

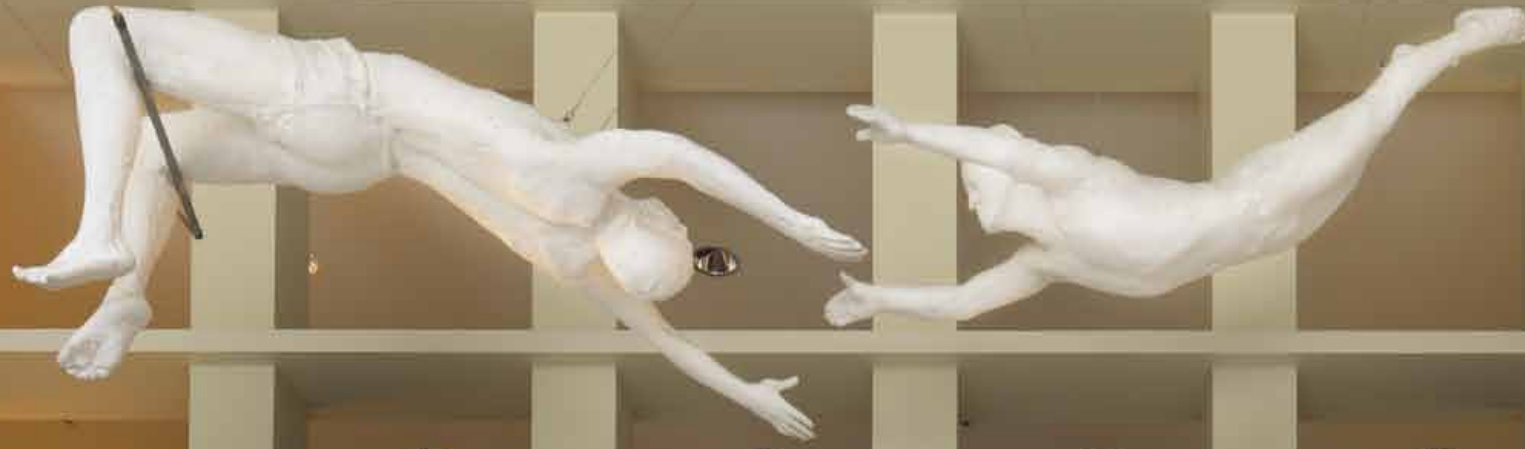


# Princeton University Art Museum

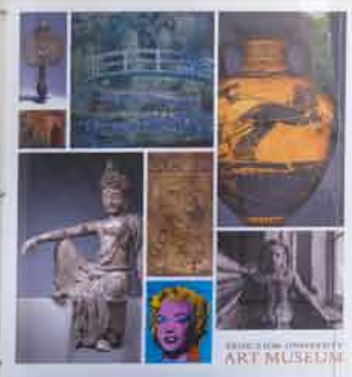
Annual Report 2011–2012

# Princeton University Art Museum Annual Report 2011–2012

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PRINCETON UNIVERSITY ART MUSEUM



## Director's Overview

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**When I came to Princeton over three years ago** to take the helm of the Princeton University Art Museum, University leadership outlined a number of aspirations for the Museum, which, in company with my own, have helped to guide us in these past few years. These have included:

- making the Museum a part of the experience of every Princeton student
- sustaining our commitment to scholarship and to the preparation of future museum leaders and art professionals
- building on the past without being limited by it
- becoming more entrepreneurial and enabling growth through increased self-reliance
- enhancing appreciation of the Museum and of the University itself as a public good

We build on a remarkable foundation. The origins of the University's collections date to the 1750s, the same decade when what was then the College of New Jersey took up its home in Princeton. As a professionalized museum, we are now in our 130th year. Our collections span the globe and over 5,000 years of human history, and they continue to grow significantly each year, both through extraordinary acts of benefaction and through purchases that have been enabled by past financial support. Yet what compelled me to come to Princeton, and what I believe inspires and challenges our staff every day, is the fact that we have not achieved all that we are capable of being, for Princeton and for the wider world.

In this year's Annual Report, I will touch on the year's key efforts and achievements, a few of the challenges we have faced and with which we continue to grapple, and a few critical needs, goals, and priorities for the future.



## Advancing the Museum's Core Mission

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From the time of its founding in 1882, the Princeton University Art Museum has served as a kind of laboratory or workshop to advance the teaching and research missions of the Department of Art and Archaeology, with which we were cofounded. This fundamental mission continues, with sustained commitments to assuring that our collections are appropriate to the Department's evolving teaching and research priorities (including, for example, an increased focus on the traditional and contemporary arts of Africa), that those collections are available for direct study in the galleries and in our study rooms, and that our temporary exhibition programs offer value to the curriculum. This set of functions remains at our core, but in an age of interdisciplinarity, and a time when the University has established a commitment to making the arts available to every Princeton student—as a maker, participant, or patron—it must be deemed complementary to efforts to engage across disciplines and beyond the University itself.



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Space continues to be at a premium. With only about 50,000 net or assignable square feet available to the Museum's direct purposes, we must be exceptionally strategic in our choices. Our collections galleries must reflect the best of our holdings in ways that speak to the multiplicity of our student and other audiences, including those for whom art may not automatically be a target of interest. Our exhibition programs must speak both to specialist teaching purposes and to a broader kind of engagement; the "precept exhibition" with a target audience of fifteen is simply not practicable at present given the constraints of and demands on our space. Exhibitions that can simultaneously serve both academic and wider purposes thus offer particular benefit.

Among our strategies for addressing these realities and opportunities is a renewed commitment to assuring that collections growth is strategic and reflects both the 260-year history of art-collecting at Princeton and the curricular needs of a twenty-first-century university. We continue to target many of our purchase resources on key works: what I often term A-level works even if by B-level artists, works that are capable of being transformative for the collections in filling gaps or deepening strengths, but always at the highest quality. This year's report is peppered with works that represent these impacts, from ancient bronzes (3) to contemporary sculptures. We continue to discuss what a "Princeton exhibition" ought best to be, how we can practice engaged scholarship that is capable both of speaking to specialists and generalists alike and of creating a cumulative identity over time, marked by excellence and a distinctive point of view.

Highlights of that exhibition schedule this year have included three particularly ambitious projects that have met these goals nobly: Joel Smith's *The Life and Death of Buildings*, which for me was a paragon of curatorial balance and audacity, offering fresh and surprising juxtapositions of canonical works of art; *Object of Devotion: Medieval English Alabaster Sculpture from the Victoria and Albert Museum*, organized at Princeton by Betsy Rosasco and given an exceptionally elegant and persuasive installation design by Mike Jacobs and his team (5,6); and *John Constable: Oil Sketches from the Victoria and Albert Museum*, through which Calvin Brown and I, in partnership with our colleagues in London, sought to "re-radicalize" this great master of the landscape tradition and to understand anew his legacy for the course of modern painting.



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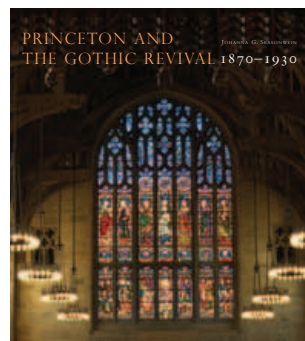
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*The Holy Trinity with the Virgin, Saint John, and Symbols of the Four Evangelists*, ca. 1450–70. Alabaster, 71.8 x 34.5 cm. The Victoria and Albert Museum.

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Likewise, our publishing program remains exceptionally robust for any mid-sized museum, this year seeing two scholarly exhibition catalogues (*The Life and Death of Buildings* and *Princeton and the Gothic Revival: 1870–1930*) (7,8) along with Volume 70 of the *Record* (9), devoted to American art, and a host of brochures and other more ephemeral materials. Two more such scholarly exhibition catalogues appeared early in the 2013 fiscal year, the fruit of many years of effort on the part of our curatorial and publications staff; two collections catalogues are due to follow quickly. Our commitment to scholarly publishing thus continues undiminished as a critical manifestation of our core mission. With a change of leadership in the publications area, following Jill Guthrie's (10) retirement after twenty-eight years of exceptional service and Curtis Scott's arrival in the summer as the Museum's new associate director for publishing and communications, after many years of distinguished service in a similar capacity at the Clark Art Institute, we face both the opportunity and the necessity of reconsidering where we wish to take this program through the next decade.



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Much of the Museum's capacity is already in place but needs to be refined through a program of exhibitions, publications, and educational programs whose logic and *raison d'être* is more forcefully and clearly articulated and makes strategic use of inevitably finite financial and human resources. To that end, and to create readiness for the coming ten years, we have invested significant energies in the past year in analyzing our staffing levels and structures and have nearly completed implementation of the most significant revisions to our core structure in the past thirty-five years. The University leadership and I agree that we have long outgrown a highly horizontal set of reporting lines and relationships based on a director and a single associate director, and we have adopted a structure that reflects the more complex organization we have become and that will create efficiencies in the planning and execution of the ambitious goals before us.



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This structure creates six key departments and six associate directorships (the Museum's internal leadership council), reflective of our major institutional investments and priorities. Central among these is a consolidated Department of Collections and Exhibitions, including our curators, registrars, and staff in collections and exhibitions services, to be led by a new associate director in this area (initially funded by the Provost until we are able to endow that position). Departments of Education, Publishing and Communications, Information and Technology, Finance and Operations, and Institutional Advancement will now operate in constellation around this core area, each led by an associate director charged with the day-to-day management of these essential functions. Three of these six associate directors will be new to the Museum, so this is a key time in our evolution, one that will see the influx of significant new talent and energy. The three continuing department leaders—Caroline Harris in Education, Janet Strohl-Morgan in Information and Technology, and Nancy Stout in Institutional Advancement—are exceptional colleagues and partners in helping to take us forward. Their commitment and energy this year have been nothing short of astounding.

In addition to Curtis Scott's appointment, two new associate directors have been named; although outside of the chronological scope of this report, they deserve mention here. Karen Ohland has joined us as the Museum's new associate director for finance and operations, coming to us from the Metropolitan Museum of Art. Bart Thurber arrived recently as our first associate director for collections and exhibitions; he will oversee curators, registrars, and collections managers, as well as exhibitions preparators and art handlers, in what will encompass the Museum's largest department. Bart's twelve years of service as curator of European art at the Hood Museum of Art at Dartmouth College have prepared him ideally for this role, and I am excited to move forward with such a superb leadership team. Once this team begins to settle in, we will undertake a streamlined but inclusive strategic planning process, beginning, I hope, in the first months of 2013, through which we will articulate key strategic priorities for the coming five years and thus formalize the road map that we have been developing over these past years.



## Reaching Across the University—and Beyond

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Our efforts to engage every Princeton student have continued apace this year, complementing those that seek to position the Museum as a compelling community resource. Our efforts targeting Princeton students focus on three areas: curricular engagement, cocurricular opportunity, and social experience. In the curricular arena, our efforts take several tacks. Curators and other staff regularly teach in formalized classroom contexts (each year curators typically teach or co-teach five or six semester-long courses along with many one-off class meetings (13)). Our staff works intensively to facilitate other classroom experiences that build out of the Museum's collections and exhibitions—including the work of two fellows funded by the Andrew W. Mellon Foundation who work directly with faculty to create sustained opportunities to build curricula out of our holdings. We now must regularly turn away requests for precept access to our collections and study rooms for lack of space at peak times—a reality that is gratifying evidence of our success and yet must change as we seek ways to accommodate all such requests.

In the cocurricular arena, we continue to provide a growing array of structured learning experiences that operate outside of the traditional classroom setting. This year we have been able to expand our program of paid internships, first through the advent of the McCrindle Fund supporting academic year internships and now through additional support—from the Andrew W. Mellon and Peter Jay Sharp Foundations—that will allow us to double the number of students working in applied curatorial and educational settings on substantive projects. Likewise, our expanded Education Department continues to offer an intensive schedule of scholarly lectures (16), panel discussions, and colloquia; artists' residencies; film



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screenings; concerts and theater performances in our galleries and elsewhere; and regular Late Thursday programs that again have drawn some 10,000 participants over the course of the year.

Leading the charge on the social experience end of the spectrum is our student outreach coordinator and Student Advisory Board. This year has been one of learning again what works well and less well in the evolving landscape of student social life. The third incarnation of the Nassau Street Sampler in September 2011, the annual Failed Love event in February, and the student gala in April have experimented with new components and new outreach strategies, creating programs that are signature events on the student social calendar and allowing us to develop new ideas for the 2012–13 academic year. This year the Student Advisory Board launched additional programming: the Guerrilla Girls visited in February wholly under their auspices to present a unique form of performance art focused on issues of sexism and racism in politics, art, and pop culture. In the coming year we expect to fully overhaul programs such as the Friday and Sunday Gallery Talks, in order to better serve evolving audience needs and participation patterns.

Few of these strategies are unique to the student and academic communities, as most benefit community audiences as well. Our programming targeting community and family audiences has found great success this year. Family Day once again saw record attendance of more than 2,000 visitors on a single day.



Our annual Family Barbeque in June and an end-of-summer Picnic on the Lawn welcomed record numbers in kicking off and concluding summer programming aimed at graduate students and their families, University faculty and staff, and members of the wider community.

The 2011–12 year also saw what I believe to have been a record level of collaborative programming in support of these strategies. MEMORY AND THE WORK OF ART came to fruition across 2011 with highlight programs in the fall including a series of distinguished lectures featuring artist Christian Boltanski, architect and artist Maya Lin (14), neuropsychiatrist Eric Kandel, and author Nicole Krauss, speaking to cumulative audiences of over 2,000 guests. With a host of exhibitions, concerts, performances, and lectures across fifteen venues, this must have been one of the most collaborative efforts ever held across campus and in the wider Princeton community. Similarly, in partnership with the Arts Council of Princeton, the Museum launched the first-ever Princeton ArtWalk in November 2011, an event that encouraged visitors to discover a range of visual arts programming on and off campus on a drop-in basis and that by its third iteration included eleven participating venues.

Sustained collaborations with partners ranging from L'Avant Scène, the French theater workshop, to the Princeton Symphony Orchestra, the Princeton Singers, and the Arts Council of Princeton have consistently led to more impactful outcomes in building audiences and maximizing the investment of resources. New collaborations have also begun: on the international stage, we carried out two ambitious collaborative exhibition projects with the Victoria and Albert Museum in London, with important scholarly lectures accompanying each; on the local level, a new partnership with the McCarter Theatre Center (of which I am now a trustee), called "Off the Wall," led to two collaborative programs, including one in which I interviewed prize-winning playwright John Guare as a prelude to the world premiere of his new play, *Are You There, McPhee?*, at McCarter.

"It's a museum that gets better every day." — ARCHITECT MICHAEL GRAVES



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## Building Awareness and Expanding Access

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Many strides continue to be made in increasing visibility for the Museum, extending the Museum's well-deserved reputation for excellence in its programs and collections and increasing attendance. We continue to banner the campus and Nassau Street with highlights of the Museum's program of temporary exhibitions, this year featuring *The Life and Death of Buildings*, *Object of Devotion: Medieval English Alabaster Sculpture from the Victoria and Albert Museum*, and *John Constable: Oil Sketches from the Victoria and Albert Museum*. A broader system of wayfinding continues through its planning and implementation phases, with the goal of facilitating access to the Museum and other public venues on the Princeton campus as well as to nearby parking facilities.

The Museum's website has been the subject of significant human and financial investment and has been wholly reconceptualized by a team of Museum staff working in partnership with Bluespark Labs in North Carolina. A completely new website structure with equally new aesthetics began beta testing on June 1 and went live in September 2012, with the start of the new academic year. Even in advance of this launch, traffic to the Museum's website reached a record high in the past year, with more than 18,000 unique visitors each month.

Digital outreach and social media tools continue to bring word of the Museum to burgeoning numbers of individuals. By the end of the fiscal year, almost 4,300



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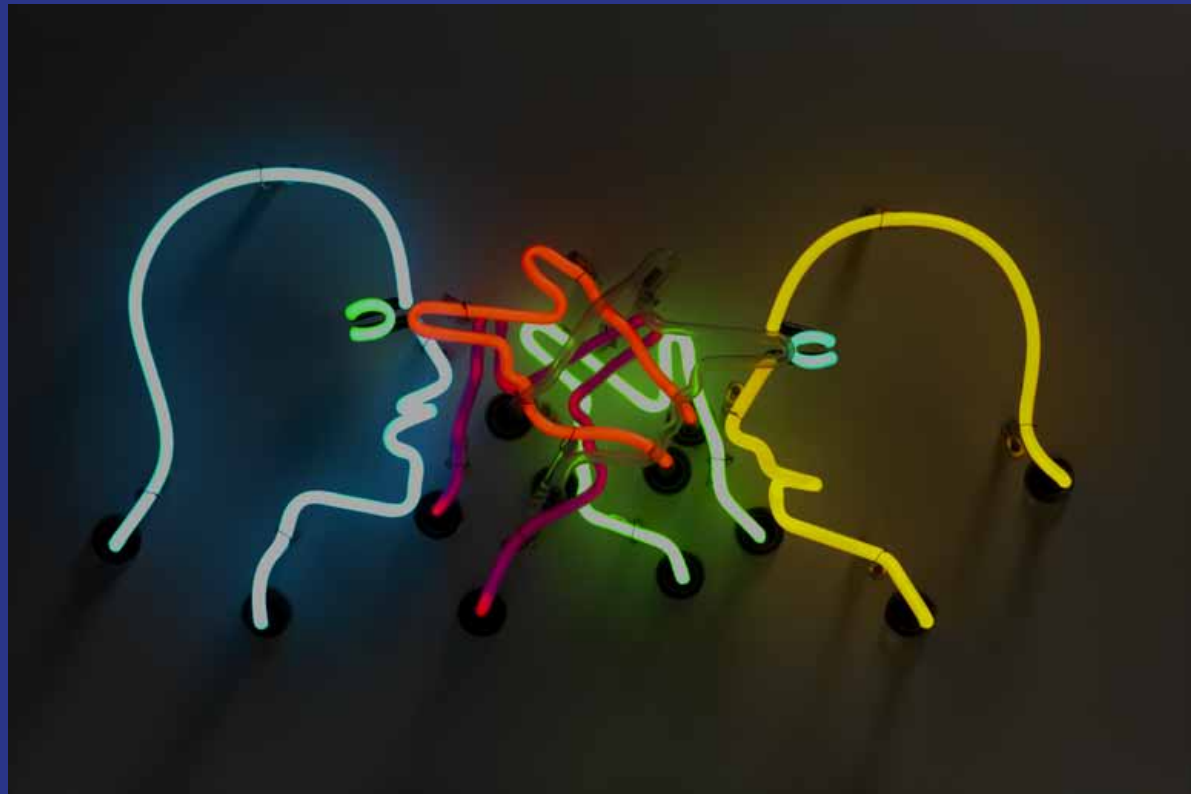
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individuals were receiving our biweekly eNewsletter (compared to 2,800 at the end of its first year); nearly 3,000 individuals are now fans on Facebook (more than double the number two years ago); and over 2,800 are following the Museum on Twitter. These numbers continue to grow month-to-month and, with fresh perspectives brought to bear by the Museum's new manager of marketing and public relations, Erin Firestone, I expect that trend to continue.

Our most essential support groups—the Friends, Partners, and Docents—continue to provide essential volunteer energy, financial resources, and community awareness and advocacy. Membership in the Friends program has been a subject of real concern for the past few years, with membership numbers stagnant even while net revenues grew (largely a result of significant increases in upper-tier memberships, including support for the Partners program). A membership campaign was undertaken in early 2012 and has already shown a twenty percent increase in numbers, to nearly 1,000 households; these efforts will continue throughout the fiscal year to come. The Museum has engaged the services of a membership and direct mail consulting firm with the goal of significantly increasing membership numbers before the end of the 2014 fiscal year. The 2012 gala found great success (18), welcoming over 420 guests to the Museum and Prospect House on the theme of "Midnight in the Garden," celebrating Jody Seasonwein's exhibition, *Princeton and the Gothic Revival: 1870–1930*. Much of the growth in attendance and net revenue for the annual gala can be attributed to opening it out strategically to include both the local and regional communities and alumni nationwide.

These strategies and programs, along with the strength of our exhibition program in the past year, have again resulted in strong attendance levels. For the fiscal year that ended June 30, 2012, attendance was a healthy 123,099—down somewhat, as we expected, from the previous year, when we were for a time presenting exhibitions in two venues (the Museum and Nassau Hall, for the *Inner Sanctum* exhibition). Two popular exhibitions in the spring led to weekend attendance that often reached 1,000 on individual Saturdays and created a real buzz in the galleries.

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*“The [Princeton] university museum has one of the richest college art collections in the country.”*

—SMITHSONIAN MAGAZINE, “THE 20 BEST SMALL TOWNS IN AMERICA”



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## Animating and Strengthening the Collections

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In summer 2011, the Andrew W. Mellon Foundation awarded the Museum a new grant of \$500,000 to be expended over a three-year period in support of a variety of collections initiatives. Chief among these is the multiyear project we’ve entitled “Activating the Collections,” aimed at making deeper, sustained use of the Museum’s reserve collections—the ninety-five percent that is not on public display at any given time. Project components will include a three-year colloquium bringing together faculty, outside scholars, students, and Museum curators to consider ways of presenting and interpreting the collections in traditional and non-traditional ways; three years of a new post-doctoral fellow to advance new methods of collections interpretation (a position to which Juliana Ochs Dweck was recruited); support for a regular and ambitious schedule of collections rotations; and planning support for a potential refurbishment of the Museum’s prints and drawings study room for mixed use as a study room and a publicly accessible gallery for the display of works on paper.

The Museum’s efforts to update the display of its collections continue. The galleries of European, American, and modern and contemporary art are now regularly changed over (in whole or in part) three times a year, integrating works on paper and new acquisitions into selections from the collections of paintings, sculpture, and other more durable materials. This effort is expected now to continue in the galleries on the lower level, first with a program of upgrades to the Asian galleries, with a refreshed display and updated didactics, and then to the galleries of Pre-Columbian art, a multiyear project that will require substantial external financial support given the significant degree of casework, research, and interpretive effort required.

The collections have themselves continued to see significant growth, both through gift and purchase. The Museum’s renewed strategy of focusing its purchase moneys on works of transformative significance has continued (as has the pace of collections growth). Among the purchase highlights are:

- a superb nineteenth-century Gelede headdress from the Yoruba people of present-day Nigeria
- a landscape in the sublime mode representing a meeting of the races by the important nineteenth-century African American artist Robert Duncanson
- an Etruscan bronze cista with exceptionally preserved engraved surfaces from the fourth to third centuries B.C., from an old collection (3)
- two important Maya vessels from 600 to 800 A.D. from the Campeche region, also with distinguished provenances



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- a number of significant Edo period Japanese prints, bolstering an area of the collections that has been relatively underdeveloped (21)
- an exceptional studio subject by the undervalued nineteenth-century Belgian painter Alfred Stevens
- seven plates from Goya's *Disasters of War*, in pristine condition
- a rare early proof impression of the great mezzotint after Joseph Wright of Derby's *Experiment on the Air Pump*, one of the most original works of art from eighteenth-century Britain (22)
- Hans Arp's *Shirtfront and Necktie (Plastron et cravate)*, a rare and important example of the artist's work in collage from the 1920s, previously on loan to the Museum for many years (20)



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Similarly, gifts to the collections have brought works of exceptional quality that would otherwise have been beyond the Museum's resources, including:

- six works of sculpture from the Congo donated by Perry Smith, Class of 1957
- an important American genre painting by Thomas Anshutz (1851–1912) donated by Stuart Feld, Class of 1957



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- an exceptional Olmec maskette from the Middle Preclassic period (1000–500 B.C.) donated by longtime Museum curator Gillett Griffin (23)
- an important suite of modern Chinese prints and posters donated by Princeton faculty member Jerome Silbergeld and his family
- three important paintings by German Expressionist artist Gabriele Münter, creating one of the most important collections of the artist's works in an American museum
- two portrait prints by Rembrandt donated by Ada and Thomas Deuel, Class of 1957
- two important Philip Pearlstein prints donated by Michael Rips, Class of 1976
- four exceptional photographs by Jacques Henri Lartigue donated by longtime Museum curator Peter Bunnell
- a group of eight important photographs by Andreas Feininger donated by the estate of Gertrud Feininger
- important contemporary works by Anthony Caro and Vik Muniz donated by the estate of C. Bagley Wright, Class of 1946
- a neon sculpture by Bruce Nauman donated by Christopher Forbes, Class of 1972, Charlotte Forbes Escaravage, Class of 1997, and Philip Escaravage, Class of 1997 (19)

The Museum has been particularly vigorous this year in relation to campus art initiatives, leading significant planning efforts for new commissions for the Neuroscience and Psychology Building, designed by Rafael Moneo, and the Andlinger Center for Energy and the Environment, designed by Tod Williams and Billie Tsien.

Involving complex client groups and focused on work that will reflect the research missions of their respective buildings, both projects have required many hours of investment. Nearer to home, the Museum achieved an important loan project—the one-year loan of Ai Weiwei’s *Zodiac Heads*—for the Robertson Hall plaza that was completed in August 2012.

Collections stewardship and care has made real strides this year. After years of advocacy and planning, in February the University Trustees approved the construction of an off-campus fine art storage facility to be built on the University’s Forrestal Campus. Expected to open in fall 2014, at an investment of \$15 million funded from University resources, this facility will initially provide some 10,000 square feet of additional fine art storage in museum-quality conditions and will be planned for future expansion as collections growth warrants. Coupled with a major upgrade to the Museum’s fire suppression and detection systems, there will be significant disruptions but also significant investment in our physical plant in the coming months and years.

Work on the Museum’s complete collections inventory—the first in many years—has advanced to its chronological midpoint (24). Work is expected to be completed in 2015 and will substantially enable collections browsing and searching via the Museum’s website, with a database in which one hundred percent of the collections will be digitally represented.



Museum staff with Christian Boltanski, in front of the artist’s work: *Autel Chases*, 1987–88. Photographs, metal boxes, and electric lights, overall: h. 222 cm., w. 290 cm. Gift of Patti and Frank Kolodny, (2004.45 a-w).

## Strengthening the Foundation

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With the University's Aspire campaign coming to an end, we have used the past year to advance three fundamental goals aimed at expanding the Museum's resources: meeting our goals for the campaign period; bringing in significant expendable funds to meet the Museum's annual needs, especially for exhibitions, publications, and educational programs; and laying the foundation for significant anticipated funding needs associated with a prospective building project. Much success has been found on all three fronts. We were delighted to secure two exceptional gifts for the Museum during the Aspire campaign's waning months: a gift of \$5 million from alumni Nancy Nasher and David Haemisegger, both Class of 1976, to permanently endow the Museum's directorship; and a gift of \$4.5 million from Allen Adler, Class of 1967, and Frances Beatty Adler, to establish and endow a new distinguished curatorship and lectureship in European art. With these remarkable gifts, the Museum was able to surpass its original fundraising target for Aspire of \$32 million by a very handsome margin and to finish out the campaign with giving that totaled in excess of \$45.9 million.

Expendable support has continued to grow, with particularly generous commitments secured in the past year for exhibitions such as our two landmark partnerships with the Victoria and Albert Museum and an underwriting gift that met the growing needs of the Museum's Late Thursday programming. Additionally, in recognition of our educational programming and outreach efforts, which serve diverse and growing audiences from throughout the state and beyond, the Museum is proud to have been awarded our first grant from the New Jersey State Council for the Arts, for general program support. These successes have not, however, come without struggle: at times the charge we've been given to be more entrepreneurial in finding essential program support has required new ways of thinking about achieving success within the University's important annual giving framework or about twenty-first century motivations for corporate and foundation giving to a research university. The Museum occupies a nearly unique role at Princeton in both working within a highly centralized development framework and operating its own development office. Our recent successes cannot blind any of us, however, to the needs we continue to face, both for the annual support on which our exhibitions and educational programs depend almost entirely and for our hope of finally rectifying the Museum's longstanding need for additional space and a more effective and compelling facility in the coming years.

James Christen Steward  
Director



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*“Everything is superb:  
there are masterpieces  
in every room.”*

—MUSEUM VISITOR FROM DUBLIN, IRELAND



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## Exhibitions

### **Cartographies of Time** (43, 52)

Curators: Anthony Grafton, Henry Putnam University Professor of History, and Calvin Brown, Associate Curator of Prints and Drawings

**June 25–September 18, 2011**

Is history linear? Through rare books, manuscripts, prints, and devices, *Cartographies of Time* explored the graphic imagination of history and the rise of the modern timeline as a cultural form. The exhibition celebrated the graphic collections of the Princeton University Libraries and the recent book of the same name by Daniel Rosenberg and Princeton historian Anthony Grafton.



### **The Bunnell Decades** (44)

Curator: Joel Smith, Peter C. Bunnell Curator of Photography

**July 2–October 23, 2011**

Peter C. Bunnell's legacy as the Museum's curator of photography was celebrated with a "timeline" of works from the collection representing the principal exhibitions that Bunnell mounted at the Museum from 1972 to 1999. Showcasing the great range of Bunnell's scholarly interests, from the daguerreotype to Pictorialism to contemporary color photography, this exhibition provided a capsule view of the photography collection's evolution.



### **The Life and Death of Buildings** (42, 53)

Curator: Joel Smith, Peter C. Bunnell Curator of Photography

**July 23–November 6, 2011**

This exhibition explored the unique relationship uniting photography, architecture, and time. The camera bears witness to the long-term flux of buildings: their birth and alteration, dispersal and excavation, re-use and re-invention. Through images that themselves evolve new meanings and uses over time, rupture and change emerged as forms of continuity in the arc of civilization. Marking the tenth anniversary of 9/11/01, the exhibition served as the capstone event

### **Mark Rothko's *Magenta, Black, Green on Orange* (No. 3 / No. 13)** (81)

Curator: Kelly Baum, Haskell Curator of Modern and Contemporary Art

**September 17, 2011–January 10, 2012**

The loan of Mark Rothko's 1949 painting *Magenta, Black, Green on Orange* (No. 3 / No. 13) from the Museum of Modern Art, New York, offered a rare opportunity to view in Princeton a masterwork from the beginning of the artist's mature period. Sublimity is pronounced in *No. 3 / No. 13*, in which a sense of boundlessness and spatial plenitude triggers feelings of awe and wonder.

### **John Singer Sargent's**

#### ***An Interior in Venice*** (80)

Curator: Karl Kusserow, Curator of American Art

**September 17–December 11, 2011**

John Singer Sargent's distinguished painting *An Interior in Venice*, on loan from the Royal Academy, London, was highlighted in the gallery of American art. The painting joined Princeton's equally distinctive *Elizabeth Allen Marquand*, a portrait that Sargent completed more than a decade earlier, to offer an enhanced perspective on the artist's eventful career. Technically the most gifted of nineteenth-century American artists, Sargent is best known for his remarkably assured, bravura portraits of the European and expatriate American haute bourgeoisie—painted embodiments of Gilded Age privilege and elegance.

### **Immortals, Deities, and Sages in Chinese Painting**

Curator: Cary Liu, Curator of Asian Art

**September 26, 2011–January 1, 2012**

Buddhism, Daoism, and Confucianism, three of the major systems of thought in China, have been transmitted through texts and teachings over centuries; pictures also have been used to visualize and bring these traditions to life. *Immortals, Deities, and Sages in Chinese Painting* presented works of art that include images of Buddhist immortals, Daoist deities, and Confucian sages as well as those used as objects of worship and meditation or as illustrations of sacred or classical knowledge.

in a nine-month, University- and community-wide exploration titled MEMORY AND THE WORK OF ART.

### **Divinity, Compassion, and Wrath in Japanese Religious Art** (54)

Curator: Miriam Chusid, summer intern, supervised by Xiaojin Wu, Associate Curator of Asian Art

**August 27, 2011–January 8, 2012**

Rich narratives in Japanese Buddhism, Shinto mythology, and folklore have furnished artists with a variety of subjects throughout history. *Divinity, Compassion, and Wrath in Japanese Religious Art* comprised paintings, prints, and sculpture—made from the tenth to the twentieth century and drawn from the Museum's collections as well as a private collection—that range from solemn to compassionate to playful.

**Multiple Hands: Collective Creativity in Eighteenth-Century Japanese Painting** (46, 51)  
Curator: Xiaojin Wu, Associate Curator of Asian Art

October 8, 2011–January 22, 2012

The study of individual artists has dominated modern art history, to the neglect of important works produced by multiple hands. However, one cannot fully understand Japanese painting without understanding the long tradition of workshop practice and artistic collaboration, two separate but interrelated practices. By looking closely into the artistic process of collective creativity, this exhibition aimed to shed light on some of the workshop and collaborative painting practices in eighteenth-century Japan.



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**Lee Friedlander: Cars and The New Cars**  
Curator: Joel Smith, Peter C. Bunnell  
Curator of Photography

October 29, 2011–February 5, 2012

Lee Friedlander's restless eye is nowhere more in evidence than in his photographs of cars in the American scene. Highlighted here were unique prints from a recently rediscovered project of late 1963. Asked by *Harper's Bazaar* to produce a pictorial feature on the next year's models from Detroit, Friedlander set his shiny subjects in vigorously unglamorous places: gas stations, parking lots, and even used car lots. The magazine opted not to publish these puzzle-portraits of a Pop Art landscape; they were exhibited for the first time here, on loan from the collection of Randi and Bob Fisher.

**Pattern/Picture**

Curator: Joel Smith, Peter C. Bunnell  
Curator of Photography

November 5, 2011–February 5, 2012

This installation featured photographs from the Museum's collection that explore the dynamic range between graphic pattern and illusionistic image, at its center a group of fifteen works from the archives of the Clarence White School of Photography. White School students variously framed rhythmic patterns they found in real-world situations, arranged objects in the studio to create patterns in the camera's eye, or crafted picture-puzzles out of multiple prints of a single image. Featured photographers included Lilo Raymond, Ray K. Metzker, Torbjørn Rødland, Jean-Pierre Sudre, Harry Callahan, Danny Lyon, and Harold Edgerton.



*The Betrayal, Christ Carrying the Cross, The Crucifixion, The Deposition, The Resurrection, ca. 1400–1420. Alabaster. The Victoria and Albert Museum.*

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**Object of Devotion: Medieval English Alabaster Sculpture from the Victoria and Albert Museum** (45, 49, 50)

Curators: Organized in cooperation with the Victoria and Albert Museum, London; curated at Princeton by Betsy Rosasco, Research Curator of European Painting and Sculpture

December 3, 2011–February 12, 2012

Drawn from the extraordinary collection of the Victoria and Albert Museum, this exhibition presented sixty beautifully carved alabaster panels and free-standing figures that were originally displayed in the homes, chapels, and churches of both aristocratic and non-aristocratic Christians in the fifteenth and sixteenth centuries. This assemblage of English alabasters offered an unrivaled glimpse into the spiritual lives, hopes, fears, and religious aspirations of individuals across Europe during the Middle Ages.

**Myths, Tales, and Poetry in Japanese Art**  
Curator: Xiaojin Wu, Associate Curator of Asian Art

January 14–May 6, 2012

Literary narratives are modified and sometimes mystified in their long afterlives, as their audiences change and expand. So, too, are visualized narratives. Works from the fifteenth to the nineteenth century, selected from the Museum's collection of Japanese art, offered a glance at the narrative myths embedded in pictures. Featured in this exhibition were two recent acquisitions: a handscroll of the *Tale of Genji* dated to the late fifteenth century and a set of four prints, *Famous Sites of Edo in the Four Seasons*, by Andō Hiroshige.

**Qian Du (1764–1844) and Style in Qing Dynasty Painting**

Curator: Michael Hatch, intern, supervised by Cary Liu, Curator of Asian Art  
January 21–April 22, 2012

The early nineteenth-century landscape painter Qian Du created works for high officials, wrote treatises on painting, taught, and produced a large body of work. Curiously, despite his achievements, Qian Du's landscapes are rarely discussed in the larger context of Qing dynasty (1644–1912) painting—in part because a distinct painting style separates his work from that of his more "orthodox" and "individualist" contemporaries. Organized around a core group of Qian Du's landscapes, this exhibition brought together Qing landscape painting from the Museum's collection and from private lenders and explored the ways in which Qian's painting style differed—in subtle but important ways—from most other Qing landscape painting.

**Princeton and the Gothic Revival:**

1870–1930 (40, 41)

Curator: Johanna G. Seasonwein, Andrew W. Mellon Curatorial Fellow for Academic Programs

February 25–June 24, 2012

When Princeton University sought to modernize itself as a progressive institution, it did so by adopting a visual language from the past: the Gothic vocabulary of the "ancient" universities of Oxford and Cambridge. *Princeton and the Gothic Revival: 1870–1930* explored the Gothic Revival movement in America at the end of the nineteenth century, using Princeton as a case study. Drawing from the University's libraries and special collections, the exhibition illustrated the many ways in which the Gothic Revival plays a part in our experience of modern Princeton.



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John Constable, British, 1776–1837: Full-scale study for *The Hay Wain*, 1821. Oil on canvas. The Victoria and Albert Museum, bequeathed by Henry Vaughan.

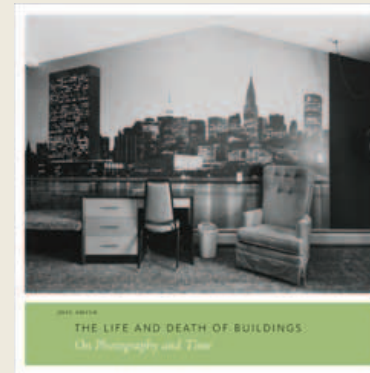
**John Constable: Oil Sketches from the Victoria and Albert Museum** (47)

Curators: Organized in cooperation with the Victoria and Albert Museum, London; curated at Princeton by Calvin Brown, Associate Curator of Prints and Drawings  
March 17–June 10, 2012

A thoughtful look at one of the greatest landscape artists of all time, this exhibition of eighty-five paintings, oil sketches, watercolors, and drawings offered a rare insight into the revolutionary working processes of John Constable (1776–1837). Taking his paint box into nature, Constable was one of the first artists to work en plein air, "so as to note 'the day, the hour, the sunshine and the shade.'" He ultimately paved the way for the avant-garde French artists of the 1870s, changing the course of modern art.

## Publications

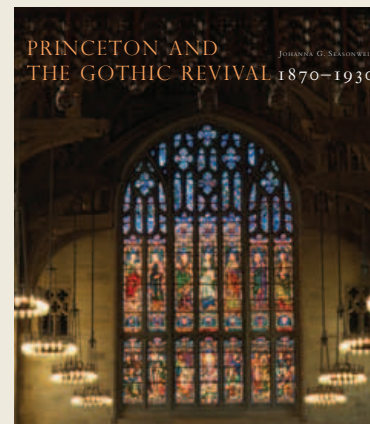
### Books



**The Life and Death of Buildings: On Photography and Time**

Written by Joel Smith, Peter C. Bunnell  
Curator of Photography  
published July 2011

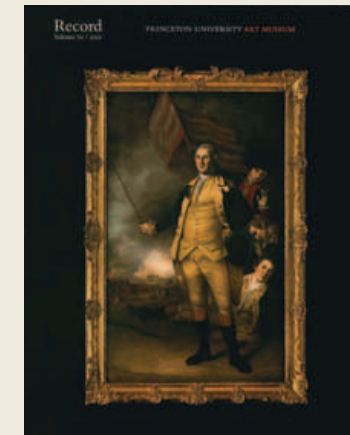
Designer: Margaret Bauer  
Printer: Brilliant Graphics, Exton, Pennsylvania  
Distributor: Yale University Press, New Haven, Connecticut



**Princeton and the Gothic Revival: 1870–1930**

Written by Johanna G. Seasonwein, Andrew W. Mellon Curatorial Fellow for Academic Programs  
published February 2012

Designer: Bruce Campbell  
Printer: Brilliant Graphics, Exton, Pennsylvania  
Distributor: Princeton University Press



**Record of the Princeton University Art Museum**

Volume 70, published December 2011

The first volume of the *Record* devoted to American art, the issue was edited by Karl Kusserow, Curator of American Art, and features the essays "Creating a National Culture: Charles Willson Peale's *George Washington at the Battle of Princeton* in History and Memory" by David C. Ward; "Framing History in Early Princeton" by Elizabeth Baughan and Karl Kusserow; "My Four Marble Emblems: Elias Boudinot's *Four Continents* in Eighteenth-Century America" by Betsy Rosasco, Anne Gossen, and Elizabeth Allan; "The Boudinot Sofas: A Rare Matched Pair of Federal Era Seating Furniture" by Cathy Coho, Anne Gossen, Thomas Heller, and Karl Kusserow"; "The Face of a Friendship: Reattributing *Portrait of Washington Allston*" by Jeffrey Richmond-Moll; and Acquisitions of the Princeton University Art Museum 2010.

The *Record* is available online through JSTOR, EBSCO, and Wilson Web.

Designer: Bruce Campbell  
Printer: Brilliant Graphics, Exton, Pennsylvania



**Annual Report 2010–2011**

Designer: Gary Bloomer  
Printer: Brilliant Graphics, Exton, Pennsylvania

### Magazine



Three issues of the magazine (fall 2011, winter 2012, spring 2012) were published. The publication is mailed to members and is available to visitors in the Museum lobby.

Designer: Gary Bloomer; Studio Kudos, New York  
Printer: Brilliant Graphics, Exton, Pennsylvania

### Brochures

**Memory and the Work of Art (fall 2011 programs)**

Juliana Ochs Dweck, Andrew W. Mellon Curatorial Fellow for Collections Engagement  
August 2011

Designer: Studio Kudos, New York  
Printer: Brilliant Graphics, Exton, Pennsylvania

**Multiple Hands: Collective Creativity in Eighteenth-Century Japanese Painting**  
Xiaojin Wu, Associate Curator of Asian Art  
October 2011

Designer: Gary Bloomer  
Printer: Brilliant Graphics, Exton, Pennsylvania

### Signage, Labels, and Ephemera

The Museum's publications office continues to edit and style labels and didactic materials for all exhibitions and gallery reinstalls. The office is also responsible for editing invitation packages, Friends publications, banners, posters, advertisements, and a variety of promotional materials.



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Head of Saint John the Baptist, ca. 1470–1500. Alabaster. The Victoria and Albert Museum.

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*“An elegant, studied presentation of ancient to modern, from many shores and many cultures, reflecting masterworks in many media.” — MUSEUM VISITOR FROM PRINCETON*

## Acquisitions

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### African Art

Pende artist, Democratic Republic of the Congo: Fetish figure, 20th century. Wood, h. 40.4 cm., w. 9.3 cm., d. 11.0 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-65).

Yaka artist, Democratic Republic of the Congo, Kenge area: Dance mask, 20th century. Wood, fiber, raffia, and pigment, h. 61.0 cm., w. 35.0 cm., d. 35.0 cm. (excluding raffia). Gift of Perry E. H. Smith, Class of 1957 (2011-63). (55)

Yaka artist with Suku influence, Democratic Republic of the Congo, Kasongo Lunda area: Suku ritual figure, 20th century. Wood, h. 19.0 cm., w. 4.4 cm., d. 4.3 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-64).

Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 29.5 cm., w. 5.6 cm., d. 5.3 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-66).

Yaka artist, Democratic Republic of the Congo, Popkabaka area: Fetish figure, 20th century. Wood, h. 6.6 cm., diam. 1.9 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-67).

Yaka artist, Democratic Republic of the Congo, Popkabaka area: Fetish figure, 20th century. Wood, h. 24.5 cm., w. 9.5 cm., d. 10.5 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-68).

Yaka artist, Democratic Republic of the Congo, Popkabaka area: Fetish figure, 20th century. Wood, h. 30.5 cm., w. 7.7 cm., d. 9.2 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-69).

Yaka artist, Democratic Republic of the Congo, Popkabaka area: Fetish figure, 20th century. Wood, h. 41.0 cm., w. 7.4 cm., d. 6.7 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-70).

Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 6.5 cm., w. 1.4 cm., d. 1.6 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-71).

Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 9.3 cm., w. 1.7 cm., d. 1.8 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-72).

Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 10.3 cm., diam. 2.2 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-73).



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Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 13.9 cm., w. 2.3 cm., d. 2.3 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-74).

Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 9.3 cm., diam. 1.8 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-75).

Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 7.4 cm., w. 2.0 cm., d. 1.9 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-76).

Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 7.4 cm., w. 1.7 cm., d. 1.9 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-77).

Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 13.8 cm., diam. 2.2 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-78).



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Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 13.1 cm., w. 3.7 cm., d. 3.2 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-79).

Yaka artist, Democratic Republic of the Congo, Kenge area: Pair of ritual figures, 20th century. Wood, h. 11.9 cm., w. 2.0 cm., d. 2.3 cm. (.1); h. 4.4 cm., w. 1.2 cm., d. 1.3 cm. (.2). Gift of Perry E. H. Smith, Class of 1957 (2011-80.1-2).

Yaka artist, Democratic Republic of the Congo, Kenge area: Ritual figure, 20th century. Wood, h. 9.8 cm., diam. 2.4 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-81).

Yaka artist, Democratic Republic of the Congo, Kenge area: Amulet, 20th century. Wood, h. 6.9 cm., diam. 1.6 cm. (each). Gift of Perry E. H. Smith, Class of 1957 (2011-82.1-2).

Yaka artist, Democratic Republic of the Congo: Fetish figure, 20th century. Wood and fiber, h. 9.0 cm., w. 4.0 cm., d. 3.9 cm. Gift of Perry E. H. Smith, Class of 1957 (2011-83).

Yorùbá artist, Nigeria: Zelede headdress, 19th century. Wood and pigment, h. 32.4 cm., w. 18.4 cm., d. 13.6 cm. Museum purchase, Mary Trumbull Adams Art Fund (2011-62).

Yorùbá artist, Nigeria: Beaded tunic (*agbada ileke*), mid-20th century. Velvet, glass beads, thread, 116.8 x 132.1 cm. Gift of Alan Varela (2012-66). (56)

Yorùbá artist, Nigeria: Tunic, late 19th-early 20th century. Glass and stone (jasper?) beads, fabric, and thread, 101.6 x 71.1 cm. (approximate). Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-77).



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### American Art

Thomas Anshutz, American, 1851-1912: *Boy in Brown*, study for *Ironworkers: Noontime*, ca. 1880-82. Oil on canvas, 32.7 x 20.3 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2011-118).

William Merritt Chase, American, 1849-1916: *The Stately Model*, ca. 1898. Oil on canvas, 22 x 18 in. Bequest of Robert B. Bush, Class of 1938 (2012-67).

Robert S. Duncanson, American, 1821-1872: *Untitled (Landscape)*, late 1850s. Oil on canvas, 61 x 66 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art and Mary Trumbull Adams Art Fund (2011-107). (57)

Karl L.H. Muller, American, 1820-1887: Century Vase, ca. 1876-77. Porcelain, 32.4 x 26.7 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2011-117).



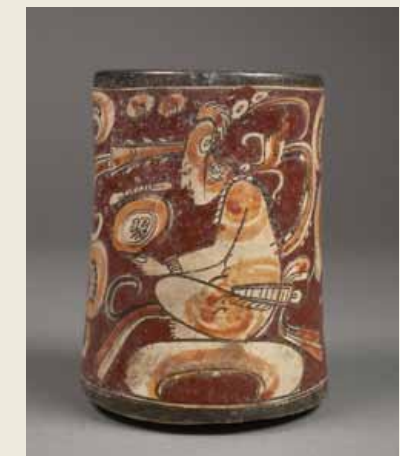
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### Art of the Ancient Americas

Maya, Mexico, Campeche, Late Classic, A.D. 600-800: Cylinder vase depicting maize god with bundle. Ceramic with polychrome slip, h. 16.4 cm., diam. 10.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2012-3).

Maya (Chocolá style), Mexico, Yucatán or Campeche, Late Classic, A.D. 600-800: Carved vessel depicting seated old god. Greyware ceramic with brown slip, traces of red (hermatite?) paint, h. 13.5 cm., diam. 15 cm. Museum purchase, Mary Trumbull Adams Art Fund (2012-4). (58)

Paracas, Peru, South coast, Early Horizon, 200-100 B.C.: Double headed effigy vessel. Ceramic with post fire resin paint, h. 18.4 cm., w. 17.8 cm., d. 12.1 cm., l. 16.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2012-47).



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Nasca, Peru, South coast, Early Intermediate, A.D. 100-300: Vessel in the form of a man with turban. Ceramic with polychrome slip, h. 19 cm., w. 12.7 cm., d. 19 cm. Museum purchase, Mary Trumbull Adams Art Fund (2012-56).

Olmec style, Mexico, Guerreronear Zumpango del Rio, Middle Preclassic, 1000-500 B.C.: Maskette. Serpentine with pyrite inclusions, h. 11.2 cm., w. 10.0 cm., d. 5.0 cm. Gift of Gillett G. Griffin in honor of Douglas H. Dunn, Class of 1964 (2012-46).

Zapotec, Mexico, Oaxaca, Late Preclassic (Monte Albán I), 500-100 B.C.: Vessel in the form of an old man's head. Burnished greyware ceramic, h. 9.9 cm., w. 15.2 cm., d. 17.1 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2012-53).

### Ancient, Byzantine, and Islamic Art

Greek, Attic, ca. 590 B.C.: Aryballos in Corinthian style. Ceramic, h. 18.2 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2011-114). (59)

Byzantine, Late Antique, Antioch-on-the-Orontes, Turkey: 3rd-6th century A.D.: Curse tablets. Lead. Gift of the Committee for the Excavation of Antioch to Princeton University (2011-139-2011-150)

approx. l. 12 cm., w. 5.1 cm. (2011-139)

a: l. 12.0 cm., w. 2.5 cm.; b: l. 9.0 cm., w. 2.3 cm. (2011-140a-b)

approx. l. 10.4 cm., w. 2.3 cm. (2011-141)

l. 26 cm., w. 8.9 cm. (2011-142)

l. 8.8 cm., w. 2.1-2.7 cm. (2011-143)  
approx. l. 19 cm., w. 11 cm. (2011-144)

a: approx. l. 7 cm., w. 6.7 cm.;  
b: approx. l. 5.3 cm., w. 6.7 cm.;  
c: approx. l. 11 cm., w. 6 cm. (2011-145 a-c)

approx. l. 10.7 cm., w. 8.2 cm. (2011-146)

a: approx. l. 12.5 cm., max w. 8.6 cm.;  
b: approx. l. 10.9 cm., max w. 5.6 cm. (2011-147 a-b)

approx. l. 8.9 cm., approx. w. 11.3 cm. (2011-148)

approx. l. 7.8 cm., w. 2.1 cm. (2011-149)

approx. l. 7.8 cm., w. 2.1 cm. (2011-150)

Etruscan: Praenestine cista with engravings of the Dioscuri and the Judgment of Paris, ca. 300 B.C. Cast and hammered bronze, h. 41.3 cm., diam. 24.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund, Carl Otto von Kienbusch Jr. Memorial Collection Fund, and Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2011-154 a-b). (3)

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## Asian Art

Chinese, Southern Song dynasty: Bowl with leaf pattern, early 12th–late 13th century. Jianyao kiln style, stoneware with russet glaze, h. 6.0 cm., diam. 12.2 cm. Gift of Dr. Stanley Yeager (2011-45).

38

Chinese, Qing dynasty, attributed to Qiu Yuqing, born ca. 990: *Twin Geese* (*Shuang e tu*), 18th–19th century. Hanging scroll; ink and color on silk, 162.6 x 111.8 cm. (painting); 228 x 115.5 cm. (mount). Gift of Harry K. Tang and Lily C.L. Wu Tang, Hermia Dan Soo, Chaucer C. Tang, and Myra C. Tang in memory of their parents and grandparents, Mr. and Mrs. Dan Mouxing, and in memory of Professors Charles Shao Lee Soo and Frederick W. Mote (2011-44). (60)

Chinese, Qing dynasty, Qian Zai, 1708–1793: *Orchids*, 1789. Hanging scroll; ink on paper, 164.3 x 37.8 cm. (painting); 227.3 x 52.7 cm. (mount). Gift of Hsiao-Lan Mote in honor of Nai-Ying Yuan and Hai-Tao Tang (2011-155).

Chinese, Modern period, Shen Yinmo, 1883–1971: Couplet after Verses by Huang Tingjian. Pair of hanging scrolls; ink on paper, 102.9 x 27 cm. (calligraphy); 148.6 x 32.7 cm. (mount). Gift of Hsiao-Lan Mote in honor of Monica and Y.S. Yu (2011-156 a–b).

Chinese, Modern period, Tan Quanshu, born 1936: *The Great Wall Primary School* (*Changcheng xiaoxue*). Woodblock print; ink on paper, 59 x 44 cm. (block); 73.8 x 62.8 cm. (sheet). Gift of Novel Energy Ltd. (2011-61).

Chinese, Modern period, Rong Cun: *Hawthorn* (*Shanli hong*), printed 1974. Poster; ink and color on paper, 60 x 49.7 cm. (image); 76.5 x 52.7 cm. (sheet). Gift of Jerome Silbergeld and Michelle DeKlyen (2011-46).

Chinese, Modern period, Li Huifen: *The Story of Dong Cunrui* (*Dong Cunrui de gushi*), printed 1986. Poster; ink and color on paper, 62.2 x 49.5 cm. (image); 76.5 x 53 cm. (sheet). Gift of Jerome Silbergeld and Michelle DeKlyen (2011-50).

Chinese, Modern period, Yang Shutao, born 1938: *Needle and Thread are as Inseparable as Fish and Water* (*Zhenzhen xianxian yu shui qing*), printed 1975. Poster; ink and color on paper, 48.4 x 61.6 cm. (image); 52.9 x 76.9 cm. (sheet). Gift of Jerome Silbergeld and Michelle DeKlyen (2011-47).

Chinese, Modern period, Zhao Kunhan, born 1945: *Production Brigade Library* (*Dadui tushi shi*), printed 1975. Poster; ink and color on paper, 49.3 x 73.2 cm. (image); 52.7 x 76.5 cm. (sheet). Gift of Jerome Silbergeld and Michelle DeKlyen (2011-48).

Shen Jiawei, Australian, born China, 1948: *Standing Guard for our Great Motherland* (*Wei women weida zuguo zhangzhang*), printed 1975. Poster; ink and color on paper, 62.4 x 51.4 cm. (image); 76.9 x 53.1 cm. (sheet). Gift of Jerome Silbergeld and Michelle DeKlyen (2011-49).

Chinese, Modern period, Li Huasheng, born 1944: *Mountain Dwelling* (*Shan ju tu*), ca. 1986. Ink and color on paper, 138.6 x 69.7 cm. Gift of Jerome Silbergeld, Michelle DeKlyen, and Family (2011-152).



60

Chinese, Modern period, Xie Chengshui, born 1950: *Guanyin*: Copy of wall painting from Cave 320 of the Mogao Caves at Dunhuang, ca. 1990. Ink and color on paper, 221.1 x 86.6 cm. Gift of Professor Roderick Whitfield, Graduate School Class of 1965, in honor of James and Lucy Lo (2011-54).

Chinese, Modern period, Li Huasheng, born 1944: *Night Rain in the Mountains of Sichuan* (*Bashan ye yu*), 1985. Ink and color on paper, 137.5 x 69.5 cm. Gift of Jerome Silbergeld, Michelle DeKlyen, and Family (2011-153).

Chinese, Modern period: *In Agriculture, Learn from Dazhai*: *Women can reach almost to the heavens, guaranteeing the mountains and rivers will take on a new appearance* (*Nongye xue Dazhai: Funü neng ding ban bian tian*), printed 1986. Poster; ink and color on paper, 64.1 x 49 cm. (image); 76.8 x 52.8 cm. (sheet). Gift of Jerome Silbergeld and Michelle DeKlyen (2011-51).

Chinese, Modern period: *Brigade Chicken Farm*, printed 1986. Poster; ink and color on paper, 47.2 x 67.2 cm. (image); 52.8 x 76.7 cm. (sheet). Gift of Jerome Silbergeld and Michelle DeKlyen (2011-52).



Chinese, Modern period, Qian Songyan, 1899–1985: *In Praise of Yanan* (*Yenan song*), printed 1986. Poster; ink and color on paper, 64.9 x 47.7 cm. (image); 76.5 x 52.5 cm. (sheet). Gift of Jerome Silbergeld and Michelle DeKlyen (2011-53).

Chinese, Modern period, Qiu Zhijie, born 1969: *Climb Up to the Moon, Climb Up to the Moon*, 2009. Ink on paper, 158.3 x 84.0 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2011-106).

Zhang Hong, American, born 1954, and Michael S. Cherney (Qiu Mai), American, born 1969: *Untitled*, 2011. Ink painting and photographic inkjet print on paper, 55.9 x 91.4 cm. Museum purchase, Laura P. Hall Memorial Fund, and gift of the P.Y. and Kinmay W. Tang Center for East Asian Art (2012-20).

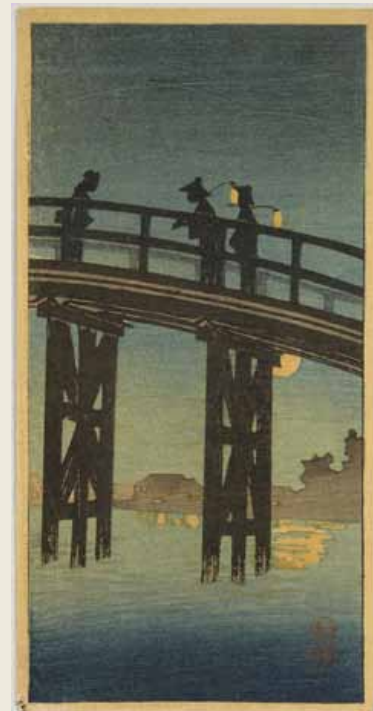
Indian, Tamil Nadu: *Shiva with his sons Ganesha and Kartikeya*, late 19th–early 20th century. Wood, 23.8 x 97.5 x 5.1 cm. Gift of June S. and Daniel W. Sturt (2011-60).

Indian, Katteringeri Krishna Hebbar, 1911–1996: *Untitled*, 1971. Oil on canvas, 91.4 x 61.0 cm. Gift of Anthony Tedesco, in honor of R. K. Hebbar (2011-113).

Japanese, Muromachi period, attributed to Inoo Tsunefusa, 1422–1485: *The Tale of Genji* (*Hakubyō Genji Monogatari emaki*). Handscroll; ink on paper, 16.2 x 934 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2011-160).

Japanese, Edo period, Gochōtei Sadamasu: *Portrait of the Comic Narrator Hanaedabo Enba*. Woodblock print (*ōban tate-e* format); ink and color on paper, 38.5 x 26.5 cm. Museum purchase, Anne van Biema Collection Fund (2011-93).

Japanese, Edo period, Kano Tan'yu, 1602–1674: *Landscapes of the Four Seasons*, 1640s. Pair of six-panel folding screens; ink and gold on paper, 147.8 x 357.8 cm. (each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-79 a–b).



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Japanese, Edo period, Maruyama Ōkyo, 1733–1795: *Willow Trees in Spring Storm*, late 18th century. Hanging scroll; ink and light color on silk, 99.0 x 33.9 cm. (painting); 186.7 x 49.5 cm. (mount). Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-78).

Japanese, Edo period, Anonymous, after Ogata Kōrin, 1658–1716: *Ravens Silhouette*, 19th–20th century. Woodblock print; ink and color on paper, 9 x 6.3 cm. (block); 10.5 x 7.5 cm. (sheet). Gift of Kimberly Maroon from the collection of Joseph M. Imbimbo (2011-96). (61)

Japanese, Edo period, Shunkōsai Hokushū, active 1810–1832: *Ichikawa Ebijurō II as Kino Haseo, Nakamura Utaemon III as Kujaku Saburō, and Fujikawa Tomokichi II as Princess Kobai*. Woodblock print (*ōban tate-e* triptych); ink and color on paper, 36.6 x 25.2 cm. (each). Museum purchase, Anne van Biema Collection Fund (2011-91 a–c).

Japanese, Edo period, Shunkōsai Hokuei, active 1829–1837: *Mitatae: Arashi Rikan II as Hachiman Taro and Nakamura Utaemon III as Abe no Sadato*. Woodblock print (*ōban yoko-e* format); ink and color on paper, 26.5 x 39.3 cm. (sheet trimmed to block). Museum purchase, Anne van Biema Collection Fund (2011-92).

Japanese, Edo period, Andō Hiroshige, 1797–1858, and Kawaguchi Shōzō: *Spring, Summer, Autumn, Winter*, from *Famous Sites of Edo in the Four Seasons*, ca. 1834. Woodblock prints (*chutanzaku* format); ink and color on paper, 38.1 x 13.3 cm. (each). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2011-109.1–.4).

Japanese, Edo period, Katsushika Hokusai, 1760–1849: *The Hanging Bridge on the Boundaries of Hida and Etchū Provinces* (*Hi Etchū no sakai tsuribashi*), ca. 1834. Woodblock print (*ōban yoko-e* format); ink and color on paper, 26.4 x 38.7 cm. Museum purchase, Laura P. Hall Memorial Fund and Mary Trumbull Adams Art Fund (2012-60).

Japanese, Edo period, Hirai Renzan, 1798–1886, and Nagahara Baien, 1823(?)–1898: *View of the Sumida River*, ca. 1850s. Hanging scroll; ink and color on silk, 82.0 x 32.1 cm. (painting); 169.5 x 41.3 cm. (mount). Museum purchase, Mary Trumbull Adams Art Fund (2012-59).

Japanese, Edo period, Utagawa Yoshikazu (Ichijusai), active 1850s–1860s: *American Steam Boat*, ca. 1861. Woodblock print (*ōban tate-e* triptych); ink and color on paper, 37.2 x 74 cm. (14 5/8 x 29 1/8 in.). Museum purchase, Anne van Biema Collection Fund (2011-163 a–c).

Japanese, Meiji period, Utagawa Kunimasa IV, 1848–1920: *Comic Theater*, 1868–89. Woodblock print (*ōban tate-e* triptych); ink and color on paper, 35.5 x 70.5 cm. (each). Gift of Kimberly Maroon from the collection of Joseph M. Imbimbo (2011-100).

Japanese, Shōwa period, Takahashi Shōtei, 1871–1945: *Moonlight at Ohashi Bridge*, early 20th century. Woodblock print; ink and color on paper, 17.4 x 8.6 cm. (block); 18.1 x 9.2 cm. (sheet). Gift of Kimberly Maroon from the collection of Joseph M. Imbimbo (2011-97). (62)

Japanese, Shōwa period, Ishiwata Kōitsu, 1897–1987: *Dusk at Imamiya Street, Choshi* (*Hakubu: Choshi-Imamiya-dori*), 1932, printed 1946–57. Woodblock print (*ōban yoko-e* format); ink and color on paper, 23.9 x 36.0 cm. (block); 26.1 x 38.5 cm. (sheet). Gift of Kimberly Maroon from the collection of Joseph M. Imbimbo (2011-98).

Japanese, Shōwa period, Tsuchiya Kōitsu, 1870–1949: *Kinryuzan Temple at Asakusa*, *Kinryūzan Temple at Asakusa (Akakusa Kinryūzan)*, after 1938. Woodblock print (*ōban tate-e* format); ink and color on paper, 39.2 x 25.9 cm. (block); 42.4 x 28.5 cm. (sheet). Gift of Kimberly Maroon from the collection of Joseph M. Imbimbo (2011-99).

Japanese, Shōwa period, Tōkō Shinoda, born 1913: *Sound*, ca. 1990. Lithograph, 45.7 x 59.7 cm. Gift of Stephen W. Stein and Judith N. Stein, Class of 1959 (2011-55).



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## European Art

Jean-Auguste Barre, French, 1811–1896; founders Robert, Eck, and Durand: *Fanny Elssler (La Cachucha)*, ca. 1836. Bronze, h. 28.6 cm., w. 12.7 cm., d. 12.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-48).

French: capital with Nativity scene, from the Abbey of Savigny, ca. 1170. Stone, h. 33.7 cm., w. 21 cm., d. 22.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund, from the estate of Rosalie Green, Director of the Index of Christian Art, 1951–1981 (2012-58).

Johan Laurentz Jensen, Danish, 1800–1856: *Roses and Tree Anemone in a Glass Vase*. Oil on board, 34 x 25.1 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2011-165).

Gabriele Münter, German, 1877–1962: *Fisherman's House (Fischerhaus)*, 1908. Oil on board, 39.4 x 31.1 cm. In loving memory of Frank and Peggy Taplin (2012-23). (63)

Gabriele Münter, German, 1877–1962: *From Norway (Tjellebotten)*, 1917. Oil on canvas, 52.1 x 62.9 cm. In loving memory of Frank and Peggy Taplin (2012-22).

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

Alfred Stevens, Belgian, 1823–1906: *La Psyche (Mon Atelier)*, ca. 1871. Oil on panel, 73.7 x 59.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-76).

Alfred Stevens, Belgian, 1823–1906: *La Psyche (Mon Atelier)*, ca. 1871. Oil on panel, 73.7 x 59.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-76).



## Modern and Contemporary Art

Hans (Jean) Arp, French, born Alsace, 1886–1966: *Plastron et cravate (Shirtfront and Necktie)*, 1927. Cut and painted cardboard in painted wood, 51.1 x 39.1 x 0.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-1).

Howard Ben Tré, American, born 1949: *Column 23*, 1985. Cast glass with copper sheeting, h. 203.8 cm., w. 41 cm., d. 41 cm. Gift of N. J. Nicholas Jr., Class of 1962, and Llewellyn J. Nicholas (2012-62).

Anthony Caro, British, born 1924: *Odalisque with Anklet*, ca. 1955–57. Bronze, 49.5 x 34.9 x 43.2 cm. Gift of the Estate of C. Bagley Wright Jr., Class of 1946 (2012-15).

Shepard Fairey, American, born 1970: *Cornel West*, 2010. Mixed media painting on canvas, 112.4 x 76.5 cm. Gift of P. Bart Stephens, Class of 1997, Luis Alvarez, Class of 1998, Philippe McAuliffe, Class of 1997, and Kenneth H. Senior, Class of 1997, in memory of Robert McIlvaine, Class of 1997 (2011-183).

Peter Gollinopoulos, American, born 1928: *Untitled*, 1962. Oil on canvas, 127 x 101.6 cm. Gift of Morley and Jean Melden (2011-162).

Mark Hadjipateras, British, born 1953: *Turtle (small)*, 2011. Bronze, 14 x 19 x 5.7 cm. Gift of Mr. and Mrs. James E. Burke (2011-101).

Vik Muniz, Brazilian, born 1961: *Elizabeth Taylor*, from the series *Pictures of Diamonds*, 2004. Chromogenic print, 150.7 x 115.1 cm. Gift of the Estate of C. Bagley Wright Jr., Class of 1946 (2012-16). (65)

Bruce Nauman, American, born 1941: *Double Poke in the Eye II*, 1985. Neon tubing mounted on aluminum monolith, 61 x 91.4 x 23.5 cm. Gift of Christopher Forbes, Class of 1972, on the occasion of his 40th reunion, Charlotte Forbes Escaravage, Class of 1997, and Phillip Escaravage, Class of 1997, on their 15th reunion (2012-45).

Peggy Preheim, American, born 1963: *Ring 1*, 1999. Silver selenium print, 29.2 x 18.7 cm. Gift of Frances and Allen Adler, Class of 1967 (2011-122).

Florian Schmidt, Austrian, born 1980: *Untitled (Community) 42*, 2011. Lacquer, acrylic gel, vinyl, cardboard, and wood, 33 x 24 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2011-112).

Florian Schmidt, Austrian, born 1980: *Untitled (Community) 40*, 2011. Lacquer, acrylic gel, vinyl, cardboard, and wood, 33 x 24 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2011-111).

George Segal, American, 1924–2000: *Model for Acrobats*, Plaster and wood, 102.9 x 110.8 x 18.4 cm. Gift of The George and Helen Segal Foundation (2011-137).

Robert Smithson, American, 1938–1973: *Sprawling Mounds*, 1972. Graphite on paper, 40.6 x 48.3 cm. Museum purchase, Mary Trumbull Adams Art Fund and Henry G. Jarecki Fund (2012-6).

Hannah Wilke, American, 1940–1993: *S.O.S. Starification Object Series*, 1974. Vintage gelatin silver print, 17.8 x 12.7 cm. (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2011-116).



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Hannah Wilke, American, 1940–1993: *Untitled*, late 1960s–early 1970s. White terracotta, 19 x 16.5 x 12.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2011-115). (64)

Betty Woodman, American, born 1930: *His and Hers Vase: Bridge and Sample*, 2006. Glazed earthenware, epoxy resin, lacquer, and paint, a: 78.1 x 83.8 x 22.9 cm.; b: 45.1 x 91.4 x 24.1 cm. Gift of Gene Locks, Class of 1959 (2012-24 a–b).

## Photography

Ansel Adams, American, 1902–1984: *Hill Brothers coffee can imprinted with Ansel Adams photograph of Yosemite Valley*, h. 18 cm., diam. 16 cm. Gift of Peter C. Bunnell (2011-134).

Diane Arbus, American, 1923–1971: *Circus fat man on a couch, N.Y.C.*, 1960, printed later. Gelatin silver print, 21 x 14 cm. (image); 35.6 x 27.9 cm. (sheet). Gift of Jeffrey Fraenkel (2011-159).

Diane Arbus, American, 1923–1971: *Pinkie Edwards at home, Beaufort County, S.C.*, 1968, printed later. Gelatin silver print, 36.3 x 36.2 cm. (image); 50.8 x 40.6 cm. (sheet). Gift of Jeffrey Fraenkel (2011-157).

Diane Arbus, American, 1923–1971: *Girl with a baseball glove at Camp Lakecrest, Dutchess County, N.Y.*, 1968, printed later. Gelatin silver print, 36.2 x 36.7 cm. (image); 50.8 x 40.6 cm. (sheet). Gift of Jeffrey Fraenkel in honor of David Robinson (2011-158).

Published by Associated Press: *W.N. Ross with Flying Fox, Los Angeles*, 1930. Gelatin silver print, 14.3 x 18.7 cm. (image); 15.2 x 20.3 cm. (sheet). Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-34).

George L. Beam, American: *Lava Flow near Gypsum, Colorado*, ca. 1960. Gelatin silver print, 19.5 x 24.4 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-35).

Cecil Beaton, British, 1904–1980: *Cole Porter*. Gelatin silver print, 18.4 x 15.7 cm. Gift of Remak Ramsay, Class of 1958 (2011-173).

Cecil Beaton, British, 1904–1980: *Douglas Fairbanks Jr.* Gelatin silver print, 33.2 x 22.5 cm. Gift of Remak Ramsay, Class of 1958 (2011-176).

Cecil Beaton, British, 1904–1980: *Marlene Dietrich*. Gelatin silver print, 19.2 x 17.3 cm. Gift of Remak Ramsay, Class of 1958 (2011-174).

Cecil Beaton, British, 1904–1980: *Edith Sitwell*, ca. 1925. Gelatin silver print, 45.4 x 25.9 cm. Gift of Remak Ramsay, Class of 1958 (2011-177).

Cecil Beaton, British, 1904–1980: *Margot Fonteyn*. Gelatin silver print, 21.6 x 19 cm. Gift of Remak Ramsay, Class of 1958 (2011-172).

Cecil Beaton, British, 1904–1980: *Noel Coward*. Gelatin silver print, 21.7 x 15.7 cm. Gift of Remak Ramsay, Class of 1958 (2011-175).

Cecil Beaton, British, 1904–1980: *Lady Ottoline Morell*. Gelatin silver print, 32.7 x 20.5 cm. Gift of Remak Ramsay, Class of 1958 (2011-178).

Alois Beer, Slovenian, 1839/40–1916: *Athens, from Tatoi*, after 1873. Albumen print stereograph, 8.9 x 17.6 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-36).

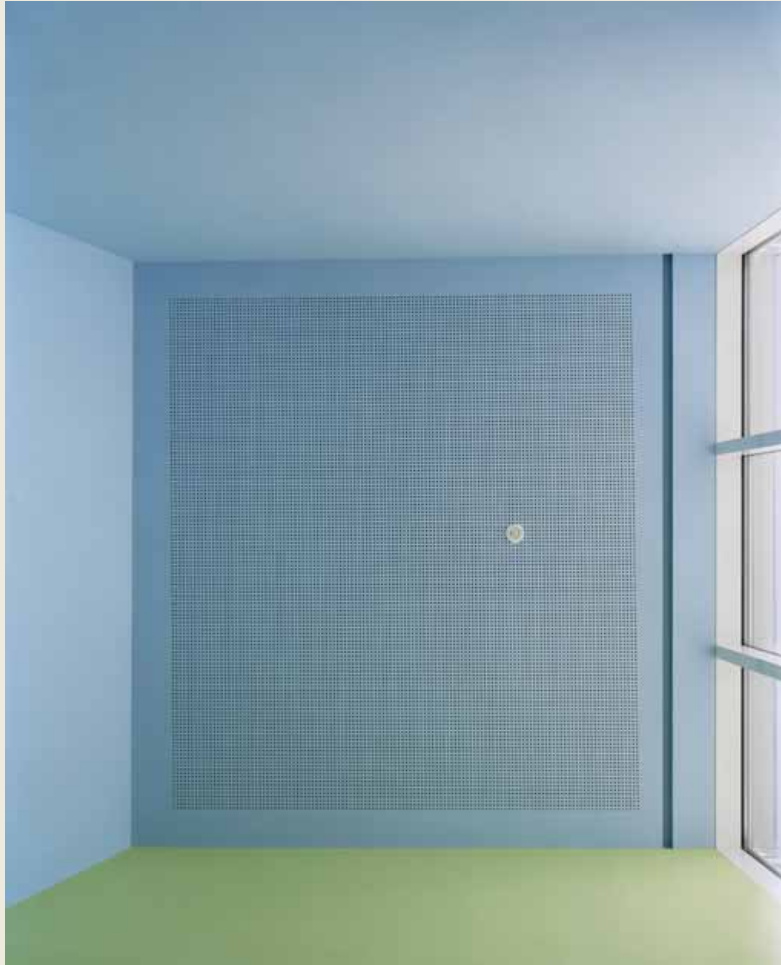
Henry Bosse, American, born Germany, 1844–1903: *U.S. Towboat "Alert," 1885*. Cyanotype, 26 x 33 cm. (image); 36.8 x 43.8 cm. (sheet). Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-55).

Charles Phelps Cushing Studio, American: *Black billed Cuckoo (coccyzus erythrophthalmus)*, ca. 1950. Gelatin silver print, 18.1 x 24.1 cm. (image); 20.8 x 25.4 cm. (sheet). Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-37).

John D. Collins: *Wendell Willkie, G.O.P. Candidate, Elwood, Indiana*, 1940. Gelatin silver print, 27.3 x 34.3 cm. (image); 27.7 x 35.2 cm. (sheet). Gift of Marthe M. Smith (2011-171).

Julian Faulhaber, German, born 1975: *Ceiling*, 2006. Lambda print mounted on Dibold, 152.4 x 119.4 cm. Gift of Philip F. Maritz, Class of 1983 (2011-136). (66)

Andreas B. L. Feininger, American, 1906–1999: *Ghetto Market*. Gelatin silver print, 25.4 x 20.6 cm. Gift of the Estate of Gertrud E. Feininger (2012-13).



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Andreas B. L. Feininger, American, 1906–1999: *Pygmy armadillo skeleton*. Gelatin silver print, 19 x 24.1 cm. Gift of the Estate of Gertrud E. Feininger (2012-11).

Andreas B. L. Feininger, American, 1906–1999: *Bullhead camouflage*. Gelatin silver print, 24.1 x 18.9 cm. (image); 24.3 x 19.7 cm. (sheet). Gift of the Estate of Gertrud E. Feininger (2012-8).

Andreas B. L. Feininger, American, 1906–1999: *Roadside cross*. Gelatin silver print, 34.3 x 27.1 cm. Gift of the Estate of Gertrud E. Feininger (2012-12).

Andreas B. L. Feininger, American, 1906–1999: *Reflections*. Gelatin silver print, 23.7 x 17.6 cm. (image); 25.4 x 20 cm. (sheet). Gift of the Estate of Gertrud E. Feininger (2012-9).

Andreas B. L. Feininger, American, 1906–1999: *Bullhead camouflage*. Gelatin silver print, 24.3 x 19.4 cm. Gift of the Estate of Gertrud E. Feininger (2012-7).

Andreas B. L. Feininger, American, 1906–1999: *Midtown*. Gelatin silver print, 26.4 x 33.2 cm. (image); 40.6 x 50.5 cm. (sheet). Gift of the Estate of Gertrud E. Feininger (2012-10).

Andreas B. L. Feininger, American, 1906–1999: *RCA Building*. Gelatin silver print, 24.3 x 19.7 cm. (image); 24.8 x 20.2 cm. (sheet). Gift of the Estate of Gertrud E. Feininger (2012-14). (67)

Lee Friedlander, American, born 1934: *Detroit*, 1963. Gelatin silver print, 21.6 x 32.7 cm. (image); 27.8 x 35.5 cm. (sheet). Museum purchase, gift of Elizabeth S. and Robert J. Fisher, Class of 1976 (2011-110).

Lotte Jacobi, American, 1896–1990: *Albert Einstein*. Gelatin silver print, 24.8 x 19.4 cm. Gift of the Lindroth Newick Family in honor of Jeff Nunokawa (2011-151).

Kenneth Josephson, American, born 1932: *Illinois*, 1964. Gelatin silver print, 17.8 x 17.5 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-61).

Krupp Studio, German: *11 Inch (27 tons) Gun, Mounted on Naval Carriage*, 1869. Albumen print from wet collodion negative, 22.6 x 30.5 cm. Gift of Charles Isaacs and Carol Nigro (2012-52).

Jacques Henri Lartigue, French, 1894–1986: *Woman from Behind Walking Dog*, ca. 1911–12. Gelatin silver print, 40.2 x 29.5 cm. Gift of Peter C. Bunnell (2011-129).

Jacques Henri Lartigue, French, 1894–1986: *Two Men in Race Car*, ca. 1913. Gelatin silver print, 29.3 x 39.8 cm. Gift of Peter C. Bunnell (2011-126).

Jacques Henri Lartigue, French, 1894–1986: *Woman Walking Dog*, 1911–12. Gelatin silver print, 39.5 x 29.7 cm. Gift of Peter C. Bunnell (2011-127).

Jacques Henri Lartigue, French, 1894–1986: *Three Women Walking on Boardwalk*, 1911–12. Gelatin silver print, 39.3 x 30 cm. Gift of Peter C. Bunnell (2011-128). (68)

Arthur Leipzig, American, born 1918: *Hebrew Class in Ethiopia*, 1979. Gelatin silver print, 41.9 x 28.2 cm. (image); 42.9 x 35.7 cm. (sheet). Gift of Michael Rips (2011-167).

Linda Lindroth, American, born 1946: *Lyndhurst, New Jersey, in the vicinity of Berry's Creek*, 1981. Gelatin silver print, 33 x 43.2 cm. (image); 40.6 x 50.8 cm. (sheet). Gift of the artist in honor of Zachary Eran Newick, Class of 2012 (2011-104).

David Maclay, American, born 1946: *Dune*, 1976–77. Hand colored gelatin silver print, 124.5 x 101.6 cm. Gift of Peter C. Bunnell (2011-130).

Kurt Markus, American, born 1947: *Greg Louganis*. Gelatin silver print, 42.4 x 33.3 cm. (image); 50.5 x 40.6 cm. (sheet). Gift of Remak Ramsay, Class of 1958 (2011-181).

Kurt Markus, American, born 1947: *Derrick Cage*. Gelatin silver print, 41.9 x 33.2 cm. (image); 50.6 x 40.3 cm. (sheet). Gift of Remak Ramsay, Class of 1958 (2011-182).



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Gift of Peter C. Bunnell (2011-131).



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DoDo Jin Ming, Chinese, born 1955: *Untitled*, 2000. Gelatin silver print, 37.7 x 48.8 cm. (image); 39.7 x 50.7 cm. (sheet). Gift of Michael Rips (2011-166).

Louis Rémy Robert, French, 1811–1882: *Rhubarb, Sèvres*, 1852–53. Calotype, 26.4 x 31.4 cm. (image); 27.3 x 35.6 cm. (sheet). Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-51).

Louis Pierre Rousseau, French, 1811–1874: *Coral (Stylaster flabelliformis)*, ca. 1853. Salted paper print, 22.2 x 23.1 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-49). (69)

Lewis M. Rutherford, American, 1816–1892: *The Moon, New York, January 5, 1865*, 1865. Albumen print, 54.6 x 43.5 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-50).

S. Peck & Co.: Molded thermoplastic Union case for half plate daguerreotype, 1850s. 12 x 8.8 cm. (image); 15.5 x 12.5 x 2.5 cm. (frame, closed). Gift of Peter C. Bunnell (2011-135).

Fazal Sheikh, American, born 1965: *untitled*, 1986. Tea toned gelatin silver print, 88 x 87 cm. (image); 97.8 x 97.5 cm. (sheet, approx.). Gift of Peter C. Bunnell (2011-132).

Fazal Sheikh, American, born 1965: *untitled*, 1986. Tea-toned gelatin silver print, 88 x 87 cm. (image); 97.8 x 97.5 cm. (sheet, approx.). Gift of Peter C. Bunnell (2011-131).

Fazal Sheikh, American, born 1965: *untitled*, 1986. Tea-toned gelatin silver print, 88 x 87 cm. (image); 97.8 x 97.5 cm. (sheet, approx.). Gift of Peter C. Bunnell (2011-133).

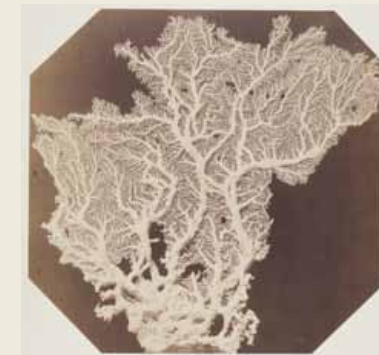
Editta Sherman: *Katharine Cornell*, Gelatin silver print, 24 x 19 cm. (image); 25.2 x 20.2 cm. (sheet). Gift of Remak Ramsay, Class of 1958 (2011-180).

Edward Steichen, American, born in Luxembourg, 1879–1973: *Beatrice Lillie*, Gelatin silver print, 15.2 x 15.2 cm. Gift of Remak Ramsay, Class of 1958 (2011-179).

Unknown photographer: Mountain maple (*Acer spicatum*). Cyanotype and plant specimen, 36.8 x 26.7 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-25).

Unknown photographer: Eroded slopes, western North Carolina, ca. 1940. Gelatin silver print, 19.2 x 24.8 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-26).

Unknown photographer: Stage properties for *Gym Jams*, 1920–40. Gelatin silver print, 18.4 x 23.8 cm. (image); 20.3 x 25.9 cm. (sheet). Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-27).



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Unknown photographer: Tree in landscape, after 1888. Printing out paper print from Kodak No. 1 camera, 6.3 x 6.3 cm. (image); 10.3 x 7.6 cm. (sheet). Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-28).

Unknown photographer: Wasp nest. Printing out paper print, 10.2 x 12.7 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-30).

Unknown photographer: Wasp nest. Printing out paper print, 10.2 x 12.7 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-31).

Unknown photographer: Wasp nest. Printing out paper print, 10.2 x 12.7 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-32).

Unknown photographer: Large succulent plant. Gelatin silver print, 8.9 x 11.4 cm. (image); 10.2 x 13 cm. (sheet). Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-33).

Unknown photographer: Lightning, 1959. Gelatin silver print, 38.9 x 19.7 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-38).

Unknown photographer: Sylmar Earthquake, aerial survey, 1971. Gelatin silver print, 19.5 x 24.3 cm. (image); 20.6 x 25.4 cm. (sheet). Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-39).

Unknown photographer: Landsat color survey image, 1980s. 75.3 x 75.3 cm. (image); 77.5 x 76.2 cm. (sheet). Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-44).

Bruce C. Vaughan Jr.: *Wheel Inspector*, ca. 1950. Gelatin silver print, 36 x 42.5 cm. Museum purchase, gift of David and Kathryn Richardson, Parents of Andrew Richardson, Class of 1992, and Matthew Richardson, Class of 1997, in honor of Peter C. Bunnell (2011-105).

Jekabs Zvilna, Canadian, born Latvia, 1914–1997: *JZ1960*. Spiral bound, photographically printed artist's book inscribed by Zvilna to Gyorgy Kepes, 24.1 x 25.1 x 1.6 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-40).

Jekabs Zvilna, Canadian, born Latvia, 1914–1997: *Untitled*, 1960. Gelatin silver print, 24.1 x 23.3 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-43 a–b).

Jekabs Zvilna, Canadian, born Latvia, 1914–1997: *Untitled*. Gelatin silver prints, 24.1 x 23.3 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-42 a–b).

Jekabs Zvilna, Canadian, born Latvia, 1914–1997: *JZ19661*. Spiral bound, photographically printed artist's book, 24.8 x 26 x 1.9 cm. Museum purchase, bequest of John W. H. Simpson, Class of 1966, in memory of Wellington Hope Simpson, Class of 1931 (2012-41).

## Prints and Drawings

Hans Sebald Beham, German, 1500–1550: *Four Evangelists: Mathew, Mark, Luke and John*, 1541. Engravings, 4.4 x 3.2 cm. (each plate). Museum purchase, Laura P. Hall Memorial Fund (2011-94.1–.4).

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After Abraham Bloemaert, Dutch, 1566–1651: *The Five Senses: Visus, Auditus, Gustus, Odoratus, Tactus*, ca. 1645. Engravings, 10.8 x 16.2 cm. (each plate). Museum purchase, Laura P. Hall Memorial Fund (2011-95.1–.5).

Frederick A. Bridgman, American, 1847–1927: Study of a profile relief of Seti I in the Temple of Seti I, Abydos, Egypt, 1874. Graphite and white gouache on beige wove paper, 22.5 x 12.7 cm. (framed). Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2011-119).

Etienne Carjat, French, 1828–1906: *Caricature of Gustave Perdonnet*, 1867. Charcoal heightened with white chalk on ivory wove paper, 45.9 x 29.6 cm. Museum purchase, Felton Gibbons Fund (2012-5).

John Sell Cotman, British, 1782–1842: *Landscape with stormy clouds and bridge*. Watercolor with touches of gouache over graphite on cream wove paper, 19.8 x 20.8 cm. (sheet). Bequest of Robert B. Bush, Class of 1938 (2012-71).

Lukas Cranach the Younger, German, 1515–1586: *Portrait of Melancthon*, 1561. Woodcut, 24.8 x 15.2 cm. (block); 28.8 x 18.4 cm. (sheet). Bequest of Robert B. Bush, Class of 1938 (2012-75).

Fortunato Duranti, Italian, 1787–1863: *Allegorical scene*. Pen and black ink, gray wash on cream laid paper, 18.2 x 27.3 cm. Gift of Frances and Allen Adler, Class of 1967 (2011-121).

Albrecht Dürer, German, 1471–1528: *The Prodigal Son*, 1497. Engraving, 24.6 x 19 cm. (plate). Bequest of Robert B. Bush, Class of 1938 (2012-69).

Albrecht Dürer, German, 1471–1528: *Angel with Sudarium*, 1516. Etching on iron, 18.4 x 13.4 cm. (plate). Bequest of Robert B. Bush, Class of 1938 (2012-68).

French: *Carnival poster: man in costume drinking wine*, ca. 1890. Color lithograph printed on three joined sheets of ivory wove paper, 167.6 x 67.6 cm.; 173.4 x 74 cm. (mount). Museum purchase, Felton Gibbons Fund (2012-17).

French: *Carnival poster: Witch*, ca. 1890. Color lithograph, printed on three joined sheets of ivory wove paper, 167 x 68.4 cm.; 173.4 x 74.9 cm. (mount). Museum purchase, Felton Gibbons Fund (2012-18).

Francisco José de Goya y Lucientes, Spanish, 1746–1828: *Se aprovechan (They Make Use Of Them)*, plate 16 from the series *Los Desastres de la Guerra (The Disasters of War)*, 1808/09–12, printed 1863. Etching, lavis, drypoint, and burin, 25 x 34.5 cm. Museum purchase, Felton Gibbons Fund (2011-87).

Francisco José de Goya y Lucientes, Spanish, 1746–1828: *Tampoco (Nor this time)*, plate 36 from the series *Los Desastres de la Guerra (The Disasters of War)*, 1808/09–12, printed 1863. Etching, burnished aquatint, and drypoint, 15.5 x 20.7 cm. (plate); 25 x 34.5 cm. (sheet). Museum purchase, Felton Gibbons Fund (2011-90).

Francisco José de Goya y Lucientes, Spanish, 1746–1828: *Ni por esas (Neither Do These)*, plate 11 from the series *Los Desastres de la Guerra (The Disasters of War)*, 1808/09–12, printed 1863. Etching, lavis, drypoint, and burin, 25 x 34.5 cm. Museum purchase, Felton Gibbons Fund (2011-85).

Francisco José de Goya y Lucientes, Spanish, 1746–1828: *No quieren (They Don't Like It)*, plate 9 from the series *Los Desastres de la Guerra (The Disasters of War)*, 1808/09–12, printed 1863. Etching, burnished aquatint, and drypoint, 14 x 17.5 cm. (plate); 25 x 34.5 cm. (sheet). Museum purchase, Felton Gibbons Fund (2011-84).

Francisco José de Goya y Lucientes, Spanish, 1746–1828: *Y no hai remedio (And There's No Help For It)*, plate 15 from the series *Los Desastres de la Guerra (The Disasters of War)*, 1808/09–12, printed 1863. Etching, drypoint, and burin, 25 x 34.5 cm. (sheet). Museum purchase, Felton Gibbons Fund (2011-86). (70)



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Francisco José de Goya y Lucientes, Spanish, 1746–1828: *No se puede mirar (One Can't Look)*, plate 26 from the series *Los Desastres de la Guerra (The Disasters of War)*, 1808/09–12, printed 1863. Etching, burnished lavis, drypoint, and burin, 25 x 34.5 cm. (sheet). Museum purchase, Felton Gibbons Fund (2011-88).

Francisco José de Goya y Lucientes, Spanish, 1746–1828: *Estragos de la Guerra (Ravages Of War)*, plate 30 from the series *Los Desastres de la Guerra (The Disasters of War)*, 1808/09–12, printed 1863. Etching, drypoint, and burin, 25 x 34.5 cm. (sheet). Museum purchase, Felton Gibbons Fund (2011-89).

Valentine Green, British, 1739–1813, after Joseph Wright of Derby, British, 1734–1797: *A Philosopher Shewing an Experiment on the Air Pump*, 1769. Mezzotint, 48.4 x 58.7 cm. (plate); 44.8 x 58.7 cm. (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-54).

Italian: *Virgin and Child with Saints*, ca. 1600. Red chalk on cream laid paper, 23.5 x 15.1 cm. (sheet). Gift of the Estate of Lois Drewer (2011-123).

John Frederick Kensett, American, 1816–1872: *Connecticut Mill Town*. Pen and black ink, brush with gray and black wash on cream wove papersheet, 10.1 x 16.5 cm. Bequest of Robert B. Bush, Class of 1938 (2012-70).

John La Farge, American, 1835–1910: *Design for a Stained Glass Window*. Watercolor and gouache over graphite on tracing paper mounted on cardboard, 42 x 15.2 cm. (image); 50.8 x 20.6 cm. (sheet). Bequest of Robert B. Bush, Class of 1938 (2012-74).



71

Lucien Levy Dhurmer, French, born Algiers, 1865–1953: *The Head of a Young Woman*, ca. 1897. Pastel, partial incising with metal stylus on green gray laid paper, 61.3 x 48.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2012-80).

Maximilien Luce, French, 1858–1941: *Self portrait in Mazas Prison*, 1894. Lithograph on beige laid paper 37.5 x 31.1 cm. Gift of Eric G. Carlson in honor of Calvin Brown (2011-138).

Blanche McVeigh, American, 1895–1970: *Party Gal*, 1936. Etching and aquatint, 22.4 x 17.7 cm. (plate); 29.2 x 22.4 cm. (sheet). Gift of Michael Rips (2011-168).

Robert Andrew Parker, American, born 1927: *Snow Landscape*, 1959. Watercolor and gouache over pen and black ink on cream Japanese paper, 45.5 x 64.2 cm. Gift of Phillip, Clarke and Will Bruno, in memory of Henry Bessire (2012-19).

Crispin de Passe the Elder, Dutch, 1564–1637: *Thalia*, Engraving, 13 cm. (plate). Bequest of Robert A. Koch (2012-63).

Philip Pearlstein, American, born 1924: *Model Boat*, 1993. Color aquatint, 31.7 x 32.7 cm. (plate). Gift of Michael Rips (2011-170).

Philip Pearlstein, American, born 1924: *Legs*, 1978. Lithograph, 43.2 x 35.6 cm. Gift of Michael Rips (2011-169).

Waldo Pierce, American, 1884–1970: *Manhattan*. Watercolor over graphite on cream wove paper, 20 x 15.4 cm. Gift of David B. Long (2011-124).

Camille Pissarro, French, 1830–1903: *Twilight with Haystacks*, 1879. Aquatint with etching and drypoint, 10.3 x 17.9 cm. (plate); 21.1 x 29.1 cm. (sheet). Bequest of Robert B. Bush, Class of 1938 (2012-73). (71)

Attributed to Biagio Pupini, Italian, 1511–1575: *A Ruler Receiving a Suppliant, possibly Esther before Ahasuerus*. Point of brush in green body, color heightened with white on dark brown, 21 x 31 cm. Gift of Frances and Allen Adler, Class of 1967 (2011-120).

Rembrandt van Rijn, Dutch, 1606–1669: *Self Portrait with Plumed Cap and Lowered Sabre*, 1634. Etching and drypoint, 12.7 x 11.4 cm. Gift of Thomas F. and Ada Deuel (2011-102).

Rembrandt van Rijn, Dutch, 1606–1669: *Jan Asselyn, Painter*, ca. 1647. Etching, drypoint, and burin, 22 x 17.4 cm. (plate). Gift of Thomas F. and Ada Deuel (2011-103). (72)

Roelandt Savery, Dutch, 1576–1639: *Alpine Landscape with Travellers near a Village*, 1603–4. Pen and brown ink, brush and gray, blue, brown, and rose washes, over red chalk, on cream laid paper, 25.3 x 40.2 cm. Museum purchase, Felton Gibbons Fund, and Laura P. Hall Memorial Fund (2011-164).

William Tillyer, British, born 1938: *Dry Lake II*, 1971. Etching, 33.3 x 44.2 cm. (plate); 55.9 x 66 cm. (sheet). Gift of Professor Emeritus Harold Kuhn (2011-125).



72

James Jacques Joseph Tissot, French, 1836–1902: *Les deux amis (The Two Friends)*, 1881. Etching and drypoint with watercolor additions on cream laid paper, 58.6 x 26 cm. (plate); 65.2 x 42 cm. (sheet). Museum purchase, Fowler McCormick, Class of 1921, Fund (2012-57).

Adam Van Doren, American: *St. Mark's*, 2005. Watercolor and gouache over graphite on light green laid paper, 53.9 x 44 cm. Gift of the artist (2011-161).

Maarten van Heemskerck, Netherlandish, 1498–1574: *The Lord Assigning Duties to the Three Estates*, 1565–68. Engraving, 20.4 x 25 cm. (plate). Gift of Thomas B. Koch (2012-64).

Jacques Villon [Gaston Duchamp], French, 1875–1963: *Head of a Man*, Drypoint, 21.5 x 17.5 cm. (plate); 32.2 x 25 cm. (sheet). Gift of Thomas B. Koch (2012-65).

Julian Alden Weir, American, 1852–1919: *View of Ridgefield Connecticut*, Gouache, watercolor, and pastel on brown cardboard, 15.9 x 33.8 cm. Bequest of Robert B. Bush, Class of 1938 (2012-72).

Hale Aspacio Woodruff, American, 1900–1980: *Selections from the Atlanta Period*, 1931–46. Linocuts on Thai Mulberry paper in dark blue linen covered portfolio, 48.2 x 38 cm. (each sheet). Museum purchase, gift of William J. Salman, Class of 1955 (2012-2.1–.8).

*African Headdress*, 15.2 x 10.2 cm. (image) (2012-2.1)

Old Church, 16.6 x 22.7 cm. (image) (2012-2.2)

*Coming Home*, 25.3 x 20.4 cm. (image) (2012-2.3)

*Relics*, 20.5 x 28 cm. (image) (2012-2.4).

*By Parties Unknown*, 30.3 x 22.6 cm. (image) (2012-2.5)

*Giddap*, 30.5 x 23 cm. (image) (2012-2.6)

*Trusty on a Mule*, 20.1 x 25.5 cm. (image) (2012-2.7)

*Sunday Promenade*, 24.6 x 19.5 cm. (image) (2012-2.8)

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# Loans

## Loans from the Collections

### Edward Hopper’s Maine: Paintings, Watercolors, Drawings, 1914–1929 Bowdoin College Museum of Art, Brunswick, Maine July 15–October 16, 2011

Edward Hopper, American, 1882–1967: *Lime Rock Railroad*, 1926. Watercolor and gouache over graphite on cream wove paper, 35.5 x 50.7 cm., 62.2 x 77.5 cm. (framed). Laura P. Hall Memorial Collection (x1946-266).

Edward Hopper, American, 1882–1967: *Trawler and Telegraph Pole*, 1926. Watercolor and gouache over graphite on buff wove paper, 35.3 x 50.5 cm., 62.2 x 77.5 cm. (framed). Laura P. Hall Memorial Collection (x1946-267). (74)

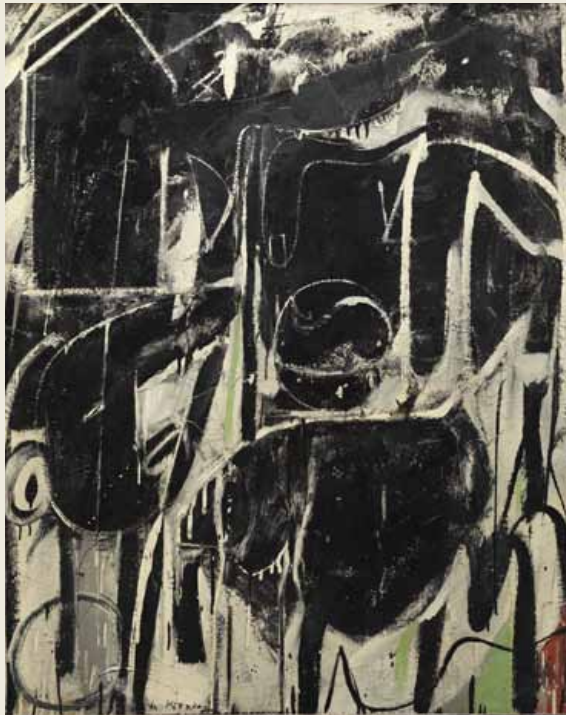


74

**Sin and the City:**  
**William Hogarth’s London**  
Firestone Library, Princeton University  
August 26, 2011–January 29, 2012  
William Blake, British, 1757–1827, after William Hogarth, British, 1697–1764: *Beggar’s Opera, Act III*, 1790. Etching and engraving, 45.3 x 58.3 cm (plate), 65.5 x 49 cm (sheet). Gift of Mrs. William H. Walker II (x1988-103).

**Degas and the Ballet: Picturing Movement**  
Royal Academy of Arts, London  
September 17–December 18, 2011  
Edgar Degas, French, 1834–1917: *Dancers*, ca. 1899. Pastel with charcoal on tracing paper mounted on cream wove paper, 58.8 x 46.3 cm. Bequest of Henry K. Dick, Class of 1909 (x1954-13).

**De Kooning: A Retrospective**  
The Museum of Modern Art, New York  
September 18, 2011–January 9, 2012  
Willem de Kooning, American, born in the Netherlands, 1904–1997: *Black Friday*, 1948. Oil and enamel on pressed wood panel, 125.0 x 99.0 cm. Gift of H. Gates Lloyd, Class of 1923, and Mrs. Lloyd in honor of the Class of 1923 (y1976-44). (73)



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**Picasso 1905 in Paris**  
Kunsthalle Bielefeld, Germany  
September 25, 2011–January 15, 2012  
Pablo Picasso, Spanish, 1881–1973: *Two Studies of Female Nudes (“Le Bain”)*, ca. 1905–6. Pen and black ink on light brown wove paper mounted to cardboard, 28 x 40.5 cm. Museum purchase, Laura P. Hall Memorial Fund (x1948-1808).

**Max Beckmann**  
Städel Museum, Frankfurt, Germany  
October 7, 2011–January 8, 2012  
Max Beckmann, German, 1884–1950: *The Bowery*, 1950. Oil on canvas, 60.5 x 30.0 cm. Gift of Stanley J. Seeger Jr., Class of 1952 (y1966-213).

**Degas and the Nude**  
Museum of Fine Arts, Boston  
October 9, 2011–February 5, 2012  
Edgar Degas, French, 1834–1917: *Bather (Standing Female Nude)*, ca. 1896. Charcoal and pastel on bright, light blue wove paper, 47 x 32 cm. Gift of Frank Jewett Mather Jr. (x1943-136).

**Impressionism on Paper: Drawings from Manet to Van Gogh**  
Milwaukee Art Museum  
October 15, 2011–January 8, 2012  
Mary Cassatt, American, 1844–1926: *Young Woman in a Black and Green Bonnet, Looking Down*, ca. 1890. Pastel on blue-gray wove paper discolored to tan, laid down on board, 65.0 x 52.0 cm. Gift of Sally Sample Aall (x1953-119). (75)

**The Emperor’s Orders: Designs from the Qianlong Imperial Workshop (1735–1795)**  
Norton Museum of Art, West Palm Beach, Florida  
October 25, 2011–March 15, 2012  
Chinese, Qianlong reign period, 1736–1795: Glass. H. with stopper 6.7 cm., w. 5.1 cm., d. 2.5 cm. Bequest of Col. James A. Blair (y1936-670).

Chinese, Qianlong reign period, 1736–1795: Copper with enamels. H. with stopper 5.5 cm., w. 3.7 cm., d. 2.2 cm. Bequest of Col. James A. Blair (y1936-707).

Chinese, Qianlong reign period, 1736–1795: Copper with enamels. H. with stopper 6.6 cm., w. 3.5 cm., d. 2.6 cm. Bequest of Col. James A. Blair (y1936-712).

Chinese, Qing dynasty, 1750–1800: Nephrite. H. 7.6 cm., w. 3.4 cm., d. 2.5 cm. Bequest of Col. James A. Blair (y1936-959).



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**Hide and Seek: Difference and Desire**  
Brooklyn Museum  
November 18, 2011–February 18, 2012

Tacoma Art Museum  
March 17–June 10, 2012

Minor White, American, 1908–1976: *Tom Murphy (San Francisco)*, February 1948. Gelatin silver print, 11.7 x 9.2 cm. The Minor White Archive, Princeton University Art Museum. Bequest of Minor White (MWA 48-136-4). (76)

Minor White, American, 1908–1976: *Cypress Grove Trail, Point Lobos, California*, May 24, 1951. Gelatin silver print, 29.5 x 21.9 cm. (image); 35.2 x 27.6 cm. (sheet). The Minor White Archive, Princeton University Art Museum. Bequest of Minor White (MWA 51-61-5).

**Maya: Secrets of Their Ancient World**  
Royal Ontario Museum, Toronto, Canada  
November 19, 2011–May 17, 2012

Canadian Museum of Civilization, Gatineau, Quebec, Canada  
May 17–October 28, 2012

Maya, Mexico, Campeche, Jaina, Late Classic, A.D. 600–800: Enthroned Ruler. Ceramic with polychrome pigment, figure: h. 16.8 cm., throne: h. 10.6 cm., overall: h. 15.1 cm., w. 12.7 cm., d. 12.7 cm. Gift of Gillett G. Griffin (y1986-87 a-b).

Maya, Mexico, Campeche, Jaina, Late Classic, A.D. 600–800: Figure of a dignitary. Ceramic with pigment, h. 26.7 cm., w. 15.5 cm., d. 7.5 cm. Gift of Gillett G. Griffin in honor of Allen Rosenbaum; with additional support from Lewis Ranieri in honor of Gillett G. Griffin on the occasion of his seventieth birthday, by exchange; Harry A. Brooks, Class of 1935, in honor of Allen Rosenbaum; and Samuel Merrin and Spencer Throckmorton (2000-318).

Maya, Mexico, Campeche, Jaina, Late Classic, A.D. 600–800: Portrait figure of a defiant bound captive. Ceramic, h. 19.5 cm., w. 8.0 cm., d. 7.6 cm. Gift of Gillett G. Griffin (2003-148).

Maya, Mexico, Campeche, Uaymil, Late Classic, A.D. 600–800: Dwarf (whistle). Ceramic with traces of red, white, and Maya blue pigment, h. 13.2 cm., w. 7.1 cm., d. 5.2 cm. Gift of Gillett G. Griffin (2010-180).

**Transition to Christianity**  
Onassis Cultural Center, New York  
December 6, 2011–May 14, 2012

Roman, Tetrarchic: Relief from a Christian sarcophagus: “The Good Shepherd,” ca. A.D. 300. Marble, h. 36.3 cm., w. 30.5 cm., d. 6.4 cm. Museum purchase, gift of the Friends of the Princeton University Art Museum (y1952-169).

Byzantine: Pendant with Saint Thekla between lions, 5th–6th century. Gold, h. (with suspension loop) 2.6 cm., w. 1.7 cm., pendant: h. 1.9 (3/4), d. 0.01 cm. Museum purchase, Caroline G. Mather Fund (y1968-136).

Roman: Plaque with Hercules and the Hydra, 4th century A.D. Bronze inlaid with copper, silver, and brass, h. 18.8 cm., w. 9.0 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (y1971-35).



77

Byzantine: Reliquary in the form of a church or shrine, 6th–7th century. Limestone, h. 20.7 cm., w. 16.6 cm., d. 16.9 cm. Museum purchase, Classical Purchase Fund (2003-88). (77)

Byzantine: Pilaster Capital, 5th century. Marble, w. 40.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund with matching funds provided by the Program in Hellenic Studies, with the support of the Stanley J. Seeger Hellenic Fund (2004-56).

**Duncan Phyfe, Master Cabinetmaker in New York**  
The Metropolitan Museum of Art, New York  
December 20, 2011–May 6, 2012  
Gilbert Stuart, American, 1755–1828: *William Bayard*, 1794. Oil on canvas, 90.0 x 69.0 cm. Gift of Viscountess Eccles (2004-37).

**In Wonderland: The Surrealist Adventure of Women Artists in Mexico and the United States**  
Los Angeles County Museum of Art  
January 29–May 6, 2012

Musée National des Beaux-Arts du Québec, Quebec City, Quebec, Canada  
June 7–September 03, 2012

El Museo de Arte Moderno, Mexico City, Mexico  
September 27, 2012–January 13, 2013  
Ruth Bernhard, American, born Germany, 1905–2006: *Creation*, 1936. Gelatin silver print, 20 x 25 cm. Bequest of Ruth Bernhard (2008-423).

Ruth Bernhard, American, born Germany, 1905–2006: *On the Road*, 1938. Gelatin silver print, 26 x 32 cm. Bequest of Ruth Bernhard (2008-462).

Ruth Bernhard, American, born Germany, 1905–2006: *Puppet Hand and Foot, New York*, 1938. Gelatin silver print, 16 x 24 cm. Bequest of Ruth Bernhard (2008-463).

Ruth Bernhard, American, born Germany, 1905–2006: *Walton and O'Rourke Puppets, Mice*, 1938. Gelatin silver print, 19 x 24 cm. Bequest of Ruth Bernhard (2008-474).

Ruth Bernhard, American, born Germany, 1905–2006: *Time Disintegrating, Hollywood, California*, 1942. Gelatin silver print, 30 x 27 cm. Bequest of Ruth Bernhard (2008-499).

**Tiziano e l’idea del paesaggio nella pittura del Cinguecento**  
Palazzo Reale, Milan, Italy  
February 15–May 20, 2012  
Circle of Giorgione, Italian, 1477/78–1510: *Infant Paris Abandoned on Mount Ida*, ca. 1510. Oil on wood panel, 38 x 57 cm. Gift of Frank Jewett Mather Jr. (y1948-65).

**Nancy Grossman: Tough Life Diary**  
The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York  
February 18–May 20, 2012  
Nancy Grossman, American, born 1940: *Figure*, 1970. Pen and black ink on white wove paper, 117 x 87.5 cm. Museum purchase, John Maclean Magie, Class of 1892, and Gertrude Magie Fund (x1970-70).

**Abraham Bloemaert: A Master of the Golden Age**  
Staatliches Museum Schwerin, Germany  
February 23–May 28, 2012  
Abraham Bloemaert, Dutch, 1566–1651: *The Four Evangelists*, ca. 1612–15. Oil on canvas, 179 x 227.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (y1991-41). (78)



#### Utopia/Dystopia: Constructed with Photography

Museum of Fine Arts, Houston

March 11–June 10, 2012

Elsie Wright, English, 1901–1988, Frances Griffiths, English, 1907–1986: *Iris and the Gnome*, 1917, printed 1921. Carbon print, 15.2 x 11.4 cm. Museum purchase, Surdna Fund (2008-51).

**Afro Basaldella: The American Period**  
Museo di arte moderna e contemporanea di trento e rovereto, Italy

March 17–July 8, 2012

Afro Basaldella, Italian, 1912–1976: *Nuovo Testamento II*, 1951. Oil on canvas, 110 x 110 cm. Gift of Stanley J. Seeger Jr., Class of 1952 (Y1962-121).

**Bartholme Esteban Murillo (1617–1682) Dibujos**

Fundación Botin, Santander, Spain

March 30–May 27, 2012

Bartolomé Esteban Murillo, Spanish, 1617–1682: *Christ on the Cross*, ca. 1660. Pen and brown ink, brown and gray wash, over black chalk, on cream laid paper, 33.5 x 23.6 cm. Museum Purchase, Laura P. Hall Memorial Fund (X1972-40).

**Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mexico**

Los Angeles County Museum of Art

April 1–July 1, 2012

Dallas Museum of Art

July 29–November 25, 2012

Central Mexico, Postclassic, Eastern Nahuatl: Ear spools, ca. A.D. 1500. Obsidian, rock crystal, jade, and gold, h. 1.8 cm., diam. 3.7 cm. Museum purchase, gift of Herbert L. Lucas, Class of 1950 (Y1989-90 a-b).

Central Mexico, Postclassic, Eastern Nahuatl: Labret, ca. A.D. 1450. Obsidian, gold, and turquoise, h. 2.5 cm., w. 5.0 cm., d. 2.8 cm. Museum purchase, gift of Herbert L. Lucas, Class of 1950 (Y1989-96).

Central Mexico, Postclassic, Eastern Nahuatl: Bowl with image of Xochiquetzal, ca. A.D. 1500. Ceramic with orange and dark red slip, h. 3.7 cm., diam. 13.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2004-28).

**Posters of Paris: Toulouse-Lautrec and His Contemporaries**  
Milwaukee Art Museum

June 1–September 9, 2012

Dallas Museum of Art

October 14, 2012–January 20, 2013

Jules Chéret, French, 1836–1932: *Les Girard*, 1876. Charcoal on beige laid paper, 56.4 x 41.8 cm. Bequest of Dan Fellows Platt, Class of 1895 (X1948-1110).

### Long-term Loans to the Museum

**Lent from the Collection of Mr. and Mrs. Brian Leyden**

July 1, 2011–January 1, 2012

Baule artist: mask, late 19th–early 20th century. Wood, metal, 31.7 x 12.7 x 12.7 cm., 11.4 x 30.5 x 12.7 cm. (base).

**Anonymous Loan**

July 1, 2011–July 1, 2013

Jusepe de Ribera, Spanish, 1591–1652: *St. Paul the Hermit in Meditation*, 1610–11. Oil on canvas, 88.3 x 73.7 cm. (79)

**Anonymous Loan**

July 1, 2011–July 1, 2016

Sue Williams, American, born 1954: *Dayglo Special*, 1998. Oil and acrylic on canvas, 208.3 x 335.3 cm.

**Lent from the Collection of Dora Wong**  
August 22–December 22, 2011

Japanese, Edo period, 1600–1868: *Nirvana*, 17th century. Hanging scroll; ink, color, and gold on silk, 158.7 x 118.1 cm. (painting), 215.9 x 147.3 cm. (mount).



**Anonymous Loan**

September 1, 2011–March 1, 2012

Chinese, Song dynasty, 960–1279: *Searching for Demons in Mt. Guankou*, 13th century. Handscroll; ink on silk, 48.4 x 935.9 cm.

**Anonymous Loan**

September 12, 2011–September 12, 2012

Yorùbá artist: hat, 20th century. Wood, beads, fiber, leather, and fabric, h. 30.5 cm., w. 25.4 cm., d. 22.9 cm.

Kongo artist: seated figure, early 20th century. Wood, mirror, beads, glass, fabric, metal, tooth, and string, h. 36.2 cm., w. 7.6 cm., d. 8.9 cm.

Bamun artist: flywhisk, early 20th century. Wood, glass beads, horse tail, and thread, h. 36.8 cm., w. 17.8 cm., d. 49.5 cm.

Bamun artist: Untitled, 20th century. Watercolor and ink on paper, 35.6 x 50.8 cm. (frame).

**Lent by the Royal Academy of Arts, London**

September 17–December 11, 2011

John Singer Sargent, American, 1856–1925: *An Interior in Venice*, 1899. Oil on canvas, 66 x 83.5 cm. Diploma Work given by John Singer Sargent, R.A., accepted 1900 (03/1387). (80)

**Lent by the Museum of Modern Art, New York**

September 17, 2011–January 10, 2012

Mark Rothko, American, 1903–1970: *Magenta, Black, Green on Orange (No. 3/No. 13)*, 1949. Oil on canvas, 216.5 x 164.8 cm. Museum of Modern Art, New York. Bequest of Mrs. Mark Rothko through The Mark Rothko Foundation, Inc. (428.1981). (81)

**Lent from the Collection of Peggy and Dick Danziger**

November 1, 2011–June 1, 2012

Japanese: Shino spouted vessel, early 17th century. Ceramic with lacquer lid, 16 x 22 x 19 cm.

Japanese: pair of sake cups, 20th century. Ceramic, 6.5 x diam. 7.5 cm. and 6.3 x diam. 7 cm.

Japanese: pair of tea bowls. Ceramic, h. 9 x diam. 11 cm. and 9 x diam. 12 cm.

Japanese: Fukusa. Fabric, 15.5 x 16 cm.

Japanese: Fukusa. Fabric, 12 x 13 cm.

Japanese: Fukusa. Fabric, 15 x 16 cm.

Japanese: Fukusa. Fabric, 17 x 18 cm.

**Lent by Eleanor Massey**

November 1, 2011–November 01, 2021

Japanese: *The Tale of Genji*. Six-panel folding screen, 168.9 x 365.8 cm. (48)

**Lent by Allen R. Adler, Class of 1967**

December 1, 2011–December 1, 2013

Kara Walker, American, born 1969: *Ghusl Al Janabah (Harvest God Demands)*, 2011. Graphite on paper, 182.9 x 161.3 cm.

**Lent by Alan Varela**

December 13, 2011–December 13, 2012

Yorùbá artist: beaded tunic (*agbada ileke*), mid-20th century. Velvet, glass beads, and thread, 116.8 x 132.1 cm.

**Anonymous Loan**

December 14, 2011–June 1, 2012

Mende: mask (*sower*), late 19th–early 20th century. Wood, cloth, and metal, h. 35.6 cm., w. 22.9 cm., d. 27.9 cm.

Dan: mask, 20th century. Wood, h. 25.4 cm.

**Lent from the Collection of Trevor Traina, San Francisco**

January 20–April 20, 2012

Cindy Sherman, American, born 1954: *Untitled*, 2007–8. Color photograph, 155.1 x 104.5 cm. (frame).



**Anonymous Loan**

January 21–April 22, 2012

Chinese, Qing dynasty, 1644–1912: *After Dong Qichang's "Wanluan Thatched Hut,"* 1803. Hanging scroll, 142.7 x 50.8 cm.

**Anonymous Loan**

January 21–April 22, 2012

Chinese, Qing dynasty, 1644–1912: *The Monk of Longmen*, 1840. Hanging scroll, 77.5 x 33 cm.

Chinese, Qing dynasty 1644–1912: *Yellow Ridge Bamboo Tower Record*. Hanging scroll, 127.3 x 30.2 cm.

**Lent by Anne C. Sherrerd**

February 1, 2012–February 1, 2014

Edward Willis Redfield, American, 1869–1965: *Untitled (Spring Landscape)*, ca. 1925. Oil on canvas, 80 x 100.3 cm.



**Lent from the Collection of Jason M. Fish and Courtney Benoist**

March 1–July 1, 2012

Giorgio Morandi, Italian, 1890–1964: *Natura morta*, ca. 1954. Oil on canvas, 35.6 x 46.4 cm.

**Lent by Gillett C. Griffin**

May 1–November 1, 2012

Italian: figure based on Michelangelo's "Haman" in the Sistine Chapel, 16th century. Terracotta, 25.4 x 12.1 x 3.8 cm. (object), 34.3 x 19.7 x 4.4 cm. (frame).

**Anonymous Loan**

May 1, 2012–May 1, 2017

Chinese, Southern Song dynasty, 1127–1279: Jizhou ware tea bowl, 12th–early 13th century. Stoneware with iron and ash glazes; metal rim.

**Lent by Gillett C. Griffin**

June 7, 2012–May 8, 2017

Kaiho Yusho, Japanese, 1533–1615: *Hawk on a Branch*. Hanging scroll; ink on paper.

Screen. Folding screen; ink and color on paper, 78.74 x 274.32 cm.

# Educational Programs and Special Events

## Late Thursdays

### Memory and the Moving Image

This series, which explored themes of memory and loss, was part of MEMORY AND THE WORK OF ART, a collaborative investigation into the relationship between the arts and cultural memory organized by arts and cultural institutions at Princeton University and in the Princeton community.

#### July 7: *Memento* (2000)

director: Christopher Nolan

#### July 21: *Stand by Me* (1986)

director: Rob Reiner

#### August 4: *Inception* (2010)

director: Christopher Nolan

### It's About Time: A Summer Party to Remember

July 28, 2011

An opening party for the summer exhibitions *The Life and Death of Buildings*, *The Bunnell Decades*, and *Cartographies of Time*

### Picnic on the Lawn

August 4, 2011

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



83

### Nassau Street Sampler (83)

September 15, 2011

This festival introduced incoming students and reintroduced the broader community to the array of dining options available to them outside of the "orange bubble." Later in the evening the pace slowed down to allow for special tours of the collections and a selection of decadent desserts. The annual Nassau Street Sampler featured food from many of Princeton's eclectic restaurants, live music, and the chance to win great prizes.



82

### An Evening of Japanese Art and Culture/Princeton ArtWalk (82)

November 3, 2011

An evening of Japanese art and culture, held in conjunction with the exhibition *Multiple Hands: Collective Creativity in Eighteenth-Century Japanese Painting*, was part of the first Princeton ArtWalk. The ArtWalk highlights Princeton's vibrant visual arts venues with a variety of events, activities, and refreshments, all free of charge on select Thursday nights. Participating organizations include Arts Council of Princeton/Paul Robeson Center; Bernstein Gallery, Woodrow Wilson School; Firestone Library; Morven Museum and Garden; Historical Society of Princeton; Labyrinth Books; Lewis Center for the Arts; Princeton Public Library; Princeton University Art Museum; and Small World Coffee.

### Slow Down with Yoga and Meditation

December 1, 2011

Princeton YogaAbove instructor Michael Cremona explored the healing benefits of yoga, combining a lecture with yoga and meditation practices.

### Annual University Staff

Winter Open House

February 2, 2012

### Drown Your Valentine's Day Sorrows with Failed Love

February 9, 2012

Broken Heart. Great Art. The Art Museum's Student Advisory Board organized a night of indulgence in dark, twisty, and chocolaty refreshments as well as readings and performances on the theme of failed love.

### Guerrilla Girls in Our Midst (85)

February 16, 2012

Organized by the Student Advisory Board, this program included two representatives from the Guerrilla Girls—the acclaimed organization of anonymous female artists committed to fighting sexism and racism in politics, art, and pop culture—who discussed their activism and exposed the social truths of the contemporary art world.

### Off the Wall: McCarter/Museum

February 23, 2012

A special preview of McCarter's production of Tom Stoppard's *Travesties* provided an opportunity to meet the cast, hear brief excerpts from the play, and explore the Museum.

### Princeton Opera Company/Princeton ArtWalk

March 1, 2012

For the second ArtWalk, the Museum presented *Opera in the Art Museum: A Sampling of Classic Duets and Arias*, featuring the newly founded Princeton Opera Company in a series of short scenes from classic works, including *Le nozze di Figaro* (Mozart), *Così fan tutte* (Mozart), *L'elisir d'amore* (Donizetti), and *Hansel and Gretel* (Humperdinck).

### An Evening of 19th-Century European Culture

March 22, 2012

In celebration of the exhibition *John Constable: Oil Sketches from the Victoria and Albert Museum*, the Museum presented an evening of nineteenth-century European music and refreshments, featuring a sampling of English ciders and a special cocktail.

### Inspiration Night (84, 88)

April 5, 2012

The Museum supplied drawing materials—and encouraged visitors to bring their own laptops or tablets—for an evening of inspiration from works in the Museum's galleries.



84



85

### Student Advisory Board Annual Gala

April 19, 2012

The annual Student Advisory Board-sponsored student gala celebrated the special exhibition *Princeton and the Gothic Revival: 1870–1930* with music, activities, and refreshments.

### Second Sustainable Fashion Design Competition/Graduate Student Jazz Night/Third Princeton ArtWalk

May 3, 2012

For the third Princeton ArtWalk, the Art Museum hosted the Princeton Sustainable Fashion Design Competition, followed by a celebration of the Museum's spring exhibitions by Princeton graduate student musicians.

### An Evening of Yoga and Meditation

May 10, 2012

Princeton YogaAbove instructor Michael Cremona explored the healing benefits of yoga.

### Preview of the Princeton Festival

June 14, 2012

The Princeton Festival presented a preview *Gianni Schicchi: A Comic Opera in One Act* by Giacomo Puccini and *Francesca da Rimini: A Romantic Opera in One Act* by Sergei Rachmaninoff.

### Encounters Summer Outdoor Film Series

The Museum's third annual outdoor film series celebrated the exhibition *Encounters: Conflict, Dialogue, Discovery* and considered themes of cultural and personal encounters.

#### June 21: *Lost in Translation* (2003)

director: Sofia Coppola

## Concerts

### Visions of America

October 2, 2011

American composers and visual artists were the focus of this Princeton Symphony Orchestra concert. The repertoire included Charles Ives's *Variations on "America,"* Erich Wolfgang Korngold's Violin Concerto in D Major, and Antonín Dvořák's Symphony No. 9, *From the New World*. Music Director Rossen Milanov conducted and Lara St. John, violin, was soloist. A tour of the Museum's American gallery and a reception followed.

### Myths/Multiforms/Minimalism

October 15 and 16, 2011

The Princeton Singers, in conjunction with the Princeton University Art Museum's exhibition of Mark Rothko's *No. 3/No. 13*, explored Rothko's inspiration from classical mythology and the ways in which his later work presages musical minimalism. This concert included works by Randall Thompson, William Byrd, Pulitzer Prize-winner Steven Stucky, and Steve Reich, and featured György Ligeti's sixteen-part *Lux Aeterna*.

### Vivat Regina!

February 26, 2012

Following the opening of *Princeton and the Gothic Revival: 1870–1930*, the Princeton Singers took a look back at music of the Victorian age, from sacred to sentimental, and at the British traditions that took root in America.

## MEMORY AND THE WORK OF ART Distinguished Lecture Series

### Mapping History, Marking Time

September 10, 2011

Anthony T. Grafton, Henry Putnam University Professor of History at Princeton University, and Daniel Rosenberg, associate professor of history at the University of Oregon, guest curators of *Cartographies of Time*, gave a keynote lecture on the role visual forms have played in our evolving imagination of history.

### Things Go On (90)

September 22, 2011

Artist Christian Boltanski in conversation with biographer and critic Mark Stevens.

### Time and Memory (96)

October 4, 2011

Architect and artist Maya Lin discussed the ways in which her architecture and land sculptures blur the boundaries of two- and three-dimensional space and embed history and memory in the landscape.

### A Public Conversation with Life and Death of Buildings artist Size Tsung Leong

October 20, 2011

*The Life and Death of Buildings* artist Size Tsung Leong discussed his *History Images, Cities, and Horizons* series. During this public conversation, he presented the "global landscape" in contemporary photography and examined broader thematic issues germane to the exhibition.

### The Age of Insight (94)

November 10, 2011

Neuroscientist Eric Kandel discussed the recent research that formed the basis of his book *The Age of Insight: The Quest to Understand the Unconscious in Art, Psychology, and the Brain from Vienna 1900 to the Present*.

### Writing the History of Love (86)

November 15, 2011

Author Nicole Krauss discussed themes related to her novel *The History of Love*.



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## Special Events

### Opening Lecture and Reception December 3, 2011

Stephen Perkinson of Bowdoin College spoke at the opening celebration for the special exhibition *Object of Devotion: Medieval English Alabaster Sculpture from the Victoria and Albert Museum*.

### Thomas Hirschhorn Lecture December 6, 2011

Thomas Hirschhorn, the Museum's 2011–2012 Sarah Lee Elson, Class of 1984, International Artist in Residence, gave a public lecture as part of his work at Princeton.

### Spring Celebration March 17, 2012

Mark Evans, Senior Curator, Paintings, Word & Image Department, Victoria and Albert Museum gave the lecture "Conservative Revolutionary: John Constable and Art History" as part of the opening celebration of *John Constable: Oil Sketches from the Victoria and Albert Museum*.

### Off the Wall: McCarter/Museum April 10, 2012

Master playwright John Guare (*Six Degrees of Separation*, *House of Blue Leaves*) appeared in conversation with Museum Director James Steward to discuss the creative process, the role of visual arts in Guare's work, and his newest play, *Are You There, McPhee?*, which opened at Princeton's McCarter Theatre on May 4.

## Gallery Talks

### September 30–December 4, 2011 February 24–May 4, 2012

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

## Family Programs

### Family Day: A Journey through Time (87, 95) May 19, 2012

The museum's annual free event for families features hands-on projects and performances.

### Art for Families October 1–November 27, 2011 February 4–April 22, 2012

Saturday morning programs for families include a self-guided, interactive tour followed by a related art project. Each week has a different theme. The first program, "Who's Who in the Art Museum?," was organized in conjunction with the Princeton Symphony Orchestra's Festival of Art and Music: American Adventures, Family Concert.

### Family Movie Night January 12, 2012

Refreshments and a riddle-solving quest through the Museum's ancient Greek and Roman galleries were followed by a screening of the film *Percy Jackson & the Olympians: The Lightning Thief* (2010).

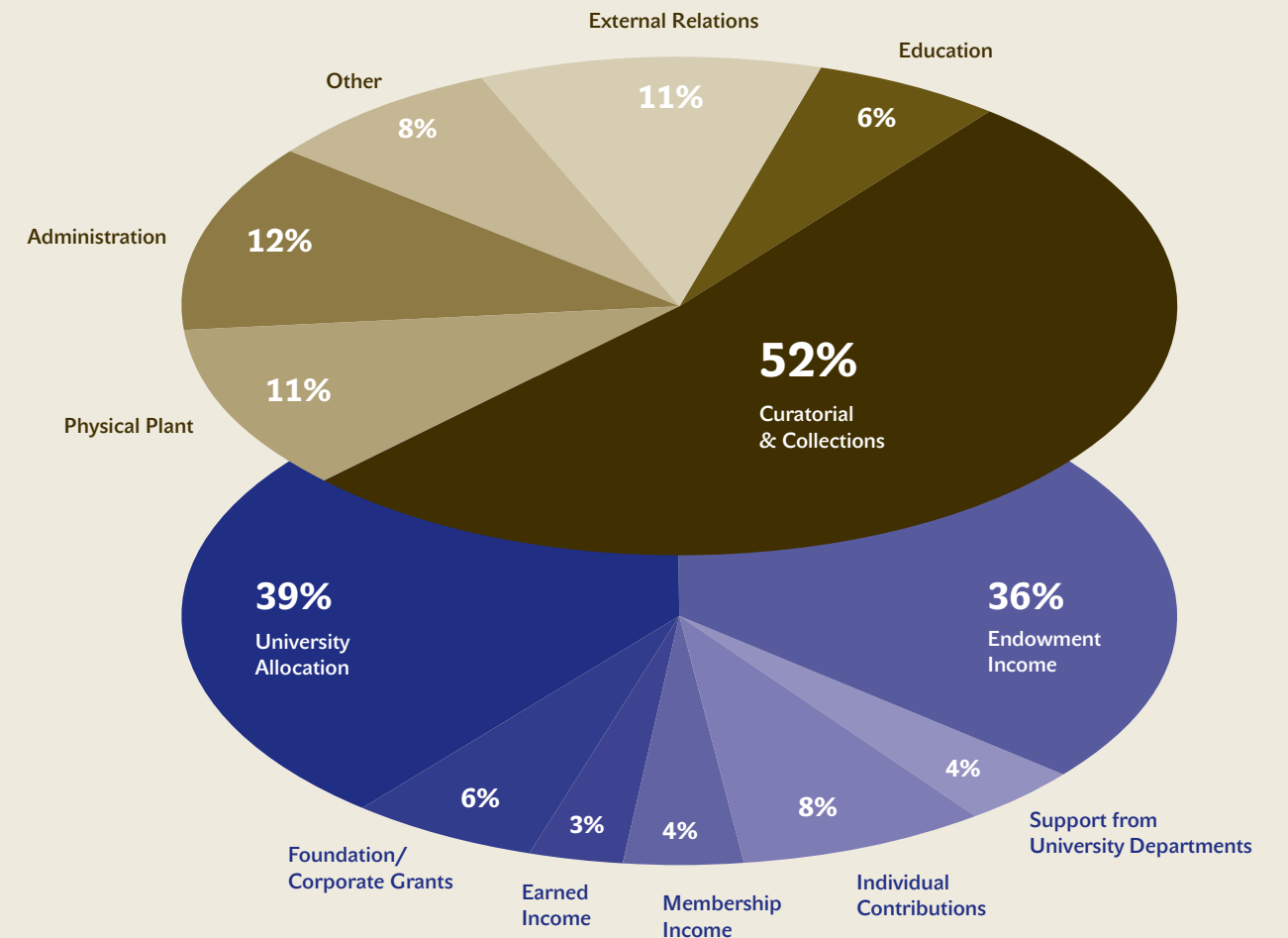
### Artful Adventures

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



## Operating Income and Expense

<b>Income</b>	<b>FY12 Actual</b>	<b>Expense</b>	<b>FY12 Actual</b>
University Allocation	\$ 4,869,000	Curatorial & Collections	\$ 5,342,000
Endowment Income	4,567,000	Physical Plant	1,181,000
Support from University Departments	465,000	Administration	1,199,000
Individual Contributions	1,005,000	External Relations	1,180,000
Membership Income	483,000	Education	567,000
Earned Income	381,000	Other	850,000
Foundation/Corporate Grants	786,000		
<b>Total Income</b>	<b>12,556,000</b>	<b>Total Expense</b>	<b>10,319,000</b>
<b>Roll over from FY11</b>	<b>1,799,000</b>	<b>Roll over to FY13</b>	<b>4,036,000</b>
<b>Grand Total</b>	<b>14,355,000</b>	<b>Grand Total</b>	<b>14,355,000</b>





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72,500+ Objects in the collection      14 Exhibitions featured annually      29 Objects loaned annually to other museums

8 Accessioned European Painting and Sculpture      12 Objects acquired by bequest      26 Accessioned African and Oceanic Art      31 Objects received on long-term loan excluding exhibition loans      5 Accessioned American Art

123,099 Visitors July 2011-June 2012      47 Donors to the collection      21 Lenders for exhibition loans excluding long term loans

224 Total number of accessioned objects      54 Accessioned Prints & Drawings      348 Faculty-led precepts held in Museum      16 Accessioned Modern and Contemporary Art

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96 Objects acquired by purchase      24,911 Fine arts photographs in the collection      246 Objects received on loan for exhibitions (excluding long-term loans)

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