.9 cm, diam. 24.8 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-290) (45)

Ancient Puebloan, Mogollon Brown Ware (McDonalds Corrugated), A.D. 1100–1300, probably east-central Arizona, *Bowl with corrugated coiling and geometric painted design*. Buffware with smudged interior, indented corrugated coiling, and white paint, h. 15.2 cm, diam. 25.4 cm. Gift of Peter David Joralemon in memory of Gillett G. Griffin (2017-291)

Chanca, Late Intermediate to Late Horizon, A.D. 1100–1400, Peru, *Vessel in the form of a seated figure holding a cup* (“China”). Ceramic with white, black, and brown slip, h. (approx.) 76.2 cm. Museum purchase, Peter Jay Sharp, Class of 1921, Fund (2018-9)

Chanca, Late Intermediate to Late Horizon, A.D. 1100–1400, Peru, *False face from a mummy with head wrap*. Wood with cinnabar and white paint, black resin, cotton, and/or camelid wool textile, h. 57 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-13)

Asian Art

Chinese, Song dynasty (960–1279) to Qing dynasty (1644–1912), *Group of ten dishes, bowls, and cups* (from the Philippines). Ceramic with glaze, 3.5 × 16 cm (each, max.). Gift of Jimmy Tan (2017-311–2017-320 a–b)

Chinese, late Yuan dynasty (1260–1368) to early Ming dynasty (1368–1644), *Meiping vessel*, 14th century. Longquan ware; ceramic with celadon glaze and incised designs, 19.3 × 12.2 cm. Gift of Stanley Yeager (2017-305)

Chinese, Qing dynasty (1644–1912), Dehua, Fujian province, *Bodhisattva Guanyin*. Dehua ware; porcelain, 37 × 12 × 13 cm. Gift of Jimmy Tan (2017-310)

Chinese, Qing dynasty (1644–1912), Zheng Xie 鄭燮 (1693–1765), *Bamboo, Orchids, and Rocks*, 1765. Hanging scroll; ink on paper, 176.4 × 86.8 cm. Gift of Mrs. Hsiao-lan Mote (2017-276)

Chinese, Qing dynasty (1644–1912), Jin Lan 金淦 (1841–1910), *Plum Tree*, 1898. Hanging scroll; ink on paper, 142 × 38.5 cm (painting); 219 × 54 cm (mount). Gift of Kelley Walters in honor of Meredyth Powell Cohen and Bailey Cummings (2017-201) (46)

Chinese, Modern period (1912–present), *Mao badge with atomic bomb and missile*, late 1960s. Metal with enamel and gold, 2.2 × 3.2 cm. Anonymous gift (2017-199)



46

Tai Xiangzhou 泰祥洲 (Chinese, born 1968), *Eight Views of the Xiao and Xiang River*, 2017. Eight sheets; ink on silk, 28.7 × 67.3 cm (each). Gift of Tai Xiangzhou, Tan Shengguang, Du Pengfei, Yin Tongyun, and Hu Ying, in honor of Wen C. Fong, Class of 1951 and Graduate School Class of 1958, for his instruction at Tsinghua University, Beijing (2018-98.1-.8)

Indian, Deccan, *The Nativity of Christ*, 1620–40. Brush drawing with wash and some color heightened with gold on paper; ink with blue and gold calligraphy, laid down in a blue-bordered pink album page decorated with gilt foliage on verso, 20.5 × 13.6 cm (image); 12.8 × 6.8 cm (calligraphy). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-26) (47)

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

Japanese, Muromachi period (1333–1568), *Tea jar* (*cha tsubo*). Shigaraki ware; stoneware with ash glaze, 32.2 × 29.8 cm. Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Hakuin Ekaku 白隠 慧鶴 (1686–1768), *Always Remember Kannon*. Hanging scroll; ink on paper, 132.7 × 27.9 cm. Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Hakuin Ekaku 白隠 慧鶴 (1686–1768), *Painted Fan with Man Crossing Bridge*. Hanging scroll; ink on paper, 32.7 × 44.7 cm. Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Itō Jakuchū (painter) (1716–1800) and Tangai (Musen Jozen) (inscriber) (1693–1764), *Carp*, 1760s. Hanging scroll; ink on paper, 99.5 × 28 cm. Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Yosa Buson (1716–1783), *Four Rocks*, 1773. Hanging scroll; ink and light color on paper, 39 × 74 cm. Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Yosa Buson (1716–1783), *Basho's Narrow Road to the Deep North*. Fan painting; ink and light color on paper, 18.1 × 48.1 cm. Museum acquisition from the Gitter-Yelen Collection



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Japanese, Edo period (1615–1868), Yosa Buson (1716–1783), *One Hundred Old Men*. Hanging scroll; ink and light color on silk, 134.6 × 86.4 cm. Museum acquisition from the Gitter-Yelen Foundation

Japanese, Edo period (1615–1868), Ike Taiga 池大雅 (1723–1776), *Calligraphy and Bamboo*. Screen; ink on paper, 134.5 × 51.8 cm. Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Ike Taiga 池大雅 (1723–1776), *Mibu Kyogen*. Hanging scroll; ink on paper, 115.7 × 22.6 cm. Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Ike Taiga 池大雅 (1723–1776), *Mount Fuji*. Hanging scroll; ink on paper, 28.5 × 61.3 cm. Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Soga Shōhaku (1730–1781), *Kanzan and Jittoku*. Hanging scroll; ink on paper. Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Ganku 岸駒 (1749 or 1756–1839), *Tiger and Bamboo*. Hanging scroll; ink and color on silk, 146 × 81.4 cm (painting); 220 × 98.5 cm (mount). Museum purchase, Mary Trumbull Adams Art Fund (2017-196) (48)

Japanese, Edo period (1615–1868), Matsumara Goshun (1752–1811), *Fishermen, Bird, and Flowers*. Four screens; ink and gold on paper, 154.5 × 351 cm (each). Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Matsumara Goshun (1752–1811), *One Hundred Old Men*. Hanging scroll; ink and color on silk, 153 × 68.4 cm. Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Nagasawa Rosetsu 長澤蘆雪 (1754–1799), *Tanka sho butsu*, late 1780s. Hanging scroll; ink and light color on paper, 114.8 × 27.5 cm. Museum acquisition from the Gitter-Yelen Collection



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49

Japanese, Edo period (1615–1868), Sakai Hōitsu 酒井抱一 (1761–1828), *Mount Fuji and Cherry Blossoms*. Pair of hanging scrolls; ink and gold on silk, 81.6 × 26.6 cm (each). Museum acquisition from the Gitter-Yelen Collection

Japanese, Edo period (1615–1868), Nakabayashi Chikkei (1816–1867), *Landscape Screens*, 1857. Pair of screens; ink and color on paper, 156.7 × 363.2 cm (each). Museum acquisition from the Gitter-Yelen Collection

Japanese, Meiji period (1868–1912), Tanomura Chokunyu 田能村直入 (1814–1907), *Landscape*, 1882. Hanging scroll; ink on satin, 132.3 × 38 cm (painting); 210 × 52.4 cm (mount). Museum purchase, Mary Trumbull Adams Art Fund (2017-172)

Japanese, Meiji period (1868–1912), Tanomura Chokunyu 田能村直入 (1814–1907), *Landscape*, 1901. Hanging scroll; ink and color on silk, 133.8 × 50.7 cm (painting); 204 × 65 cm (mount). Museum purchase, Mary Trumbull Adams Art Fund (2017-173)

Tibetan, *Copper Mountain Paradise of Padmasambhava (Guru Rimpoche)*, 18th–19th century. Tangka; colored pigments on fabric with cloth mounting, 176 × 114 cm (painting); 249.5 × 152 cm (mount). Gift of the Geiss Hsu Foundation in memory of James P. Geiss, Graduate Class of 1979, and Margaret Y. Hsu, Graduate Class of 1977 (2018-77)

Tibetan, *Hayagriva*, 18th–19th century. Tangka; colored pigments on fabric with cloth mounting, 125 × 97.5 cm (painting); 184 × 121.5 cm (mount). Gift of the Geiss Hsu Foundation in memory of James P. Geiss, Graduate Class of 1979, and Margaret Y. Hsu, Graduate Class of 1977 (2018-79)

Tibetan, *Mandala*, 19th century(?). Tangka; colored pigments on fabric with cloth mounting, 61 × 42 cm (painting); 102 × 60 cm (mount). Gift of the Geiss Hsu Foundation in memory of James P. Geiss, Graduate Class of 1979, and Margaret Y. Hsu, Graduate Class of 1977 (2018-78)

European Painting and Sculpture

Austrian or German, *Crucifix*, ca. 1400. Fruitwood, 24.2 × 23.2 × 6.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-24)

Attributed to Henri Pierre Lejeune (French, born 1881), *À la mort*, ca. 1900. Oil on canvas, 66 × 54.5 cm. Gift of Richard A. Keating, Class of 1971 (2018-73)

Jonathan Richardson (English, 1665–1745), *Self-Portrait*, 1733. Oil on canvas, 31.5 × 27.6 cm. Museum Purchase, Surdna Fund (2017-155) (49)

Peter Scheemaekers the Elder (Flemish, 1652–1714), *Virgin and Child*, 1700–1702. Terracotta, 63 × 57 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-25)

Modern and Contemporary Art

Edna Andrade (American, 1917–2008), *Winter Veils*, 1973. Acrylic on canvas, 243.8 × 243.8 cm. Gift of the Estate of Edna Andrade and Locks Gallery (2017-304) (50)

Carel Balth (Dutch, born 1939), *The Touch*, 1992. Photograph on canvas, 83.8 × 72.4 cm. Gift of Stephanie H. Bernheim (2017-255)

Charles Clough (American, born 1951), *Codycepts*, 1992. Enamel on Masonite, 50.2 × 62.2 cm. Gift of Stephanie H. Bernheim (2017-257)

Charles Clough (American, born 1951), *Haplopiab*, 1993. Enamel on Masonite, 58.4 × 69.8 cm. Gift of Stephanie H. Bernheim (2017-256)

Carl Fudge (British, born 1962), *Decoy*, 1998. Vinyl acrylic on wood panel, 68.6 × 50.8 cm. Gift of Stephanie H. Bernheim (2017-258)

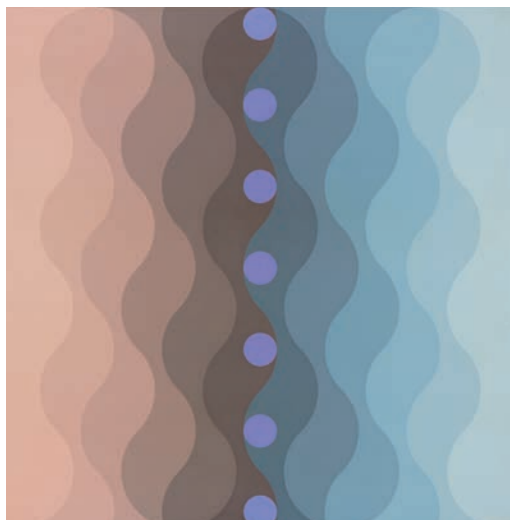
Bill Jensen (American, born 1945), *For Alice*, 1986–87. Oil on linen, 74.3 × 74.3 cm. Gift of Stephanie H. Bernheim (2017-264)

Richard Kalina (American, born 1946), *Oxygen*, 1993. Collage and acrylic on canvas, 137.2 × 137.2 cm. Gift of Stephanie H. Bernheim (2017-263)

Titus Kaphar (American, born 1976), *Impressions of Liberty*, 2017. Wood (American sycamore and plywood), etched glass, sculpting foam, graphite, and LED lights, 217.2 × 223.7 × 106.8 cm. Museum commission made possible by the Kathleen C. Sherrerd Fund for Acquisitions in American Art, and the Humanities Council's David A. Gardner '69 Magic Project, Princeton University (2017-202) (4)

Israel Lund (American, born 1980), *Untitled*, 2014. Acrylic on raw canvas, 223.5 × 172.7 × 3.5 cm. Gift of Herbert C. Schorr, Graduate School Class of 1963, and Mrs. Schorr (2017-221)

Allan McCollum (American, born 1944), *Perfect Vehicles #13*, 1986. Enamel and acrylic on solid cast hydrostone, 48.9 × 20.3 × 20.3 cm (each). Gift of Ivy Beth Lewis, Jonathan Lewis, and Adam Lewis in honor of Peter B. Lewis (2017-215 a–e)



50

Steven Naifeh (American, born 1952), *Untitled*, 1975. Acrylic on unprinted canvas, 160 × 160 × 76 cm (each); 160 × 487.7 cm (overall). Gift of Steven Naifeh, Class of 1974, in memory of Gregory White Smith (2018-76 a-c)

Cady Noland (American, born 1956), *Black Slippery*, 1989. Silkscreen on satin, 327.7 × 114.3 cm. Gift of Ivy Beth Lewis, Jonathan Lewis, and Adam Lewis in honor of Peter B. Lewis (2017-212)

Claes Oldenburg (American, born Sweden, 1929), cast by Gemini G.E.L., *Sneaker Lace*, 1990. Hand-painted stainless steel, 132.1 × 106.7 × 25.4 cm. Gift of Ivy Beth Lewis, Jonathan Lewis, and Adam Lewis in honor of Peter B. Lewis (2017-213)

Postcommodity, *N13: 31°20'50.88"N; 109°29'47.62"W*, 2015. PVC sphere and paracord, diam. 304.8 cm. Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum (2018-3)

Yinka Shonibare MBE (British, born 1962), *Addio del passato*, 2011. Digital video, duration: 16 min., 52 sec. Gift of the artist and Jane and James Cohan (2018-97)

Yinka Shonibare MBE (British, born 1962), *Nelson's Jacket and Fanny's Dress*, 2011. Dutch wax-printed cotton textile, fiberglass mannequin, wood, and glass vitrine, 207.6 × 91.4 × 91.4 cm. Museum purchase, Fowler McCormick, Class of 1921 Fund (2018-4.1-.2) (51)



52



Richard Tuttle (American, born 1941), *New Mexico, New York #22*, 1995. Acrylic on fir plywood, 48.3 × 55.9 cm. Gift of Adam Lewis in honor of Peter B. Lewis (2017-205)

Cecilia Vicuña (Chilean, born 1948), *Chanccani Quipu*, 2012. Ink on knotted cords of unspun wool and bamboo, 136 × 43.5 cm. Museum purchase, Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at Princeton University Art Museum (2018-1)

Yeesoonyung (Korean, born 1963), *Translated Vase TVW1*, 2015. Ceramic shards, epoxy, and gold leaf, 165.1 × 109.2 × 109.2 cm. Museum purchase, Mary Trumbull Adams Art Fund (2017-229) (52)

Photography

Nobuyoshi Araki 荒木 経惟 (Japanese, born 1940), from the series *Diary of a Photo-Mad Old Man (Shakyō rōjin nikki 写狂老人日記)*, 2011. Gelatin silver print, 27 × 40 cm (image); 35.5 × 43.1 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2018-48)

Diane Arbus (American, 1923–1971), *Four people at a gallery opening, N.Y.C.*, 1968. Gelatin silver print, 50.8 × 40.6 cm. Gift of Jeffrey Fraenkel and Frish Brandt (2017-321)

Diane Arbus (American, 1923–1971), *Untitled (27)*, 1970–71. Gelatin silver print, 20 × 16 cm (image); 36.2 × 36.2 cm (sheet). Gift of Jeffrey Fraenkel and Frish Brandt (2017-322)



51

Tad Beck (American, born 1968), *Bowen v. Ryan I*, 2006. Chromogenic print, 40.6 × 109.9 cm. Gift of James Kraft, Class of 1957 (2017-235)

Margaret Bourke-White (American, 1904–1971) for *Life* magazine, *Pedestrian waiting for streetcar in this quiet town where there have been recent Nazi outbreaks on the Polish border, Czechoslovakia, 1937*. Gelatin silver print, 24 × 18.2 cm (image); 24.3 × 18.4 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-30) (54)

Margaret Bourke-White (American, 1904–1971) for *Life* magazine, *Civic rally staged by Mayor Frank Hague defying C.I.O. by implying it was Communist federation, 1938*. Gelatin silver print, 25.3 × 33.8 cm (image); 25.7 × 34 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-31)

Margaret Bourke-White (American, 1904–1971) for *Life* magazine, *Close-up of coiled aluminum wire ready to be made into cables at Aluminum Company of America factory, 1939*. Gelatin silver print, 25.4 × 33.7 cm (image); 25.7 × 34 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-34)

Margaret Bourke-White (American, 1904–1971) for *Life* magazine, *Woman tying up bundles of paper bags by machine, Savannah, Georgia, 1939*. Gelatin silver print, 33.5 × 25.1 cm (image); 33.7 × 25.4 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-32)

Margaret Bourke-White (American, 1904–1971) for *Life* magazine, *Worker sorting and storing aluminum rods in sized stalls in stockpile warehouse at Aluminum Company of America*

factory, 1939. Gelatin silver print, 34 × 25.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-35)

Margaret Bourke-White (American, 1904–1971) for *Life* magazine, *Workers cutting and sorting lengths of aluminum rods at Aluminum Company of America factory*, 1939. Gelatin silver print, 34 × 25.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-33)

Margaret Bourke-White (American, 1904–1971) for *Life* magazine, *Newsgirl peddling JURNALUL with leading proclaiming a Russian German Alliance which is disastrous news for Romania which is caught between the two countries, Bucharest, Romania*, 1940. Gelatin silver print, 30.2 × 23.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-36)

Margaret Bourke-White (American, 1904–1971) for *Life* magazine, *"Life" photographer Margaret Bourke-White in helmet and army togs with unidentified soldier*, 1945. Gelatin silver print, 24.1 × 17.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-37)

Dimitrios Constantin (Greek, active 1859–70s), *Eleusis*, 1858. Salted paper print from collodion wet plate negative, 27.3 × 37.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2017-219)

Attributed to John A. Darnell (American, active 1970s) or Howard Ruffner (American, active 1970s), *Ohio National Guardsmen fire on students at Kent State University*, May 4, 1970.



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Gelatin silver print, 16.7 × 23.8 cm (image); 18.4 × 24.2 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-68)

Edward R. Dickson (American, 1880–1922), *Dorothy Chesmond*, ca. 1914. Waxed platinum print, 24.1 × 17.8 cm. Gift of Joseph Bellows (2017-218)

Guillaume Duchenne de Boulogne (French, 1806–1875), *Figure 14*, ca. 1856, printed 1862. Albumen print from wet collodion negative, 16.5 × 12.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-27)

John Filo (American, born 1948), *Kent State Remembered: A girl screams before the body of a dead student lying face down on the campus of Kent State University in 1970. National Guardsmen had fired into a crowd of demonstrators and four persons were reported dead in the disorders, May 4, 1970*. Gelatin silver print, 16.3 × 25 cm (image); 19 × 26 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-67) (53)

Naoya Hatakeyama 畠山 直哉 (Japanese, born 1958), 2013.10.20 *Kensen-chō*, from the series *Rikuzentakata*, 2013–15. Chromogenic print, 44.2 × 54.9 cm (image); 53.4 × 63.8 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2018-49)

Kati Horna (Hungarian, active Mexico, 1912–2000), *Untitled*, from *Oda a la Necrofilia*, 1962. Gelatin silver print, 20.8 × 20.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-43)

Kati Horna (Hungarian, active Mexico, 1912–2000), *Untitled*, from *Oda a la Necrofilia*, 1962. Gelatin silver print, 25.2 × 20.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-44)

Kati Horna (Hungarian, active Mexico, 1912–2000), *Untitled*, from *Oda a la Necrofilia*, 1962. Gelatin silver print, 25.4 × 20.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-45)

John White Hurn (American, 1823–1887), *Album of abolitionist cartes de visite*, ca. 1856–64. Bound album with twenty-six cartes de visite, 10.2 × 6.3 cm (each; approx.). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-5 a-dd)

Michael Kenna (British, born 1953), thirty-four prints from *The Rouge, Dearborn, Michigan*, 1993–95, printed 2016. Gelatin silver prints, 20 × 20 cm (each; approx.). Museum purchase, Mary Trumbull Adams Art Fund (2018-2.1–34)

Published by Keystone View Company (American, active 1890s–1960s), *Booker T. Washington*. Albumen print, 7.8 × 15.3 cm (image); 8.8 × 17.8 cm (mount). Gift of David B. Long in honor of Joe Cavallaro (2018-56)

Benjamin West Kilburn (American, 1827–1909), *Morning Start in Cotton Field*. Albumen print, 7.6 × 7.8 cm (each image); 8.8 × 17.8 cm (mount). Gift of David B. Long in honor of Joe Cavallaro (2018-58)

Keizo Kitajima 北島 敬三 (Japanese, born 1954), *April 25, 2011, Yamada, Iwate Prefecture*, from the series *Untitled Records*, 2011, printed 2014. Inkjet print, 83 × 103.7 cm (image); 90 × 112 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund, and gift of David and Kathryn Richardson, parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in honor of Peter C. Bunnell (2018-50)

Brooks Kraft (American, born 1964), *Nelson Mandela election day, South Africa*, 1994. Chromogenic print, 31.1 × 41.3 cm (framed). Gift of James Kraft, Class of 1957 (2017-242)

Dorothea Lange (American, 1895–1965), *Ten cars of evacuees of Japanese ancestry are now aboard and the doors are closed. Evacuees are bound for Merced Assembly Center [Temporary Detention Center], California*, 1942, printed ca. 1955–65. Gelatin silver print, 25.7 × 21 cm (image); 35.5 × 27.8 cm (sheet). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2018-28)

David Levinthal (American, born 1949), *Untitled*, from the series *Wild West*, 1989. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-303)

David Levinthal (American, born 1949), *Untitled*, from the series *Desire*, 1991–92. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-301)

David Levinthal (American, born 1949), *Untitled*, from the series *Desire*, 1991–92. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-302)

David Levinthal (American, born 1949), *Untitled*, from the series *Passion*, 1993. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-293)

David Levinthal (American, born 1949), *Untitled*, from the series *Passion*, 1993. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-294)

David Levinthal (American, born 1949), *Untitled*, from the series *Mein Kampf*, 1993–94. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-297)

David Levinthal (American, born 1949), *Untitled*, from the series *Mein Kampf*, 1993–94. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-298)

David Levinthal (American, born 1949), *Untitled*, from the series *Mein Kampf*, 1993–94. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-299)

David Levinthal (American, born 1949), *Untitled*, from the series *Mein Kampf*, 1993–94. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-300)

David Levinthal (American, born 1949), *Untitled*, from the series *XXX*, 2000–2001. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-295)

David Levinthal (American, born 1949), *Untitled*, from the series *XXX*, 2000–2001. Instant color print, 50.8 × 61 cm. Anonymous gift (2017-296)

Mary Ellen Mark (American, 1940–2015), *Homeless Damn Family in Their Car, Los Angeles, California*, 1987, printed 1990. Gelatin silver print, 37.1 × 37.5 cm (image); 50.5 × 40.6 cm (sheet). Gift of Marthe M. Smith (2017-308) (56)

Fred W. McDarrah (American, 1926–2007) for *The Village Voice*, *José Rodríguez-Soltero burning American flag at Bridge Theatre on St. Mark's Place, New York City*, April 8, 1966. Gelatin silver print, 24.2 × 18.6 cm. Gift of the Estate of Fred W. McDarrah (2018-59)



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Fred W. McDarrah (American, 1926–2007) for *The Village Voice*, *National Guard with loaded rifles wait for demonstrators during the Democratic National Convention*, August 25, 1968, printed ca. 1968. Gelatin silver print, 12.7 × 19.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of the Estate of Fred W. McDarrah (2018-64)

Fred W. McDarrah (American, 1926–2007) for *The Village Voice*, *Police guarding Hilton Hotel from Yippie demonstrators during the Democratic National Convention*, August 25, 1968. Gelatin silver print, 18 × 24.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-63)

Fred W. McDarrah (American, 1926–2007) for *The Village Voice*, *"New York Times" photographer Barton Silverman gets arrested at the Democratic National Convention*, August 27, 1968. Gelatin silver print, 17.7 × 25.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-65)

Fred W. McDarrah (American, 1926–2007) for *The Village Voice*, *Pyramid of Protest, Grant Park during the 1968 Democratic National Convention*, 1968, printed 1972. Gelatin silver print, 31.1 × 46.4 cm (image); 40.6 × 50.5 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-62)

Fred W. McDarrah (American, 1926–2007) for *The Village Voice*, *Demonstrators at the Stonewall Inn, New York City*, 1969. Gelatin silver print, 22.6 × 15.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-61) (55)

Fred W. McDarrah (American, 1926–2007) for *The Village Voice*, *Demonstrators at the Women's Strike for Equality, New York City*, August 26, 1970. Gelatin silver print, 12.1 × 18.2 cm (image); 12.3 × 18.4 cm (sheet). Gift of the Estate of Fred W. McDarrah (2018-60)



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Fred W. McDarrah (American, 1926–2007) for *The Village Voice*, *Demonstrators at the Women's Strike for Equality, New York City*, August 26, 1970. Gelatin silver print, 12.6 × 20.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-66)

Joel Meyerowitz (American, born 1938), *San Francisco (Man with JFK Posters)*, 1964. Gelatin silver print, 22.5 × 34 cm (image); 27.9 × 35.4 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2017-271)

Joel Meyerowitz (American, born 1938), *World's Fair, NYC (Man Looking at Car in Pool)*, 1964. Gelatin silver print, 22.5 × 34 cm (image); 27.9 × 35.4 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2017-269)

Joel Meyerowitz (American, born 1938), *Catskill Mountain Resort (Foot on Chaise in Window)*, 1965. Gelatin silver print, 22.5 × 34 cm (image); 27.9 × 35.4 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2017-272)

Joel Meyerowitz (American, born 1938), *New Jersey Interior (Airplane on Screen)*, 1965. Gelatin silver print, 22.5 × 34 cm (image); 27.9 × 35.4 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2017-268)

Joel Meyerowitz (American, born 1938), *Cape Canaveral, Moon Launch (Couple Sitting on Car)*, 1968. Gelatin silver print, 22.5 × 34 cm (image); 27.9 × 35.4 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2017-273)

Joel Meyerowitz (American, born 1938), *JFK Airport (Caddy and Christmas Star)*, 1968. Gelatin silver print, 22.5 × 34 cm (image); 27.9 × 35.4 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2017-267) (57)

Joel Meyerowitz (American, born 1938), *Central Park, NYC (Boy Jumping Off Bridge)*, 1969. Gelatin silver print, 22.5 × 34 cm (image); 27.9 × 35.4 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2017-270)

Joel Meyerowitz (American, born 1938), *New Mexico (Indians on Street)*, 1972. Gelatin silver print, 22.5 × 34 cm (image); 27.9 × 35.4 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2017-274)

Joel Meyerowitz (American, born 1938), *Rockefeller Center (Man and Astronaut Suit)*, 1972. Gelatin silver print, 34 × 22.5 cm (image); 35.8 × 27.8 cm (sheet). Gift of Matthew E. Trevenen, Class of 2003, and Hilary Matson Trevenen, Class of 2001 (2017-275)

Joel Meyerowitz (American, born 1938), *Hartwig House*, 1976. Chromogenic print, 27.9 × 35.6 cm. Gift of Paul S. Grand and Sunitha Menon-Rudolph (2018-69)

Kozo Miyoshi 三好 耕三 (Japanese, born 1947), *North East Earthquake Disaster Tsunami*, 2011. Portfolio of twelve gelatin silver prints, 50.8 × 61 cm (each sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund and gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2018-72.1–12)

Abelardo Morell (American, born Cuba, 1948), *Camera Obscura: El Vedado, Habana, Looking Northwest, Cuba*, 2002. Inkjet print, 81.3 × 101.6 cm. Museum purchase, the Class of 1895 Second Memorial Fund in honor of Esther da Costa Meyer (2018-46)

Abelardo Morell (American, born Cuba, 1948), *Camera Obscura: La Giraldilla de la Habana in Room with Broken Wall, Cuba*, 2002. Inkjet print, 81.3 × 101.6 cm. Museum purchase, the Class of 1895 Second Memorial Fund and Mary Trumbull Adams Art Fund in honor of Esther da Costa Meyer (2018-47)

Charles Moore (American, 1931–2010), *Mississippi Lawmen Wait for Federal Marshals to Escort Student James Meredith onto the University of Mississippi Campus at Oxford, September 27, 1962*. Gelatin silver print, 26 × 34.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2017-152)

Charles Moore (American, 1931–2010), *Young Demonstrator Evading Policeman, Birmingham Protests, May 7, 1963*. Gelatin silver print, 24.1 × 34.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2017-149) (58)

Charles Moore (American, 1931–2010), *Demonstrators Being Dragged into Custody by Police, Birmingham, Alabama, May 1963*. Gelatin silver print, 27.6 × 27.9 cm. Museum purchase, Mary Trumbull Adams Art Fund (2017-150)

Charles Moore (American, 1931–2010), *A Hose Soaked Demonstrator, Birmingham, Alabama, May 1963*. Gelatin silver print, 34.3 × 22.9 cm. Museum purchase, Mary Trumbull Adams Art Fund (2017-151)



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Charles Moore (American, 1931–2010), *Rally Outside 16th Street Baptist Church, Birmingham, Alabama*, May 1963. Gelatin silver print, 16.5 × 24.1 cm. Museum purchase, Mary Trumbull Adams Art Fund (2017-153)

Gordon Parks (American, 1912–2006), *American Gothic, Washington, D.C.*, 1942. Gelatin silver print, 31.5 × 22.2 cm (image); 35.4 × 27.8 cm (sheet). Gift of The Gordon Parks Foundation (2017-195) (62)

Gordon Parks (American, 1912–2006), *Battered Man, Harlem, New York*, 1948. Gelatin silver print, 45 × 36.6 cm (image); 50.8 × 40.6 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-186)

Gordon Parks (American, 1912–2006), *Gang Member with Brick, Harlem, New York*, 1948. Gelatin silver print, 23.9 × 18.8 cm (image); 25.3 × 20.2 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-189)

Gordon Parks (American, 1912–2006), *Harlem Rooftops, Harlem, New York*, 1948. Gelatin silver print, 19.5 × 33.1 cm (image); 27.6 × 35.4 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-184)

Gordon Parks (American, 1912–2006), *Red and Herbie Levi at the Funeral of Maurice Gaines, Harlem, New York*, 1948. Gelatin silver print, 34.5 × 26.5 cm (image); 35.6 × 27.7 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-177)

Gordon Parks (American, 1912–2006), *Untitled, Harlem, New York*, 1948. Gelatin silver print, 18.8 × 18.8 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-178)

Gordon Parks (American, 1912–2006), *Jackie Stolf wearing Paris Fashions, Paris, France*, 1950. Gelatin silver print, 33 × 25.2 cm (image); 35.4 × 27.6 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-188)

Gordon Parks (American, 1912–2006), *Fath Show Stoppers, Paris, France*, 1951. Gelatin silver print, 18.2 × 24 cm (image); 20.3 × 25.3 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-182)

Gordon Parks (American, 1912–2006), *Emerging Man, Harlem, New York*, 1952. Gelatin silver print, 22.6 × 32.8 cm (image); 27.9 × 35.6 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-187)

Gordon Parks (American, 1912–2006), *Harlem Neighborhood, Harlem, New York*, 1952. Gelatin silver print, 24.5 × 32.7 cm (image); 27.9 × 35.6 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-175) (59)

Gordon Parks (American, 1912–2006), *Neighbors, Harlem, New York*, 1952. Gelatin silver print, 24.9 × 30.5 cm (image); 27.7 × 35.6 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-185) (60)

Gordon Parks (American, 1912–2006), *Street Scene, Harlem, New York*, 1952. Gelatin silver print, 22.3 × 32.7 cm (image); 27.9 × 35.6 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-183)

Gordon Parks (American, 1912–2006), *Flavio after Asthma Attack, Rio de Janeiro, Brazil*, 1961. Gelatin silver print, 32.7 × 23.4 cm (image); 35.6 × 27.9 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-181)

Gordon Parks (American, 1912–2006), *Isabel beside Sick Father, Rio de Janeiro, Brazil*, 1961. Gelatin silver print, 33 × 49.7 cm (image); 40.6 × 50.8 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-180)

Gordon Parks (American, 1912–2006), *Untitled, Rio de Janeiro, Brazil*, 1961. Gelatin silver print, 22.8 × 33 cm (image); 28 × 35.4 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-176)



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Gordon Parks (American, 1912–2006), *Untitled, March on Washington for Jobs and Freedom, Washington, D.C., August 28, 1963*, printed 2016. Inkjet print, 35.4 × 52.5 cm (image); 50.8 × 61 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-191)

Gordon Parks (American, 1912–2006), *Untitled, Rosa Parks, March on Washington for Jobs and Freedom, Washington, D.C., August 28, 1963*, printed 2017. Inkjet print, 52.8 × 35.5 cm (image); 61 × 50.8 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-194)

Gordon Parks (American, 1912–2006), *Boy with June Bug, Fort Scott, Kansas, 1963*, printed 2014. Inkjet print, 30.2 × 45.5 cm (image); 40.6 × 50.8 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-190)

Gordon Parks (American, 1912–2006), *Knife Wielder, Fort Scott, Kansas, 1963*. Chromogenic print from a digital file, 34.4 × 48.8 cm (image); 40.6 × 50.8 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-179)

Gordon Parks (American, 1912–2006), *Untitled, Fort Scott, Kansas, 1963*, printed 2016. Inkjet print, 30.5 × 20.9 cm (image); 35.6 × 27.9 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-192) (61)

Gordon Parks (American, 1912–2006), *Watering Hole, Fort Scott, Kansas, 1963*, printed 2016. Inkjet print, 30.4 × 20.7 cm (image); 35.6 × 27.9 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2017-193)

Thomas C. Roche (American, 1826–1895), published by E. and H. T. Anthony (active New York, 1852–1901), *War Views: A Dead Rebel Soldier, as he lay in the trenches of "Fort Hell,"* April 2, 1865. Albumen print, 7.9 × 15.5 cm (image); 8.5 × 17.8 cm (mount). Gift of David B. Long in honor of Joe Cavallaro (2018-51)



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Thomas C. Roche (American, 1826–1895), published by E. and H. T. Anthony (active New York, 1852–1901), *War Views: A Dead Rebel Soldier, as he lay on the foot passage in the Trenches of Fort Mahone, called by the Soldiers "Fort Damnation,"* April 2, 1865. Albumen print, 7.6 × 15.3 cm (image); 8.5 × 17.7 cm (mount). Gift of David B. Long in honor of Joe Cavallaro (2018-52)

Thomas C. Roche (American, 1826–1895), published by E. and H. T. Anthony (active New York, 1852–1901), *War Views: Chevaux-de-frise, and breast works in the Union Fort Sedgwick, called by the Rebels "Fort Hell,"* showing two wounded soldiers, April 1865. Albumen print, 7.9 × 15.9 cm (image); 8.3 × 17.7 cm (mount). Gift of David B. Long in honor of Joe Cavallaro (2018-55)

Thomas C. Roche (American, 1826–1895), published by E. and H. T. Anthony (active New York, 1852–1901), *War Views: C.S. Soldier killed in the Trenches, at the storming of Petersburg, Virginia,* April 1865. Albumen print, 7.9 × 15.8 cm (image); 8.4 × 17.8 cm (mount). Gift of David B. Long in honor of Joe Cavallaro (2018-53)

Thomas C. Roche (American, 1826–1895), published by E. and H. T. Anthony (active New York, 1852–1901), *War Views: This picture is a good view of the covered ways inside the Rebel Fort Mahone, called by the soldiers "Fort Damnation,"* 1865. Albumen print, 8 × 15.9 cm (image); 8.4 × 17.8 cm (mount). Gift of David B. Long in honor of Joe Cavallaro (2018-54)

W. Eugene Smith (American, 1918–1978) for *Life* magazine, *Bostonians outside Washington Street entrance of Transcript building to read farewell message from "The Boston Evening Transcript,"* 1941. Gelatin silver print, 25.7 × 33.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-38)

W. Eugene Smith (American, 1918–1978) for *Life* magazine, *Bombs exploding among aircraft on Eniwetok Atoll airstrip,* 1944. Gelatin silver print, 33.7 × 26.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-40)

W. Eugene Smith (American, 1918–1978) for *Life* magazine, *US Carrier planes hit fields on Japanese occupied Tinian Island,* 1944. Gelatin silver print, 26.7 × 34 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-39)

W. Eugene Smith (American, 1918–1978) for *Life* magazine, *Marines in Iwo Jima: Lone marine lying on ground views demolition charge*, 1945. Gelatin silver print, 26.5 × 26.7 cm (image); 27.6 × 28.1 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-41)

W. Eugene Smith (American, 1918–1978) for *Life* magazine, *Schoolyard parking lot with people gathered to see Nurse Midwife Maude Callen, South Carolina*, 1951. Gelatin silver print, 23.2 × 34 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-42)

Alfred Stieglitz (American, 1864–1946), *The City of Ambition*, 1910, printed 1920s. Gelatin silver print, 10.8 × 8.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund in honor of Peter C. Bunnell (2018-29) (63)

Deborah Turbeville (American, 1932–2013), *Asser Levy Bathhouse, New York*, 1975. Gelatin silver print, 18.5 × 48.7 cm. Museum purchase, Mary Trumbull Adams Art Fund (2017-156)

Deborah Turbeville (American, 1932–2013), *Versailles*, 1979. Gelatin silver print, 50.2 × 62.9 × 2.9 cm (framed). Gift of James Kraft, Class of 1957 (2017-239)

Deborah Turbeville (American, 1932–2013), *Rejected Wedding Gowns of Princess Diana*, 1981. Gelatin silver print, 19.8 × 48.4 cm (image); 20.8 × 49.5 cm (sheet). Gift of the Deborah Turbeville Foundation (2017-323)

Deborah Turbeville (American, 1932–2013), *Rejected Wedding Gowns of Princess Diana*, 1981. Gelatin silver print, 19.2 × 46.4 cm (image); 24.3 × 50.6 cm (sheet). Gift of the Deborah Turbeville Foundation (2017-324)

Published by Underwood & Underwood (American, active 1880s–1940s), *Cotton Is King, Plantation Scene, Georgia*. Albumen print, 8.1 × 7.9 cm (each image); 8.9 × 17.8 cm (each mount). Gift of David B. Long in honor of Joe Cavallaro (2018-57)

Roman Vishniac (American, born Russia, 1897–1990), *Antisemitic demonstration by members of Poland's right-wing nationalist party giving the Nazi salute, Jewish district of Warsaw*, ca. 1935–38, printed ca. 1945–55. Gelatin silver print, 27.9 × 26.7 cm (image); 35.4 × 27.9 cm (sheet). Gift of Mara Vishniac Kohn (2017-251)



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Roman Vishniac (American, born Russia, 1897–1990), *Child in a basement dwelling, probably Warsaw*, ca. 1935–38, printed ca. 1945–55. Gelatin silver print, 35.4 × 27.8 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams and Hugh Trumbull Adams Princeton Art Fund (2017-231)

Roman Vishniac (American, born Russia, 1897–1990), *Entrance to Kazimierz, the Jewish district of Krakow*, ca. 1935–38, printed ca. 1945–55. Gelatin silver print, 24.4 × 18.9 cm. Gift of Mara Vishniac Kohn (2017-243) (64)

Roman Vishniac (American, born Russia, 1897–1990), *Entrance to the basement dwelling where twenty-six families lived, Warsaw*, ca. 1935–38, printed ca. 1945–55. Gelatin silver print, 34.1 × 27.3 cm (image); 35.4 × 27.9 cm (sheet). Gift of Mara Vishniac Kohn (2017-252)

Roman Vishniac (American, born Russia, 1897–1990), *Grandfather and granddaughter, Warsaw*, ca. 1935–38, printed after 1950. Gelatin silver print, 21.7 × 19.5 cm (image); 24.6 × 20.3 cm (sheet). Gift of Mara Vishniac Kohn (2017-245)

Roman Vishniac (American, born Russia, 1897–1990), *Jewish couple, Warsaw*, ca. 1935–38, printed ca. 1945–55. Gelatin silver print, 26.7 × 34.1 cm (image); 27.9 × 35.4 cm (sheet). Gift of Mara Vishniac Kohn (2017-249)

Roman Vishniac (American, born Russia, 1897–1990), *Old woman searching for work, Warsaw or Lublin*, ca. 1935–38, printed ca. 1945–55. Gelatin silver print, 34.4 × 27 cm (image); 35.2 × 27.9 cm (sheet). Gift of Mara Vishniac Kohn (2017-244)

Roman Vishniac (American, born Russia, 1897–1990), *Street in the Jewish district of Lublin*, ca. 1935–38, printed ca. 1950–70. Gelatin silver print, 25.4 × 33.2 cm (image); 27.6 × 35.4 cm (sheet). Gift of Mara Vishniac Kohn (2017-250)

Roman Vishniac (American, born Russia, 1897–1990), *Yeshiva, Lublin or Mukacevo*, ca. 1935–38, printed ca. 1945–55. Gelatin silver print, 39.7 × 49.7 cm (image); 40.5 × 50.5 cm (sheet). Gift of Mara Vishniac Kohn (2017-248)

Roman Vishniac (American, born Russia, 1897–1990), *Meshorerim (choir singers) at the house of Rabbi Baruch Rabinowitz, Mukacevo*, ca. 1937–38, printed after 1950. Gelatin silver print, 36.4 × 48.3 cm (image); 40.5 × 50.5 cm (sheet). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams and Hugh Trumbull Adams Princeton Art Fund (2017-232)

Roman Vishniac (American, born Russia, 1897–1990), *In the market, Kazimierz, Krakow*, December 1938, printed ca. 1945–55. Gelatin silver print, 22.7 × 19.4 cm (image); 25.4 × 20.3 cm (sheet). Gift of Mara Vishniac Kohn (2017-246)

Roman Vishniac (American, born Russia, 1897–1990), *David Eckstein, seven years old, and classmates in cheder (Jewish elementary school), Brod*, ca. 1938, printed after 1950. Gelatin silver print, 26.4 × 26.7 cm (image); 35.4 × 27.9 cm (sheet). Gift of Mara Vishniac Kohn (2017-247)

Jeff Whetstone (American, born 1968), *Mingo Boys with Water Snake*, 2005. Gelatin silver print, 71.1 × 88.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-81) (65)



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Jeff Whetstone (American, born 1968), *Joseph, Redux*, 2010. Gelatin silver print, 71.1 × 88.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2018-80)

Prints and Drawings

Drawings

John White Abbott (British, 1764–1851), *Loch Long from Hills near Arrochar, Scotland, at 5 in the Morning*, 1791. Watercolor with pen and gray ink, over graphite, on cream wove paper, 18.8 × 24 cm. Museum purchase, Surdna Fund (2017-216) (66)

Eve Aschheim (American, born 1958), *Triple Steel*, 2006. Gesso, black gesso, ink, and graphite on Duralene Mylar, 30.5 × 22.9 cm. Gift of John M. Goldsmith, Class of 1985, through Bookstein Projects, NY (2018-74)

Peggy Bacon (American, 1895–1987), *Kennebunkport, Maine*, 1943. Pen and gray ink on thin beige wove paper, 24 × 35.5 cm. Gift of the Morley and Jean Melden Charitable Trust (2017-228)

Varujan Boghosian (American, born 1926), *The Fun House*, ca. 2015. Assemblage cut and torn from a variety of found drawn, printed, and dyed papers, 26.7 × 36.3 cm. Gift of John Wilmerding (2017-223)

David Cox (English, 1783–1859), *Mountainous Landscape, North Wales*, late 1840s–early 1850s. Watercolor and black chalk on two joined sheets of heavy oatmeal wove paper, 21.6 × 64.6 cm. Museum purchase, Surdna Fund (2017-217)

John Foster (American, 1908–1989), *Steam Locomotives*, before 1931. Watercolor and gouache on textured cream wove paper, 38 × 53.3 cm. Gift of David B. Long in honor of John Burkhalter (2017-169)

Charles Ginner (British, 1878–1952), *View on the Bath Canal*, 1926. Pen and black ink, watercolor, and gouache over graphite on cream laid paper, 40.7 × 28.1 cm (image); 48.4 × 34.5 cm (sheet). Museum purchase, Surdna Fund (2017-226)

Bill Jensen (American, born 1945), *Drawing for Land's End*, 1981–82. Charcoal on paper, 41.9 × 59.7 cm. Gift of Stephanie H. Bernheim (2017-259)

Richard Kalina (American, born 1946), *Dispensation*, 1991. Ink on paper, 61 × 45.7 cm. Gift of Stephanie H. Bernheim (2017-260)

Shirley Kaneda (Japanese, born 1951), *Untitled*, 1994. Watercolor on paper, 20.3 × 17.8 cm. Gift of Stephanie H. Bernheim (2017-261)

Shirley Kaneda (Japanese, born 1951), *Untitled*, 1994. Watercolor on paper, 16.5 × 20.3 cm. Gift of Stephanie H. Bernheim (2017-262)

Juul Kraijer (Dutch, born 1970), *Untitled*, 2006. White chalk on dark green wove paper, 271.8 × 170.2 cm (framed). Gift of Patricia and Franklin S. Kolodny (2017-234)

Charles August Mager (American, 1878–1956), *Hawkshaw the Detective*, 1920. Pen and black ink, black and colored washes, over graphite on two sheets of smooth beige Bristol board, 35.2 × 50 cm (each). Gift of David B. Long in honor of Roy Pederson (2017-266 a–b)

Charles August Mager (American, 1878–1956), *Canal Boats on the Delaware Canal, New Hope, Pennsylvania*, 1922. Graphite on beige wove paper, 35.2 × 50 cm. Gift of David B. Long in honor of Roy Pederson (2017-265)

Jason Middlebrook (American, born 1966), *Inverse Decay*, 2002. Pigmented inkjet graphic, 81.3 × 121.9 cm (image); 90.4 × 130 cm (sheet). Gift of John Middlebrook (2017-168)

After Jusepe de Ribera (Spanish, 1591–1652), *Studies of Mouths, with Profile*. Red chalk and red wash on cream laid paper, 17 × 19 cm. Gift of Norman Muller (2017-309)

Jacques Villon (French, 1875–1963), *Souvenir du Théâtre des Bouffes du Nord*, 1907. Brush and splattering in black ink over blue crayon, 31.7 × 24.8 cm. Museum purchase, Laura P. Hall Memorial Fund (2017-227)

Jane White-Cooke (American, 1913–2011), *Two Portraits of James Kraft*, ca. 1975. Brown chalk on cream machine-made laid paper (a); black chalk on cream machine-made laid paper (b), 42.8 × 35.2 cm (each). Gift of James Kraft, Class of 1957 (2017-240 a–b)



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Prints

Frank Hartley Anderson (American, 1890–1947), *Church Supper*, ca. 1935. Wood engraving, 26.7 × 31.6 cm (image). Gift of David B. Long in honor of John Burkhalter (2017-170)

David A. Chamberlain (American, born 1949), printed by Chamberlain Studios, New York, *Unforgettable (Jazz Suite)*, 2012. Monotype, 46.7 × 46.2 cm (plate); 76.7 × 56 cm (sheet). Gift of John C. Drummond, Class of 1971 (2017-204)

David A. Chamberlain (American, born 1949), printed by Chamberlain Studios, New York, *Surprise Symphony, in D Major*, 2016. Monotype, 55.3 × 44.7 cm (plate); 75.7 × 57 cm (sheet). Gift of William R. Efers, Class of 1971 (2017-197)

David A. Chamberlain (American, born 1949) in collaboration with Ntepe Osiah Masekwameng (South African, born 1965), printed by Artists Proof Studio, Johannesburg, *Vessel*, 1997. Monotype, 59.3 × 39.2 cm (plate); 76 × 56.5 cm (sheet). Gift of W. Jeffrey Marshall, Class of 1971, in memory of John S. Marshall, Class of 1976 (2017-171)

David A. Chamberlain (American, born 1949) in collaboration with Do Minh Tam (Vietnamese, born 1963), printed by École des Beaux-Arts, Vietnam, *Opus 2 in C Major (Duets, Vietnam Suite)*, 1995. Monotype, 60.3 × 39.7 cm (plate); 76 × 56.7 cm (sheet). Gift of Mark E. Mazo, Class of 1971 (2017-174)

Robert Colescott (American, 1925–2009), *Nursery*, ca. 1990. Lithograph on four joined sheets of white Rives BFK paper, 38.1 × 57.1 cm (each sheet); 38.1 × 228.6 cm (overall). Gift of James Kraft, Class of 1957 (2017-238)

Rex Goreleigh (American, 1902–1986), *Winter Landscape*. Color screenprint, 22.9 × 30.4 cm. Gift of Harvey Rothberg, Class of 1949, and Nancy Rothberg (2017-307)

Wadsworth Jarrell (American, born 1929), *Revolutionary*, 1972. Color screenprint on white wove paper, 82.5 × 66 cm. Museum purchase, Felton Gibbons Fund (2017-200)

Lluís Lleó (Spanish, born 1961), *Untitled*, 1993. Mixed-media relief print on beige India paper, collaged to white base sheet, embossed, 56.5 × 49.6 cm (image); 74.3 × 63.4 cm (sheet). Gift of James Kraft, Class of 1957 (2017-237)



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John Loring (American, born 1939), *Untitled*, 1964. Color soft-ground etching, aquatint, and spitbite, 9.3 × 14.3 cm (plate); 18.4 × 23.5 cm (sheet). Gift of James Kraft, Class of 1957 (2017-241)

Louis Lozowick (American, 1892–1973), *Granite (Granite I)*, 1962. Lithograph, 38.4 × 26 cm. Gift of Peter Rohowsky, Graduate School Class of 1975, and Deborah Sole, in memory of Meyers and Dorothy Rohowsky (2017-230)

László Moholy-Nagy (American, born Hungary, 1895–1946), *Construction IV (Konstruktion IV)*, 1923. Lithograph in two colors, 60 × 43.8 cm. Museum purchase, Felton Gibbons Fund (2017-222)

Jusepe de Ribera (Spanish, 1591–1652), *Small Grotesque Head*, 1622. Etching, 14.5 × 11.2 cm (sheet trimmed to plate). Museum purchase, Felton Gibbons Fund and Laura P. Hall Memorial Fund (2017-163)

Jusepe de Ribera (Spanish, 1591–1652), *Studies of Ears*, 1622. Etchings, 14.4 × 10.8 cm (a); 14.5 × 11.1 cm (b) (sheets trimmed to plate). Museum purchase, Felton Gibbons Fund and Laura P. Hall Memorial Fund (2017-159 a–b)

Jusepe de Ribera (Spanish, 1591–1652), *Large Grotesque Head*, ca. 1622. Etching with some engraving, 21.5 × 14.1 cm (sheet trimmed to plate). Museum purchase, Felton Gibbons Fund and Laura P. Hall Memorial Fund (2017-162)

Jusepe de Ribera (Spanish, 1591–1652), *Studies of Eyes*, ca. 1622. Etching, 14.3 × 9.3 cm (plate); 14.9 × 9.8 cm (sheet). Museum purchase, Felton Gibbons Fund and Laura P. Hall Memorial Fund (2017-160)

Jusepe de Ribera (Spanish, 1591–1652), *Studies of the Nose and Mouth*, ca. 1622. Etching, 14 × 11.3 cm (sheet trimmed to plate). Museum purchase, Felton Gibbons Fund and Laura P. Hall Memorial Fund (2017-161)

Jusepe de Ribera (Spanish, 1591–1652), *Saint Jerome Reading*, ca. 1624. Etching, 19.2 × 25.6 cm (plate); 2.8 × 27.1 cm (sheet). Museum purchase, Felton Gibbons Fund and Laura P. Hall Memorial Fund (2017-164)

After Jusepe de Ribera (Spanish, 1591–1652), *Drawing Manual*, late 17th–18th century. Bound book with ten engravings, 34 × 29 cm (each sheet). Museum purchase, Felton Gibbons Fund and Laura P. Hall Memorial Fund (2017-165 a–j)

George Segal (American, 1924–2000), *Man in Green Shirt: Front View*, 1975. Color aquatint and softground etching, 99.1 × 41.3 cm (plate). Gift of the Forbes family in memory of Malcolm S. Forbes, Class of 1941 (2017-253)

George Segal (American, 1924–2000), *Three Figures in Red Shirts: Two Front, One Back*, 1975. Color aquatint and softground etching, 97.8 × 197.8 cm (plate). Gift of the Forbes family in memory of Malcolm S. Forbes, Class of 1941 (2017-254)

Dox Thrash (American, 1893–1965), *Saturday Night*, ca. 1944–45. Carborundum mezzotint on thin cream wove paper, 21 × 18.8 cm (plate); 28 × 24.2 cm (sheet). Museum purchase, Felton Gibbons Fund (2017-148)

Mark Tobey (American, 1890–1976), *Untitled*, 1961. Monotype from Styrofoam block on cream Japanese paper, 37.5 × 53.5 cm (block); 45.5 × 60.5 cm (sheet). Gift of James Kraft, Class of 1957 (2017-236) (67)

Loans

Loans from the Collections

Dealer's Choice: The Samuel Kootz Gallery, 1945–1966

The Fralin Museum of Art at the University of Virginia, Charlottesville

August 25–December 17, 2017

From Motherwell to Hofmann: The Samuel Kootz Gallery, 1945–1966

Neuberger Museum of Art, Purchase College, State University of New York

February 11–May 20, 2018

Byron Browne (American, 1907–1961), *The Drummer*, 1946. Oil on canvas, 96.5 × 76.4 × 2.5 cm. Gift of Matthew W. Stirling (y1986-89)

Van Gogh and Japan

Hokkaido Museum of Modern Art

August 26–October 15, 2017

Tokyo Metropolitan Art Museum

October 24, 2017–January 8, 2018

The National Museum of Modern Art, Kyoto

January 20–March 4, 2018

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

Subjective Objective: A Century of Social Photography

Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

September 5, 2017–January 7, 2018

Danny Lyon (American, born 1942), *Huey and Dominick, Foremen*, 1967. Gelatin silver print, 25.4 × 24.9 cm (image); 43.2 × 35.6 cm (sheet). Gift of M. Robin Krasny, Class of 1973 (2009-150.56)

Danny Lyon (American, born 1942), *From the Picket Tower, Ferguson Unit*, 1967–69, printed 1979. Gelatin silver print, 27.9 × 35.6 cm (image); 22.5 × 33 cm (sheet). Gift of Kenneth L. Strauss, Class of 1949, and Mrs. Strauss (x1980-21.15)

Danny Lyon (American, born 1942), *The Line, Ferguson Unit, Texas*, 1967–69, printed 1979. Gelatin silver print, 22.2 × 33 cm (image); 27.6 × 35.4 cm (sheet). Gift of James L. Melcher (x1994-148.11)

John Thomson (British, 1837–1921), *Covent Garden Labourers*, 1877–78. Woodburytype, 26.4 × 20 cm (leaf). Robert O. Dougan Collection, gift of Warner Communications, Inc. (x1982-349.19) (69)

John Thomson (British, 1837–1921), text by Adolphe Smith (British, 1846–1924), published by Sampson Low, Marston, Searle and Rivington (British, active 1880s), *Street Life in*



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London, 1877–78. Book illustrated with woodburytypes, 27.9 × 21.9 × 2.5 cm (book); 26.4 × 20 cm (each leaf; approx.). Robert O. Dougan Collection, gift of Warner Communications, Inc. (x1982-349.1–.37)

Garry Winogrand (American, 1928–1984), *Cape Kennedy, Florida*, 1969. Gelatin silver print, 22.4 × 34 cm (image); 27.8 × 35.2 cm (sheet). Gift of Victor S. Gettner, Class of 1927 and Mrs. Gettner (x1981-60.1)

Proof: Francisco Goya, Sergei Eisenstein, Robert Longo

Brooklyn Museum

September 8, 2017–January 7, 2018

Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Disparate pobre (Poor Folly)*, or *Two heads are better than one*, plate 11 from the series *Los disparates (The Follies)*, ca. 1819–24, printed 1875. Etching, burnished aquatint, drypoint, and burin, 24.5 × 35.5 cm (plate); 31.5 × 44 cm (sheet). Gift of Frank Jewett Mather Jr. (x1941-71)

Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Disparate ridículo (Ridiculous Folly)*, plate 3 from the series *Los disparates (The Follies)*, ca. 1819–24, printed 1875. Etching, aquatint, and drypoint, 24 × 35 cm (plate); 31.3 × 44 cm (sheet). Gift of Frank Jewett Mather Jr. (x1941-67)

Francisco José de Goya y Lucientes (Spanish, 1746–1828), *La mujer y el potro, que los dome otro (A woman and a horse, let someone else master them)*, plate 10 from the series *Los disparates (The Follies)*, ca. 1819–24, printed 1875. Etching, burnished aquatint, and drypoint, 24 × 35.3 cm (plate); 31.5 × 44 cm (sheet). Gift of Frank Jewett Mather Jr. (x1941-70) (68)

Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Tras el vicio viene el fornicio (After vice comes fornication)*, plate 4 from the series *Los disparates (The Follies)*, ca. 1819–24, printed 1875. Etching, burnished aquatint, drypoint, and burin, 24.2 × 35.7 cm (plate); 31.4 × 44 cm (sheet). Gift of Frank Jewett Mather Jr. (x1941-72)

The Horse in Ancient Greek Art

National Sporting Library and 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)

Delirious: Art at the Limits of Reason, 1950–1980

The Metropolitan Museum of Art, The Met Breuer, New York

September 13, 2017–January 14, 2018

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 24.3 × 19.5 cm



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(image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.1)

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 20.7 × 19.5 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.2)

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 24.3 × 19.5 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.3)

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 24.3 × 19.5 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.4)

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 24.3 × 19.5 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.5)

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 24.3 × 19.5 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.7)

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 24.3 × 19.5 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.9)

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 24.3 × 19.5 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.10)

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 24.3 × 19.5 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.11)

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 24.3 × 19.5 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.12)

Ana Mendieta (American, born Cuba, 1948–1985), *Untitled (Glass on Body Imprints—Face)*, 1972. Gelatin silver print, 24.3 × 19.5 cm (image); 25.4 × 20.3 cm (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2007-41.13)



Golden Kingdoms: Luxury and Legacy in the Ancient Americas

J. Paul Getty Museum, Los Angeles

September 16, 2017–January 28, 2018

The Metropolitan Museum of Art, Fifth Avenue, New York

February 28–May 28, 2018

Maya, Late Classic, A.D. 600–800, *Cylinder vase with palace scene*. Ceramic with polychrome slip, h. 28 cm, diam. 14.6 cm. Gift of Mary O'Boyle English in honor of Woodruff J. English and the Class of 1931 (y1986-91) (70)

Michael Rakowitz: Backstroke of the West

Museum of Contemporary Art, Chicago

September 16, 2017–March 4, 2018

Michael Rakowitz (American, born 1973), *More Machine than Man, Twisted and Evil*, from the series *Strike the Empire Back*, 2009. Graphite on vellum, 68.6 × 212.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2009-89)

Visual Voyages: Depictions of Latin American Nature from Columbus to Darwin

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

September 16, 2017–January 8, 2018

Johann Friedrich Waldeck (French, 1766–1875), *The Artist Carried in a Sillero over the Chiapas from Palenque to Ocosingo, Mexico*, ca. 1833. Oil on wood panel, 49.2 × 41.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2014-147)

Basquiat: Boom for Real!

Barbican Art Gallery, Barbican Centre, London

September 21, 2017–January 28, 2018

Schirn Kunsthalle Frankfurt

February 16–May 27, 2018

Jean-Michel Basquiat (American, 1960–1988), *Leonardo da Vinci's Greatest Hits*, 1982. Acrylic, colored crayon, oil paintstick, and pencil on paper, 213.2 × 183.4 cm. Schorr Family Collection

Jasper Johns: "Something Resembling Truth"

Royal Academy of Arts, London

September 23–December 10, 2017

The Broad, Los Angeles

February 10–May 31, 2018

Jasper Johns (American, born 1930), *Hook*, 1958. Crayon and charcoal on paper, 43.2 × 52.7 cm (image); 45.7 × 60.3 cm (sheet). Sonnabend Collection, on loan to the Princeton University Art Museum

Lines of Inquiry: Learning from Rembrandt's Etchings

The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY

September 23–December 17, 2017

Allen Memorial Art Museum, Oberlin College, OH

February 6–May 13, 2018

Rembrandt van Rijn (Dutch, 1606–1669), *Death of the Virgin*, 1639. Etching, 42 × 35 cm (sheet trimmed to plate). Gift of James H. Lockhart, Jr., Class of 1935 (x1959-25) (71)

Rembrandt van Rijn (Dutch, 1606–1669), *Sheet with Two Studies: A Tree, and Upper Part of a Self-Portrait Wearing a Velvet Cap*, ca. 1642. Etching, 79 × 6.9 cm (sheet trimmed inside plate). Gift of Professor Robert A. Koch (x1971-29)

Rembrandt van Rijn (Dutch, 1606–1669), *Nude Man Seated before a Curtain*, 1646. Etching, 14.7 × 9.7 cm (sheet trimmed to plate). The Jessie P. Frothingham Collection, given in memory of her father and brother (x1949-260)

Rembrandt van Rijn (Dutch, 1606–1669), *Christ Crucified between the Two Thieves (The Three Crosses)*, 1653–55. Drypoint and burin, 38.5 × 45 cm (plate); 43.4 × 48.4 cm (sheet). Gift of David H. McAlpin, Class of 1920, and Mrs. McAlpin in memory of Professor Clifton R. Hall (x1969-310)

Rembrandt van Rijn (Dutch, 1606–1669), *Woman at the Bath with a Hat Beside Her*, 1658. Etching, drypoint, and burin, 15.8 × 12.9 cm (sheet trimmed to plate). Museum purchase, Laura P. Hall Memorial Fund (2002-374)



Picasso/Lautrec

Museo Thyssen-Bornemisza, Madrid

October 17, 2017–January 21, 2018

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

Cézanne at Home

Musée Granet, Aix-en-Provence, France

October 20, 2017–April 1, 2018

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

Gabriele Münter: Painting to the Point

Städtische Galerie im Lenbachhaus und Kunstbau München

October 31, 2017–April 8, 2018

Gabriele Münter (German, 1877–1962), *Self-Portrait in front of an Easel*, ca. 1908–9. Oil on canvas, 78 × 60.5 cm. Gift of Frank E. Taplin Jr., Class of 1937, and Mrs. Taplin (y1992-21)

Gabriele Münter (German, 1877–1962), *Kandinsky and Erma Bossi*, 1910. Oil on board, 48.9 × 70.5 cm. In loving memory of Frank and Peggy Taplin (2012-21)

Living Proof: Drawing in Nineteenth-Century Japan

Pulitzer Arts Foundation, Saint Louis

November 3, 2017–March 3, 2018

Japanese, Muromachi period (1333–1568), calligraphy attributed to Inoo Tsunefusa 飯尾常房 (Japanese, 1422–1485), *Tale of Genji (Hakuyō Genji Monogatari emaki)*, early 17th century. Handscroll; ink and red color on paper, 16.5 × 927.9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2011-160)

Coming Away: Winslow Homer and England

Worcester Art Museum, MA

November 11, 2017–February 4, 2018

Milwaukee Art Museum

March 1–May 20, 2018

Winslow Homer (American, 1836–1910), *After the Storm*, ca. 1882. Charcoal with touches of white on tan wove paper, 29.4 × 21.5 cm. Gift of Frank Jewett Mather Jr. (x1949-149)

Roy Lichtenstein, 1961–63

Craig F. Starr Gallery, New York

November 15, 2017–January 27, 2018

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

Modigliani

Tate Modern, London

November 23, 2017–April 2, 2018

Amedeo Modigliani (Italian, 1884–1920), *Head*, ca. 1910–11. Limestone, 41.8 × 12.5 × 17 cm (without base). The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum



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Amedeo Modigliani (Italian, 1884–1920), *Jean Cocteau*, 1916. Oil on canvas, 100.4 × 81.3 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Amedeo Modigliani (Italian, 1884–1920), *Léon Indenbaum*, 1916. Oil on canvas, 54.6 × 45.7 cm. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum

Voglia d'Italia: Il collezionismo internazionale nella Roma del Vittoriano

Polo Museale del Lazio, Palazzo Venezia, Rome

December 6, 2017–April 8, 2018

Giovanni Bastianini (Italian, 1830–1868), *Portrait of a Lady*. Carrara marble, 47.5 × 44.8 × 22.5 cm. Gift of Elizabeth T. Lawrence (y1969-125)

After Donatello (Italian, 1386/87–1466), *Dead Christ Supported by Two Angels*, 15th century. Polychrome on papier-mâché, 45 × 52 cm. Bequest of Dan Fellows Platt, Class of 1895 (y1962-75)

Thomas Cole's Journey: Atlantic Crossing

The Metropolitan Museum of Art, Fifth Avenue, New York

January 30–May 13, 2018

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)

The Holy Name: Art of the Gesù; Bernini and His Age

The Fairfield University Art Museum, CT

February 2–May 19, 2018

Il Baciccio (Giovanni Batista Gaulli) (Italian, 1639–1709), *The Triumph of the Name of Jesus*, 1676–79. Oil on paper, laid down on canvas, 163 × 111 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Laura P. Hall Memorial Fund (2005-34)

The Matter of Photography in the Americas

Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, CA

February 7–April 30, 2018

Bruno Dubner (Argentine, born 1978), *Untitled*, 2009. Cameraless chromogenic print, 126 × 104.8 × 5.1 cm (framed). Museum purchase, Fowler McCormick, Class of 1921, Fund (2013-57)

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)

Paper Promises: Early American Photography

J. Paul Getty Museum, Los Angeles

February 27–May 27, 2018

John Adams Whipple (American, 1823–1891), *The Moon*, 1851. Salted paper print, 19.2 × 15.2 cm. Robert O. Dougan Collection, gift of Warner Communications, Inc. (x1982-340)

Source and Stimulus: Polke, Lichtenstein, Laing

Lévy Gorvy Gallery, London

March 6–April 28, 2018

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

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) (72)

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

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)

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)

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)

Long-Term Loans to the Museum**Lent by Christian and Eric Kleinbub**

July 1, 2017–July 1, 2018

Wari (Atarco style), Middle Horizon, A.D. 600–700, south coast, Peru, *Effigy vessel in the form of a dignitary*. Ceramic with polychrome slip, diam. 27.9 cm

Lent from a private collection

July 3, 2017–August 31, 2018

Dan artist, region of Man, Ivory Coast, Nigeria, *Mask*, ca. 1935. Wood and organic material, 14 × 8.3 × 7.6 cm

Lent from a private collection

July 11, 2017–August 31, 2018

Unknown photographer, *Bobo masque bobo fing fait en fibres d'ecorces d'arbes (Bobo mask made of tree bark fiber)*, from the *Edition Volta*, published by Nels. Gelatin silver print on postcard stock, 13.9 × 9 cm

Unknown photographer, *Guinée française—deux sorciers bassaris (French Guinea—two bassari sorcerers)*. Gelatin silver print on postcard stock, 13.6 × 9 cm

Unknown photographer, *Medicine man*, from the *Angola Series*, published by Edward Sanders, Liverpool. Gelatin silver print on postcard stock, 13.6 × 8.7 cm

Casimir O. Zagourski (Polish, 1880–1944), *Danseurs "Bakamputu" ("Bakamputu" dancers)*, 1925–35. Gelatin silver print on postcard stock, 14 × 9 cm

Lent from a private collection

July 15, 2017–July 15, 2022

Lucas Cranach the Elder (German, 1472–1553), *Judgment of Solomon*, 1526. Oil on panel, 85 × 56 cm (73)

Italian, *Saint John the Baptist*, late 15th century. Terracotta, 45.7 × 45.7 cm



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Lent by a member of the Class of 1982

July 24, 2017–August 1, 2020

Sir John Everett Millais (British, 1829–1896), *The Minuet*. Watercolor, 10 × 25.5 cm

Lent by a member of the Class of 1963

September 1, 2017–July 31, 2018

Hakuin Ekaku 白隠慧鶴 (Japanese, 1685–1768), Edo period (1615–1868), *Hotei Meditating*. Hanging scroll; ink on paper, 123.7 × 50.3 cm

Hakuin Ekaku 白隠慧鶴 (Japanese, 1685–1768), Edo period (1615–1868), *Iron Rod*. Hanging scroll; ink on paper, 129.5 × 27.1 cm

Hakuin Ekaku 白隠慧鶴 (Japanese, 1685–1768), Edo period (1615–1868), *"Nin" Moji-e*. Hanging scroll; ink on paper, 90 × 23 cm

Hakuin Ekaku 白隠慧鶴 (Japanese, 1685–1768), Edo period (1615–1868), *Shoki*. Hanging scroll; ink on paper, 130 × 53.7 cm

Hakuin Ekaku 白隠慧鶴 (Japanese, 1685–1768), Edo period (1615–1868), *White-Robed Kannon*. Hanging scroll; ink on paper, 121 × 38 cm

Lent by Gregory Callimanopulos, New York

October 5, 2017–October 5, 2020

Greek, Attic, ca. 480 B.C., *Red-figure stamnos*, attributed to the Berlin Painter. Ceramic, h. 30.7 cm, diam. 26.5 cm

Lent by Liana Theodoratou

December 11, 2017–December 11, 2020

Fazal Sheikh (American, born 1965), *Ajoh Achat and Achol Manyen, Sudanese refugee camp, Lokichoggio, Kenya*, 1992. Inkjet print, 62.2 × 48.3 cm

Fazal Sheikh (American, born 1965), *Nyirabahire Esteri, traditional midwife, holding newborns Nsabimana ("I beg something from God") and Mukanzabonimpa ("God will give me, but I do not know when"), flanked by mothers Kanyange, Mukabatazi, and her mother, Rwandan refugee camp, Lumasi, Tanzania*, 1994. Inkjet print, 62.2 × 48.3 cm

Fazal Sheikh (American, born 1965), *Najiba, Abdul Shakour's eldest wife, Afghan refugee village, Nasir Bagh, North West Frontier Province, Pakistan*, 1997. Inkjet print, 92.1 × 70.5 cm

Fazal Sheikh (American, born 1965), *Osman and Farid, blind qari ("one who knows the Koran by heart") brothers, Afghan refugee village, Nasir Bagh, North West Frontier Province, Pakistan*, 1997. Inkjet print, 69.8 × 53.3 cm

Fazal Sheikh (American, born 1965), *Rohullah, Afghan refugee village, Badabare, North West Frontier Province, Pakistan*, 1997. Inkjet print, 61 × 61.3 cm

Fazal Sheikh (American, born 1965), *Qurbani Gul, holding a photograph of her son, Mula Awaz, Afghan refugee village, Khairabad, North Pakistan*, 1998. Inkjet print, 61 × 61 cm

Fazal Sheikh (American, born 1965), *Abshiro Aden Mohammed, women's leader, Somali refugee camp, Dagahley, Kenya*, 2000. Inkjet print, 70.5 × 67.9 cm

Fazal Sheikh (American, born 1965), *Ramadan night, the Netherlands*, 2001. Inkjet print, 92.1 × 70.5 cm

Fazal Sheikh (American, born 1965), *Seynab Azir Wardeere, Asylum Seekers' Center, Osdorp, the Netherlands*, 2001. Inkjet print, 45.1 × 41.3 cm

Lent from The Schorr Family Collection

February 15–November 15, 2018

Kenny Scharf (American, born 1958), *Sloppy Melt*, 2017. Oil, acrylic, and diamond dust on linen, 152.4 × 213.4 cm

Courtesy of Sebastian Izzard Asian Art

March 28–June 15, 2018

Kuniyoshi fan. Woodblock print, 22.8 × 29.2 cm (sheet)

Hiroshige, *Izuma taisha*, from *60 Odd Provinces*. Woodblock print, 36.4 × 25.5 cm (sheet)

Utagawa Toyokuni III (Japanese, 1786–1864), Edo period (1615–1868), *Ichikawa Danzo VI as Kaskogawa Honzo*. Woodblock print, 39.2 × 26.4 cm (sheet)

Utagawa Toyokuni III (Japanese, 1786–1864), Edo period (1615–1868), *Ichikawa Danzo VI as Kaskogawa Honzo*. Woodblock print, 38.8 × 26.2 cm (sheet)

Lent by the Lewitt Collection

April 26–June 24, 2018

Hanne Darboven (German, 1941–2009), *Zeichnung (Drawing)*, 1968. Ink on graph paper, 100 × 69.9 cm

Hanne Darboven (German, 1941–2009), *Untitled*, 1975. Offset lithographs and collaged photograph with blue felt-tip pen inscriptions, 21.6 × 9.2 cm (each)

Hanne Darboven (German, 1941–2009), *Untitled*, 1982. Color offset lithograph, 50 × 70 cm

Lent by Trevor D. Traina, Class of 1990

May 1, 2018–May 1, 2021

Thomas Struth (German, born 1954), *Louvre 1, Paris*, 1989. Chromogenic print, 138 × 187 cm (framed)



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“Directors, curators, educators—with each, there was an underlying sense of genuine passion for the institution. The kind of collaborative passion you hope, as a student, to be a part of professionally one day.”

- 2018 SUMMER INTERN



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Educational Programs and Special Events

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

Signature Events

LATE Picnic on the Lawn (84)

August 3, 2017

The Museum's annual picnic on the lawn celebrated summer and the special exhibition *Great British Drawings from the Ashmolean Museum*. Guests enjoyed barbecue fare, live music, exhibition tours, and family-friendly activities, including the Great Princeton Bake-Off. The event was free and open to the public. The last film of our British Invasion Film Series, *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* (2005), was screened. Cosponsored by the Princeton YMCA.

LATE Nassau Street Sampler (40, 85, 94)

September 14, 2017

The Museum welcomed the campus and community to our ninth annual Nassau Street Sampler to celebrate the beginning of the fall semester and an exciting new year of programs, including the special exhibition *Great British Drawings from the Ashmolean Museum*. Visitors toured our galleries and tasted fare from local restaurants while enjoying musical performances by some of Princeton's beloved student groups.

Family Day: Celestial Art

October 7, 2017

Families joined us for a fun-filled day of art-making and activities focused on the exhibition *Transient Effects: The Solar Eclipses and Celestial Landscapes of Howard Russell Butler*.

LATE Yoga: Midterms Edition

October 26, 2017

Students and community members enjoyed the healing benefits of yoga led by Yoga Stream's Debbi Gitterman. Refreshments in the galleries followed.

LATE Yoga: Finals Edition

January 11, 2018

Yoga Stream's Debbi Gitterman led students through the healing benefits of yoga. Refreshments in the galleries followed.

LATE Annual Faculty and Staff Open House

February 1, 2018

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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Gala: *Fête de nuit: A Montparnasse Ball at Princeton*

February 3, 2018

Celebrating the Parisian avant-garde, including artists from Modigliani to Picasso, this year's Gala evoked the euphoric landscape of creativity that flourished in the artists' studios and the cafés of Paris in the early 1900s, while raising critical funds for the exhibition and outreach programming the Museum offers—free of charge—year round. The 2018 Gala was the Museum's most successful fundraising event on record, bringing in more than ten percent over the previous year's totals.

Family Day: Line, Shape, Color

May 12, 2018

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



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LATE Yoga on the Lawn

June 21, 2018

Guests enjoyed the healing benefits of yoga on a beautiful summer evening.

Exhibition Opening Celebrations

LATE *Great British Drawings from the Ashmolean Museum*

July 20, 2017

A lecture by author and curator Timothy Wilcox was followed by a reception in the Museum.

Clarence H. White and His World: The Art and Craft of Photography, 1895–1925

October 14, 2017

A lecture by Anne McCauley, curator of the exhibition and David Hunter McAlpin Professor of the History of Photography and Modern Art, explored the legacy of one of the early twentieth century's most gifted photographers and influential teachers. A reception in the Museum followed.

The Artist Sees Differently: Modern Still Lifes from The Phillips Collection

February 24, 2018

A panel discussion on the theme of still life and modernism included John Elderfield, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, Princeton University Art Museum; Philip Fisher, Felice Crowl Reid Professor of English, Harvard University; and Susan Stewart, Avalon Foundation University Professor in the Humanities and Professor of English, Princeton University. A reception in the Museum followed.

Frank Stella Unbound: Literature and Printmaking

May 19, 2018

A lecture by Robert K. Wallace, Regents Professor of English at Northern Kentucky University and author of *Frank Stella's Moby-Dick: Words and Shapes*, was followed by a reception in the Museum.

Lectures, Panels, Talks, & Workshops

Plein Air at Princeton

July 15, 2017

Visitors captured scenic summer views on Princeton University's campus during this workshop, which focused on watercolor painting en plein air. The program began with a tour of *Great British Drawings from the Ashmolean Museum*; artist Anne Kullaf then provided an outdoor watercolor-painting demonstration before leading the workshop.

That's So Annoying! Thomas Rowlandson and *The Miseries of Human Life*

September 17, 2017

Julie Mellby, Graphic Arts Curator at Princeton University's Library, discussed the Library's outstanding collection of satirical drawings by Thomas Rowlandson, a selection of which was on view in the Museum's European galleries, and their relationship to James Beresford's 1806 comic best seller *The Miseries of Human Life*. A reception in the Museum followed.

LATE Capturing Transient Effects

September 28, 2017

Art historians and scientists explored how art can decipher fleeting natural events and defy the limits of vision, in conjunction with the exhibition *Transient Effects: The Solar Eclipses and Celestial Landscapes of Howard Russell Butler*. Speakers included Rachael DeLue, Art and Archaeology, and Joshua Winn, Astrophysical Sciences, Princeton University; Richard Woo, California Institute of Technology, Pasadena; and Rolf Sinclair, Centro de Estudios Científicos, Valdivia, Chile, and the University of Maryland, College Park.

The Architecture of the Lewis Center for the Arts

October 5, 2017

In celebration of the opening of the Lewis Center for the Arts, Paul Goldberger, American architectural critic, educator, and contributing editor for *Vanity Fair* magazine; Ron McCoy, Princeton University Architect; Mónica Ponce de León, Dean of Princeton's School of Architecture; and James Steward, Art Museum director, discussed the architecture of Steven Holl, including its relationship



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to contemporary design, its meaning, and its potential for shaping and reshaping the experiences of diverse users.

LATE The Enduring Allure of Seashells: Conchology and Art (6)

October 19, 2017

This panel considered the complex shapes, evolutionary adaptations, and symbolic functions of seashells used in art of the ancient Americas. Speakers included Andrew Hamilton, Lecturer, Art and Archaeology; Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas; and Veronica White, Curator of Academic Programs. Moderated by Catherine Riihimaki, Associate Director of Princeton's Council on Science and Technology. Cosponsored by the Council on Science and Technology.

Rethinking "Pictorialism": American Art and Photography from 1895 to 1925

October 20 and 21, 2017

At this two-day symposium, cosponsored by the Department of Art and Archaeology and the Museum in conjunction with the exhibition *Clarence H. White and His World*, renowned scholars reconsidered the stylistic goals, methods, influences, politics, and social networks of American photographers who identified as

"pictorialists" yet produced works ranging from book and magazine illustrations and commercial portraits to fashion photography and salon prints, and from sharp-focus silver bromides to atmospheric hand-manipulated gum prints. A reception in the Museum followed each evening.

Artist Talk: Zanele Muholi (87)

October 22, 2017

Zanele Muholi, whose photographs were featured in the Museum's spring 2017 exhibition *Revealing Pictures: Photographs from the Christopher E. Olofson Collection*, discussed her work. Muholi is best known for her ongoing series of portraits made to further the visibility of black lesbian women, even as her work insists that no individual is reducible to a category. Begun in South Africa in 2006, the series now includes more than 250 portraits from around the world. Cosponsored by the Princeton Photography Club.

Hold: A Meditation on Black Aesthetics

November 9, 2017

In conjunction with the opening of the Museum's exhibition *Hold: A Meditation on Black Aesthetics*, the Princeton Mellon Initiative in Architecture, Urbanism, and the Humanities hosted a cross-disciplinary discussion on black aesthetics. The event included a tour of the exhibition led by Nijah Cunningham, Cotsen Postdoctoral Fellow, Princeton Society of Fellows in the Liberal Arts, and Lecturer, African American Studies and English, and a discussion with Cunningham and V. Mitch McEwen, Assistant Professor, Princeton School of Architecture.

LATE "Like a Picture": Clarence H. White and Pictorial Photography

November 9, 2017

Daniel Peacock, graduate student in Art and Archaeology, discussed the exhibition *Clarence H. White and His World*. A reception in the Museum followed.

LATE Artist Talk: Titus Kaphar (26, 86)

November 16, 2017

Renowned American artist Titus Kaphar—whose work formed the conceptual core of the Museum's engagement with the Princeton and Slavery Project—discussed the motivations and methods behind his practice. After the lecture, student tour guides were present in the gallery to discuss the installation *Making History Visible: Of American Myths and National Heroes* and led visitors to Kaphar's new sculptural commission at Maclean House.

LATE World AIDS Day / Day without Art: Tours and Reflection

November 30, 2017

December 1, 2017, marked the twenty-eighth anniversary of Day without Art, a day when art museums and other cultural organizations raise awareness of AIDS, remember people who have died from AIDS-related complications, and inspire positive action. In honor of this event, the Museum hosted an evening of related tours and reflection.



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Making History Visible: Faculty Roundtable on Art and Visualizing the American Nation

December 1, 2017

In conjunction with the installation *Making History Visible*, Martha Sandweiss, Director of the Princeton and Slavery Project, moderated a discussion about how visual forms, economic systems, and civic institutions shape historical narratives as well as national, cultural, and racial identities. Panel participants included Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art; Imani Perry, Professor of African American Studies; and Wendy Warren, Professor of History. Student-led tours and a reception in the Museum followed.

Artist Talk: Michael Kenna (89)

December 2, 2017

Widely considered one of the foremost landscape photographers of his generation, Michael Kenna has been looking at the world in extraordinary ways for more than forty years. In conjunction with the exhibition *Rouge: Michael Kenna*, the artist spoke about the experiences and influences of his photographic explorations.

LATE Wings of a Dove: Form, History, and the Gift of Black Art

February 8, 2018

Nijah Cunningham, Cotsen Postdoctoral Fellow, Princeton Society of Fellows in the Liberal Arts, and Lecturer, African American Studies and English, delivered a talk in conjunction with the exhibition *Hold: A Meditation on Black Aesthetics*. Cosponsored by the Department of African American Studies.

Memories, Traces, Evidence: Visualizing Deindustrialization

February 9, 2018

This faculty panel responded to the exhibition *Rouge: Michael Kenna*, featuring Kenna's photographs of the Ford Rouge plant in Dearborn, Michigan. Judith Hamera, Professor of Dance, Lewis Center for the Arts, and Aaron Shkuda, Project Manager, Princeton-Mellon Initiative in



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Architecture, Urbanism, and the Humanities, offered views on the postindustrial city, including the ways industrial infrastructure fuels fantasies and logistics of renewal. Moderated by Katherine A. Bussard, the Museum's Peter C. Bunnell Curator of Photography.

LATE Lecture: Jhumpa Lahiri

April 5, 2018

Jhumpa Lahiri, Professor of Creative Writing, Lewis Center for the Arts, and winner of the Pulitzer Prize for her story collection *Interpreter of Maladies*, reflected on themes of migration and translation in her own writing, as well as in the prints and drawings of Leonora Carrington. A reception in the Museum followed. Part of Migrations: A Princeton Community Collaboration.

Landscapes Behind Cézanne

April 6, 2018

This panel discussion was inspired by the exhibition *Landscapes Behind Cézanne*, with Tim Barringer, Chair and Paul Mellon Professor, Yale University; John Elderfield, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, Princeton University Art Museum; and Christopher Riopelle, Curator of Post-1800 Paintings, National Gallery, London. A reception in the Museum followed. Students from Professor Elderfield's seminar on Cézanne were present in the gallery to answer questions.

Artist Performance and Conversation:

Cecilia Vicuña (5)

April 10, 2018

The performance by Chilean artist and poet Cecilia Vicuña, the Museum's 2018 Sarah Lee Elson, Class of 1984, International Artist-in-Residence, and the Colombian composer Ricardo Gallo showcased their extended collaboration—together, they have created original songs and poems that weave together indigenous influences and contemporary voices of the Andean region. A conversation with the artists and a reception followed.

LATE A Conversation with Fazal Sheikh and Eduardo Cadava

April 12, 2018

In conjunction with a generous donation to the Museum, photographer Fazal Sheikh joined Eduardo Cadava, Professor of English, in a conversation that addressed the politics of migration and exclusion, particularly as related to

Executive Order 13769 of January 27, 2017, which blocked entry into the United States for citizens from seven Muslim-majority countries. A book signing with Fazal Sheikh preceded the event. A reception in the Museum followed. Part of Migrations: A Princeton Community Collaboration.

Object or Image? Arthur Dove's "Things"

April 13, 2018

While for most of his career the American artist Arthur Dove made abstract paintings that evoked the natural world, for a brief period in the 1920s he turned to still life, creating sculptural assemblages he called "things." Rachael DeLue, Professor of Art and Archaeology, explored Dove's turn toward the world of objects and his experimentation with the still-life genre. A reception in the Museum followed.

Zen Ink: Paintings by Hakuin Ekaku

April 20, 2018

On the occasion of the loan to the Museum of five Japanese ink paintings by the Zen master Hakuin Ekaku, an interdisciplinary panel featuring poet Jane Hirshfield, Class of 1973; artist Mansheng Wang; and Thomas Hare, William Sauter LaPorte '28 Professor in Regional Studies and Professor of Comparative Literature, discussed the artist's work. Moderated by Andrew Watsky, Professor of Art and Archaeology and director of the P. Y. and Kinmay W. Tang Center for East Asian Art. A reception in the Museum followed. Cosponsored by the Tang Center.

LATE Crowd Wisdom: Three Scholars Take on the Multitudes

April 26, 2018

In this panel discussion, professors Bridget Alsdorf, Art and Archaeology; Bonnie Bassler, Biology; and Goran Blix, French, responded to artists' representations of crowds and shared their perspectives on crowd behavior. A reception in the Museum followed. Cosponsored by the Humanities Council.

Friends Annual Mary Pitcairn Keating

Lecture: Maya Lin

May 3, 2018

Internationally acclaimed artist Maya Lin presented her site-specific artwork commissioned by the Museum for the space adjacent to the Lewis Center for the Arts. Drawing inspiration from the natural world and the environment, Lin shapes the landscape to create a work that invites and engages the campus community. A reception in the Museum followed.

Walking Histories: Race and Protest at Princeton and in Trenton

May 31, June 1, and June 2, 2018

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, in Trenton and on campus, are imprinted on Princeton's buildings and grounds. Held in conjunction with the exhibition *Picturing Protest*.



89

Campus Art Walking Tour with James Steward (91)

June 1, 2018

James Steward, Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director, led a walking tour through campus highlighting one of the country's most significant collections of public art.

Frank Stella Unbound Reunions Panel: The Future of Abstraction

June 1, 2018

Presented in conjunction with the exhibition *Frank Stella Unbound: Literature and Printmaking*, this panel of alumni and faculty discussed the challenges and pleasures of making, collecting, and writing about abstract art. Speakers included Stacey Goergen, Class of 1990, writer and independent curator; Richard Dupont, Class of 1991, multimedia artist; and Erica Cooke, doctoral candidate at Princeton and contributing author for the exhibition catalogue *Frank Stella Unbound*. Moderated by Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and Calvin Brown, Associate Curator of Prints and Drawings. A reception in the Museum followed.



91

From Creation to Interpretation: Reflections on Art and Time

June 2, 2018

Members of the Great Class of 1998 celebrated their twentieth reunion and reflected on how the past, present, and future are invoked, and often collapsed, through interactions with art. Speakers included Blair Fowlkes Childs, Research Associate in Ancient Near Eastern Art at the Metropolitan Museum of Art, New York; William Corwin, a New York-based sculptor; Julian Kreimer, Associate Professor of Art and Design at the State University of New York at Purchase; and Veronica White, Curator of Academic Programs at the Princeton University Art Museum.



90

Student Programming

LATE Cocktails and Curators

October 12, 2017

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.

Student Advisory Board Annual Visiting Artist: Dread Scott

October 13, 2017

The Museum's Student Advisory Board hosted acclaimed American artist Dread Scott, who presented the board's annual visiting artist talk. Scott's work, which he describes as "revolutionary art to propel history forward," addresses such topics as American imperialism, the history and legacies of slavery, symbols of nationalism, police brutality and police murders of African Americans, and anti-black racism in the United States. A reception in the Museum lobby followed.

Making History Visible: A Spotlight Tour and Discussion for Students

November 30, 2017

Student tour guides led a private tour for students of the Museum's exhibition *Making History Visible: Of American Myths and National Heroes*, which included a visit to Titus Kaphar's commissioned sculpture *Impressions of Liberty*. After the tour, graduate student Jessica Womack facilitated a discussion in the galleries, inviting students to share their general reactions to the exhibition and to consider questions of identity, race, medium, and representation.

LATE Student Advisory Board Gala: Back in Time in Black and White

December 7, 2017

The Museum's Student Advisory Board welcomed students to its annual gala, the theme of which tied into the exhibition *Clarence H. White and His World*. Guests enjoyed a night of live music, giveaways, refreshments, and a scavenger hunt hosted by the Princeton ArtBot. Festive black-and-white attire was encouraged.

Milk and Cookies at the Art Museum: Study Break and Info Session

January 11, 2018

Students enjoyed milk and cookies and a study break, and learned about paid summer internships and student engagement opportunities at the Museum.

LATE Student Advisory Board Presents Failed Love

February 15, 2018

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

This Will Be My Undoing: Morgan Jenkins Book Reading

February 28, 2018

The Office of the Dean of Undergraduate Students and the Museum hosted a reading of *This Will Be My Undoing: Living at the Intersection of Black, Female, and Feminist in (White) America*, by Morgan Jenkins, Class of 2014. A book signing and reception followed.

LATE Princeton University Student Jazz Ensemble Performance (90)

March 1, 2018

Students from Princeton University's jazz program, directed by Rudresh Mahanthappa, presented classics from the American jazz songbook in celebration of the exhibition *The Artist Sees Differently: Modern Still Lifes from The Phillips Collection*.

L'Avant-Scène Presents Médée

March 9 and 10, 2018

The students of L'Avant-Scène performed *Médée* by Pierre Corneille, directed by Florent Masse. A reception followed.



92

LATE Art and Music Date Night

March 15, 2018

The Museum's Student Advisory Board and the Student Ambassadors of Princeton University Concerts collaborated to offer a night of art and music to the student body. The event included a gallery talk around the theme of pilgrimage in art and a concert featuring the Tenebrae Choir at the Princeton University Chapel.

LATE Inspiration Night: Migrations (92)

April 19, 2018

The Museum's Student Advisory Board hosted an evening of art, music, conversation, and performances inspired by the exhibitions *Migration and Material Alchemy* and *Photography and Belonging*. Part of Migrations: A Princeton Community Collaboration.

LATE Student Advisory Board Presents

Snack and Sketch (93)

April 26, 2018

Undergraduates, graduate students, and Princeton community members with a yearning to draw and in need of a study break came to the Museum to sketch in the galleries. Snacks and supplies were provided.

Student Advisory Board Annual Alumni in the Art World Luncheon

June 1, 2018

The SAB hosted its annual alumni luncheon during Reunions. The group invited five Princeton alumni working in the art industry: Erica Cooke, Mellon Fellow, Department of Painting and Sculpture, Museum of Modern Art, New York, and PhD candidate, Department of Art and Archaeology, Princeton University; William Corwin '98, a New York-based sculptor; Sydney King '17, a Brooklyn-based visual artist; Maggie O'Toole '09, a New York-based interior and set designer; and Veronica White '98, Curator of Academic Programs, Princeton University Art Museum.

Concerts & Performances

Princeton Symphony Orchestra: *Red Trees, Wrinkled Cliffs*

The Princeton Singers: *The Glory of Venice*
September 23, 2017

On the 450th anniversary of the birth of Claudio Monteverdi, the Princeton Singers explored the richness of the Venetian Golden Age. The group performed music of Monteverdi as well as that of Giovanni Gabrieli, Giovanni Croce, and Claudio Merulo.

Peaceful Nassau in Thee We Sing: Concert of 18th-Century Princeton Musick
October 8, 2017

Early Music Princeton presented a concert of the oldest (and newest) examples of Princeton music-making and composition, featuring music and poetry written, performed, collected, or danced

to by residents of Princeton and Nassau Hall in the mid- to late 1700s. Ninfea Cruttwell-Read, Princeton doctoral candidate in music composition, provided a thoughtful response to this music in a new composition.

Uses of Photography VII: Photographs by Julio Grinblatt

October 13, 2017

Part of Julio Grinblatt's ongoing project *Uses of Photography*—in which he considers the effects of technology on image and vision and on seeing and knowing, and the manner in which viewers participate in these processes under varied circumstances—this event invited visitors to join him in looking through his images of Argentine artists and pictures of the Buenos Aires art scene and to discuss the subjects with him. Through these interactions, visitors become active participants in creating histories for Grinblatt's photographs. Organized by the Program in Latin American Studies.

An Evening of Henry Cowell

December 5, 2017

In conjunction with the exhibition *Clarence H. White and His World*, the Museum and the Princeton Symphony Orchestra presented internationally acclaimed Dutch pianist Nora Mulder in a concert dedicated to the music of the early twentieth-century avant-garde composer Henry Cowell. This performance featured a mix of pieces that Cowell performed in a public concert in Clarence White's studio in 1919, and others he presented at Stowaways, a club where White was a member.

An Evening of American Art Song

February 14, 2018

The Museum and the Princeton Symphony Orchestra presented lyric baritone Thomas McCargar in a recital of American art song from the turn of the twentieth century.



93

The Princeton Singers: In a Celestial Garden

March 3, 2018

The Princeton Singers presented a concert of sacred music by Gregorio Allegri, William Byrd, and Arvo Pärt in the Museum's gallery of medieval art.

Beethoven "Pastoral"

March 18, 2018

Conductor Teddy Abrams led a vibrant program featuring Beethoven's "Pastoral" symphony at Richardson Auditorium. Cellist Joshua Roman made his long-awaited return to the Princeton Symphony Orchestra stage, performing his work *Awakening*. Composer Joan Tower celebrated her native country with *Made in America*. The performance of Tower's work was in connection with *Migrations: A Princeton Community Collaboration*. A reception in the Museum followed.

Darboven Tracings

April 27, 2018

The premiere of a new musical work by Seth Cluett, commissioned by the Program in European Cultural Studies, was performed by Cluett with collaborators Lainie Fefferman, Jascha Narveson, and Jeff Snyder. In conjunction with the exhibition *Hanne Darboven's Address-Place and Time*. A reception in the Museum followed. Cosponsored by the Department of Art and Archaeology.

Sea Change: Readings from Homer's Odyssey

April 27, 2018

In celebration of the exhibition *Hanne Darboven's Address-Place and Time*, the Museum hosted readings from Homer's epic poem in a 2017 English translation by Emily Wilson, in a 1781 German translation by Heinrich Voß, and in ancient Greek. Cosponsored by the Department of Art and Archaeology.

Film Screenings

LATE Summer Film Series: British Invasion

Inspired by the exhibition *Great British Drawings from the Ashmolean Museum*, last summer's outdoor film series featured British directors, actors, or themes.

June 15, 2017

Goldfinger (1964)

July 6, 2017

A Knight's Tale (2001)

August 3, 2017

The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe (2005)

Art on Screen

Princeton Garden Theatre

Last fall the Museum offered a special series of film screenings in conjunction with our fall exhibitions, presented as part of an ongoing collaboration with the Princeton Garden Theatre. Each film was introduced and contextualized by a member of the Museum staff.

September 19, 2017

Melancholia (2011)

October 17, 2017

The Age of Innocence (1993)

November 14, 2017

A Trip to the Moon (1902) and *The Kid* (1921)

Modernism on Screen

Princeton Garden Theatre

Inspired by the exhibition *The Artist Sees Differently: Modern Still Lifes from The Phillips Collection*, the Museum offered a rare opportunity to see masterworks of twentieth-century cinema on the big screen. Each film was introduced and contextualized by a member of the Museum staff.

March 28, 2018

L'âge d'or (The Golden Age; 1930) and *Un chien andalou* (An Andalusian Dog; 1929)

April 25, 2018

La règle du jeu (The Rules of the Game; 1939)

May 23, 2018

Some Like It Hot (1959)

Cézanne and I

April 23, 2018

Princeton Garden Theatre

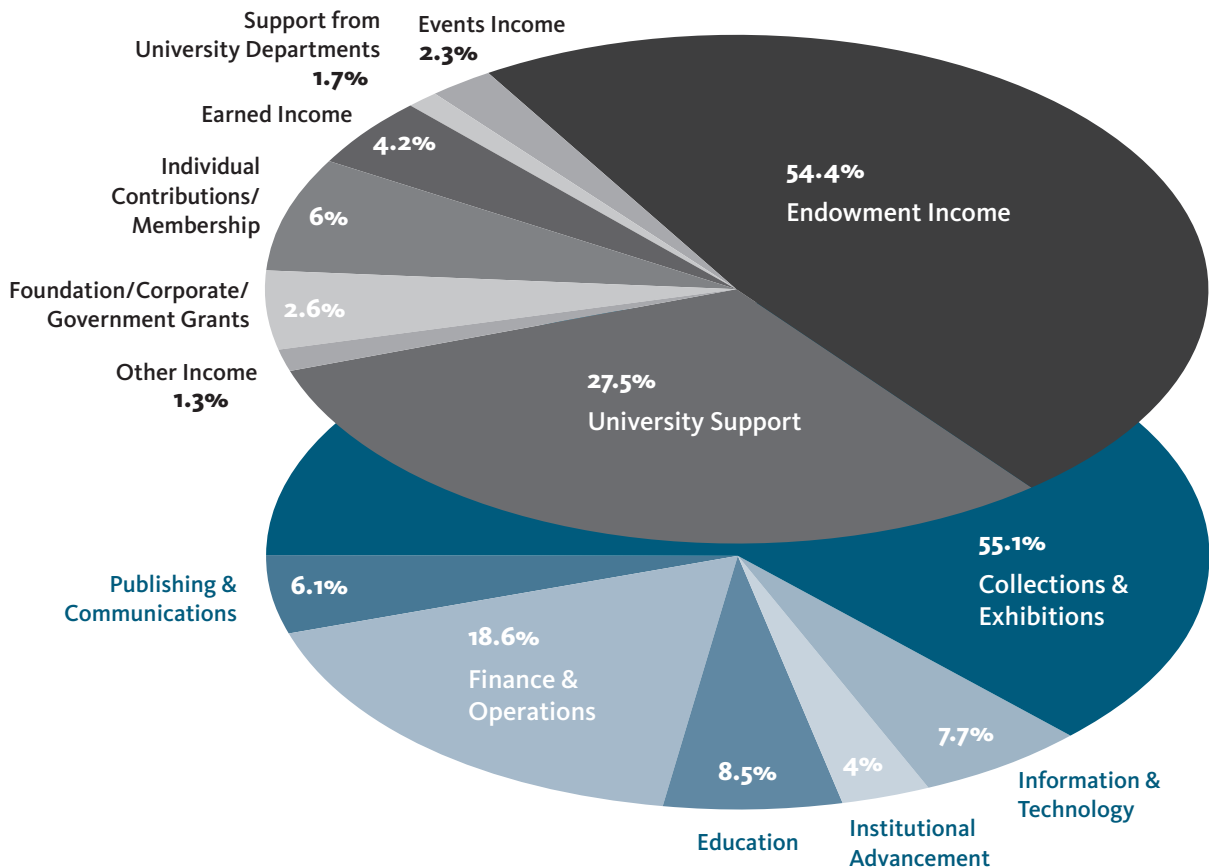
Followed by a Q&A with director Danièle Thompson and actor Guillaume Gallienne. Presented in conjunction with the exhibition *Landscapes Behind Cézanne*.



Operating Income and Expense

64

<i>Income</i>	FY18 Actual	<i>Expense</i>	FY18 Actual
University Support	\$4,982,000	Total Collections & Exhibitions	\$9,128,000
Endowment Income	9,872,000	Total Education	1,415,000
Events Income	420,000	Total Institutional Advancement	654,000
Other Income	229,000	Total Publishing & Communications	1,013,000
Earned Income	767,000	Total Finance & Operations	3,083,000
Individual Contributions/Membership	1,093,000	Total Information & Technology	1,269,000
Foundation/Corporate/Government Grants	471,000		
Support from University Departments	301,000	Total Expense	16,562,000
		Carry forward to FY19	1,573,000
Total Income	18,135,000		
Grand Total	18,135,000	Grand Total	18,135,000



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 Curtis Scott, *Associate Director for Publishing and Communications*
 Kimia Shahi, *Research Assistant*
 Alissa Shapiro, *Research Assistant*
 Anthony Smith, *Security Officer*
 Kyle Smith, *Security Officer*
 James Steward, *Nancy A. Nasher–David J. Haemisegger, Class of 1976, Director*
 Attuti Stout, *Facilities Assistant*
 Nancy Stout, *Associate Director for Institutional Advancement*
 Janet Strohl-Morgan, *Associate Director for Information and Technology*
 Alyssa Thiel, *Campus Collections Assistant / Digital Media Specialist*



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Christine Thiel, *Development Associate*
 T. Barton Thurber, *Associate Director for Collections and Exhibitions*
 Keith Upshur, *Janitor, Building Services*
 Landon Viney, *Museum Assistant*
 John Walako, *Preparator (through 6/18)*
 Mona Watnik, *Museum Store Associate*
 Justin Webb, *Preparator*
 Veronica White, *Curator of Academic Programs*
 Andrew Wilk, *Collections Cataloguer (through 5/18)*
 Kristin Windmuller-Luna, *Collections Research Specialist for African Art (through 12/17)*
 Pia Wong, *Collections Cataloguer*
 India Young, *Collections Research Specialist for Native American Art*

Docents

Catherine P. Loevner, <i>Chair of the Docent Association</i>	Sandy Kurinsky
Jeanne Johnson, <i>Vice Chair</i>	Maxine Lampert
Mary Furey Gerard, <i>Treasurer</i>	Brian Langille
Anna Dombrowski, <i>Secretary</i>	Judy Langille
Irene Amarel	Owen Leach
Jane Ashcom	Joan Levitt
Gail Baker	Maxine Lewis
Paulo Barbosa	Wendel Lim
Maryann Belanger	Sharon Lorenzo
Linda Berger	Elizabeth Luchak
Laura Berlik	Michael Lundy
Mary Blair	David Mackey
Kristen Callahan	Michael Mayo
Cynthia Campbell	Jeanne Mazzetti
Earlene Cancilla	Denise McDaniel
Debra Carrier	Grace Mele
Susan Chermak	Annette Merle-Smith
Galina Chernaya	Kathy Oechler
Insung Choe	Ann O'Hara
Julia Coale	Nan Orekar
Rob Cohan	Harriet Pakula-Teweles
John Cotton	Larry Parsons
Allegra D'Adamo	Teresa Pine
Marguerite D'Amico	Connie Poor*
Christine Danser	Frances Preston
Martine Elefson	Melinda Raso-Kirstein
Marita Engshuber	Alisa Rose
Joyce Felsenfeld	Harvey Rothberg
Anne Florey	Elaine Scharff
Christine Godfrey	Vi Schonewald
Nancee Goldstein	Henry Segal
Dianne Gozonsky	Connie Shaffer
Joel Greenberg	Adria Sherman
Nancy Greenspan	Ernie Soffronoff
Marianne Grey	Patty Soffronoff
Jackie Grisham	Shary Stamm
Cheryl Gursky	Sally Sword
Millie Harford	Loretta Yin
Lynne Harwood	Anne Young
Bucky Hayes	
Linda Hayes	
Robert Herman	
Dorothy Highland	
Molly Houston	
Elaine Jacoby	
Tara Kudra	
Ireen Kudra-Miller	

*Deceased

Museum Ambassadors

Dolly Alvarez
 Michael Bergamo
 Linda Chamberlin
 Barbara Costabile
 Kinjal Dave
 Ed Dever
 Vincenza DiUbaldo
 Connie Escher



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McCrindle Interns

Jane Fetter
 Brandon Gaines
 April Gardner
 Ellen Hannah
 Anna Hiltner
 Frances Hulette
 Karen Johnson
 Jennifer Ke
 Colin Lowery
 Eila Mackenzie
 Selina Man
 Paul Matzko
 Helene Mazur
 Valerie Morone
 Sophie Orloff
 Sara Panichi
 Peifong Ren
 Dawn Rosso
 Star Smith
 Nikki Stack
 Jessica Talarick
 Rob Turano
 Alexandra Venizelos
 Marta Vosbikian
 Jill Weinberg
 Sherry Xu

Julia Cury
 Caitlin Karyadi
 Charlotte McMeekin
 Isaiah Nieves
 Meseret Oldjira
 Lucas Ramos
 Paris Spies-Gans
 Harrison Turner
 Angélica María Vielma

Summer Interns

Elaine Ayers
 Kelly Bennett
 Brigid Boyle
 Olivia Feal
 Danielle Garcia
 Claire Marshall
 Julianne Miao
 Trott (Nely) Montina
 Taryn Nie
 Katie Pratt-Thompson

Elaine Ayers
 Kelly Bennett
 Brigid Boyle
 Olivia Feal
 Danielle Garcia
 Claire Marshall
 Julianne Miao
 Trott (Nely) Montina
 Taryn Nie
 Katie Pratt-Thompson

Wenjie Su
 Kirsten Traudt
 Bobby Walsh
 Francesca Zwang

Hannah Waxman
 Sydney Wilder
 Rebecca Yuste-Golob

Student Tour Guides

Andrew Brazer
 Janice Cheon
 Sarah Cho
 Hudson Cooke
 Julia Cury
 Matthew Fastow
 Isabel Griffith-Gorgati
 Grace Guan
 Hyejin Jang
 Catherine Jennings
 Yolanda Jin
 Taylor Kang
 Delaney Kerkhof
 Peyton Lawrenz
 Camille Liotine
 Alice Maiden
 Fares Marayati
 Anoushka Mariwala
 Matthew Merrigan
 Joseph Ort
 Audrey Ou
 Sarah Rapoport
 Rosed Serrano
 Hannah Smalley
 Emily Spalding
 Ashley Stone
 Katie Tyler
 Beth Wang
 Phoebe Warren
 Chen (Arden) Xie
 Anika Yardi
 Esin Yunusoglu
 Rebecca Yuste-Golob
 Rafail Zoulis



16,062

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109,000

Objects in the collections

51
Donors to the collections

6,134
Works from the collections examined during class visits

442
Objects added to the collections

23
Student interns

86
Docents

58
Objects loaned to other museums

282
Public programs

754
Works in the campus collections

34
Student tour guides



111

267,851
Annual website visitors

14
Temporary exhibitions

625
Faculty-led precepts held in the Museum

206,183
Visitors July 2017-June 2018

11,052
Schoolchildren who visited on field trips

6,472
Princeton University students visiting the Museum for precepts

23,805
Attendance at public programs

0
Cost of admission

Image Credits

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Kristina Giasi

1, 3, 6, 26, 38–39, 75, 78, 86–89, 91, 96–97, 99–102, 104, 109, 111 Laura Pedrick

4, 37 Ricardo Barros

7, 81 Susan Liu

10, 27, 29, 31–32, 34–36, 47–48, 50–63, 65, 67, 69 Emile Askey

12 Frank Stella (American, born 1936), *Juam, State I*, 1997, from the series *Imaginary Places II*. Relief, woodcut, etching, aquatint, and hand coloring on two overlapping sheets of shaped, hand-dyed, and painted handmade paper. Addison Gallery of American Art. Tyler Graphics Ltd. 1974–2001 Collection, given in honor of Frank Stella. © 2017 Frank Stella / Artists Rights Society (ARS), New York

13, 28, 30, 41–46, 49, 64, 70–71, 73 Jeff Evans

14 Alyssa Thiel

15 Reva Main

18 Minor White (American, 1908–1976), *Tom Murphy, San Francisco*, 1948. Gelatin silver print. The Minor White Archive, Princeton University Art Museum. Bequest of Minor White. © Trustees of Princeton University / Photo: Allen Chen

19 Ed Reeve

22 Brice Batchelor-Hall

25 Paul Cézanne (French, 1839–1906), *Forest Path*, ca. 1904–6. Watercolor and graphite on cream wove paper. The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum / Photo: Bruce M. White

28 Howard Russell Butler (American, 1856–1934), *Solar Eclipse*, 1925. Oil on canvas. Princeton University. Gift of H. Russell Butler Jr.

30 Clarence H. White (American, 1871–1925), *Drops of Rain*, 1902. Platinum print. Princeton University Art Museum. 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

33 Fazal Sheikh (American, born 1965), *Abshiro Aden Mohammed, Women's Leader. Somali refugee camp, Dagahaley, Kenya*, 2000. Inkjet print. Promised gift of Liana Theodoratou in honor of Eduardo Cadava. © Fazal Sheikh

38 At center: Andy Warhol (American, 1928–1987), *Brillo Box*, 1964. Synthetic polymer paint and screenprint on wood. Princeton University Art Museum. Museum purchase, the Jean and Leonard Brown Memorial Fund, and partial gift of the Andy Warhol Foundation for the Visual Arts / © Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

39 At center: Willem de Kooning (American, born the Netherlands, 1904–1997), *Black Friday*, 1948. Enamel and oil over paper collage on pressed wood panel in painted wood frame. Princeton University Art Museum. Gift of H. Gates Lloyd, Class of 1923, and Mrs. Lloyd in honor of the Class of 1923 / © 2013 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

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