

Princeton University Art Museum

ANNUAL REPORT 2021–2022





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FIG. 1



FIG. 2



FIG. 3



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OPPOSITE: FIG. 4



FIG. 5



DIRECTOR'S NOTE

As I often note these days, the Princeton University Art Museum is much more than a now-shuttered building. It is, and must remain, a vital hub for thinking about art and society, one that in its current nomadic state can continue to serve as a town square in which diverse communities gather—both physically and virtually—to encounter and consider great art, debate and discuss, and be inspired and provoked both individually and communally. As you will discover in these pages, thanks to our two gallery spaces in downtown Princeton, a rich array of public programs, our ongoing academic engagement work, our efforts to enter into dialogue with new communities and to shape new partnerships, our ongoing work both to expand our collections and to carry out deep research on collections old and new, and continuing investment in the Museum team, we continue to deliver on that promise even as work proceeds apace on the construction of a new home for the Art Museum. This liminal moment affords us a once-in-a-lifetime opportunity to step back, question assumptions and past practices, experiment with new modes of engagement, and invite audiences into new relationships with us—as partners in shaping a reborn museum that can continue to matter well into the twenty-first century.

Our two downtown Princeton gallery spaces are proving to be vital elements in these efforts. The fall of 2021 saw two key moments in this process: first, the reopening of Art@Bainbridge, our gallery project located in historic Bainbridge House on Nassau Street, which had been shuttered since March 2020 due to COVID-19. Presenting singular voices in solo exhibitions, each building on the others, Art@Bainbridge has emerged as a fascinating space for experimentation. Second, we inaugurated Art on Hulfish as a new and larger gallery in a disused, warehouse-style retail space well suited to group exhibitions that present primarily the work of photographers and video artists exploring questions of significance to our times. These spaces afford a welcome opportunity for curators from across the Museum and beyond to develop exhibitions that highlight artists at various points in their careers, cumulatively affording richly varied windows into today's art world. We hope and intend that our exhibitions and companion programs not only continue to keep the Museum's voice alive during the years of construction but also serve an important community-building function and diversify the landscape of our town for both locals and visitors. Like Art on Hulfish, the Art Museum Store is located in Palmer Square. It adds an important retail presence to a downtown community that is evolving in the face of COVID times as well as challenges to storefront spaces and shopping patterns. In toto, then, these three spaces do more than provide walkable

OPPOSITE: FIGS. 6, 7



FIG. 8

destinations for our students, faculty, staff, and visitors—they strengthen the fabric of our community at a time of continuing challenge.

The curatorial program at Art on Hulfish and Art@Bainbridge is built on the idea of frequent change and on a nimbleness that one does not always associate with museums, which by nature tend to be somewhat conservative (with a lowercase “c”) and thus slow to change. A few examples from the past year might inform what I mean. In fall 2021, Curatorial Associate Beth Gollnick, along with Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, developed *Gathering Together / Adama Delphine Fawundu*, an exhibition of works in multiple media in which the artist draws upon her Mende heritage and her experience as the first member of her family born in the United States to explore the passage of knowledge and historical events across generations and throughout the African diaspora. In spring 2022, *Between Heartlands / Kelly Wang*, curated by Cary Liu, Nancy and Peter Lee Curator of Asian Art, presented the artist’s work in a museum context for the first time to consider both ancient and contemporary influences and Asian and American traditions. Both exhibitions moved between wider considerations of cultural identity and the deeply personal and, at times, powerfully emotional.

While the exhibitions at Art@Bainbridge are primarily monographic, Art on Hulfish has proven to be an effective space for group exhibitions that are too expansive to be shown in the intimate galleries of Bainbridge House. For example, *Native America: In Translation*, curated by the artist Wendy Red Star and presented in spring 2021, gathered works by Indigenous artists who consider complex histories of colonialism, identity, and heritage to ask what it means to be Native American in our times. By definition, the answer can only be partial

OPPOSITE: FIGS. 9, 10





and postulational. *Screen Time: Photography and Video Art in the Internet Age*, curated by Richard Rinehart, director of the Samek Art Museum at Bucknell University—and, as it happens, a colleague of mine at Berkeley in the long-ago times of the 1990s—featured a global and intergenerational group of contemporary artists who explore the evolving role of photography and video in the Internet and social media age. Like many of our recent exhibitions, *Screen Time* presented works in many media, including video, shaping new discoveries for a museum that has never had a “projects” space before and imparting lessons of enormous value for us in the new Museum galleries to come.

Even while this exhibition schedule has continued apace, the Museum team is deeply immersed in planning for the new Museum, adopting collaborative and consultative processes that engage audiences and communities in new ways—including affording fresh insights into the complexities of presenting multiple cultural traditions under the same roof and developing multivocal modes of presentation and interpretation. This project continues to gather speed as we rush toward critical milestones in developing our new galleries; in the past year, it included ten intensive workshops with graduate students from the Department of Art and Archaeology; a series of conversations called Faculty Voices for the New Museum that considered Latin American art and the historical and cultural questions that can be explored through our



ABOVE: FIG. 11, OPPOSITE: FIG. 12

collections; the convening of a working group exploring the complexities of Asian art and its national and cultural borders; and a similar working group looking at African American and Black diasporic art, particularly recommending how new acquisitions can fruitfully rebalance the existing collections. In 2021 the Museum launched the first of three Indigenous advisory groups—composed of Indigenous museum professionals and community representatives, Native undergraduates and alumni, and campus experts and other leaders—to provide guidance on the ownership, presentation, and interpretation of Indigenous North American objects. Each of these groups has included multiple perspectives, from Museum staff to Princeton faculty, library curators, and outside experts, including museum curators and community leaders.

While these conversations and consultancies are outward-facing, they are also occasions for the Museum team to interrogate its own outlooks, experiences, and biases. In this context, the Museum launched a series of Conversations for the Museum’s Future, bringing in intellectually and philosophically diverse leaders in the wider museum field to challenge us to think differently and deeply about which practices will best serve us in the host of contexts we occupy—at Princeton University, on the Eastern Seaboard, and in the setting of globe-spanning collections. The Museum also held the first of a series of curatorial conversations with undergraduate students at Princeton, and, as I write, is preparing a long-term “listening tour” with community members in Trenton, Hamilton, and Ewing, New Jersey. Other standing councils, committees, and working groups—such as the Advisory Council, Community Leadership Council (leaders from the region’s political, business, academic, and faith communities), and my so-called Ideas Group (thought leaders with various areas of expertise)—will join in a process that we are calling community-centered planning, which will continue to expand in reach and participation through the 2022–23 fiscal year and beyond.

To translate these many fecund conversations into reality, we have brought on board external partners to augment the many talents of the Museum’s staff and volunteers. This spring, we selected New York–based Studio Joseph to lead the design process of our thirty-two future galleries. Led by Wendy Evans Joseph, who spent twelve years at Pei Cobb Freed and Partners working on large-scale public and cultural properties, Studio Joseph has two primary practices—architecture and exhibition design. Wendy, the recipient of the Rome Prize during her years at Pei Cobb Freed, and her team bring a profound appreciation of architecture’s historical context that resonates well both with the physical context of the Princeton campus and with our globe-spanning collections. Under the leadership of Chief Curator Juliana Ochs Dweck, our curators are leading cross-departmental project teams and working with Studio Joseph staff to shape curatorial visions, checklists, and interpretive strategies that will work



FIG. 13



FIG. 14

within the galleries and other spaces shaped for us by Sir David Adjaye's building design. Much work remains, but abetted by other consultants and outside experts—such as The Experience Alchemists in digital strategy and application and interpretive frameworks; 2x4 in graphic design, wayfinding, and branding; Tillotson Design Associates in lighting design; and BerlinRosen in marketing and public relations—we are moving forward robustly with an all-star team.

Consultative planning and the incorporation of multiple voices throughout this enormous project are proving to be vital to its future success—as is investing in new generations of talent in building and rebuilding the Museum team. Particularly as longtime staff members have retired, it has become essential to invest in staff trained in different modes of thinking about curation or object preservation. Even as we miss such long-standing colleagues as Betsy Rosasco, J. Michael Padgett, and Calvin Brown, we are deeply excited to welcome new members to the team, including three new curators: Alexandra Letvin has joined us from the Allen Memorial Art Museum at Oberlin College to serve as the inaugural Duane Wilder, Class of 1951, Associate Curator of European Art, recently endowed by the family of a longtime volunteer leader of the Museum's Advisory Council; Carolyn Laferrière, assistant curator of ancient Mediterranean art, comes to us from postdoctoral work at the University of Southern California and a PhD program at Yale University; and Perrin Lathrop joins us as assistant curator of African art, having completed her PhD at Princeton under the supervision of Professor Chika Okeke-Agulu. Welcoming our first Africanist to the team is a landmark moment in continuing to expand our curatorial strength. So too is the addition of Elena Torok, formerly of the Dallas Museum of Art, as the Museum's first objects conservator—a position first identified as being needed in the 1990s. They join us at an exciting moment and bring the gift of fresh perspectives as we consider how to translate the productive legacies of the past into the needs and realities of today and tomorrow.

The sudden eruption of COVID-19 in March 2020 meant that we never got to give a proper send-off to the old Museum facility, itself the fruit of numerous building and rebuilding efforts from the 1880s to the 1980s. Many of us—no one more than I—miss the casual, daily experience of our collections and the uplift and provocation that great art can afford. But as the pages that follow outline, we are working mightily both to keep the work and spirit of the Museum alive during these months of transition and to prepare a new Museum at the heart of the Princeton campus.

James Christen Steward

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



Time's Relentless Melt

The passage of time is a constant, relentless force that shapes our lives and the world around us. It is a force that we cannot see, yet we feel its presence in every moment. From the first breath we take to the last, time flows on, indifferent to our desires and fears. It is a force that we must learn to embrace, for it is the only way to truly live and experience the beauty of the world.



FIG. 15



1 BUILDING THE MUSEUM OF THE FUTURE

A Glimpse into Construction

Beginning in fall 2020, the Museum prepared the way for the construction of a dramatic new facility when teams of art handlers, registrars, conservators, and other specialists undertook the evacuation of more than 65,000 works of art—roughly half of the Museum’s total collections—from the old facility. This delicate and complex feat was completed on time and without damage in May 2021, allowing for the commencement of work that was very much in public view, the dismantling of the old building, which began in June of that year. In turn, demolition was complete by Thanksgiving 2021 so that foundation work and ultimately construction of the new complex could begin the following month.

The clearing of a construction site of over four acres practically within the shadow of Nassau Hall created sightlines and vistas unseen in more than one hundred years. For many, it sparked the first understanding of the scale and ambition of this undertaking and a new and evolving awareness of the building’s relationship to the surrounding central campus. These impressions have become progressively clearer as foundations are completed, cast-in-place concrete is erected, and steel frameworks are installed. Together these delineate both the



FIG. 17

OPPOSITE: FIG. 16

footprint of what is to come—only modestly smaller than the construction site itself—and its volumes and their relationships to the buildings around the future Museum.

The area in front of Prospect House, along Prospect Drive, has become a popular construction observation point thanks to its elevated position, from which on most days four cranes can be seen raising concrete and swinging steel. Especially satisfying from this vantage point is a glimpse of the future east-west art walk extending the pedestrian walkways of the campus from the east through to Dod Hall, Elm Drive, and beyond. Much of what we saw as the fiscal year ended will eventually be hidden by new construction, including the enormous underground mechanical rooms that will provide climate control and air handling for the new facility and the shaft for the future freight elevator. The appearance of the construction site seems to change by the day: one day, the entrance to the future education center and its grassy outdoor amphitheater is visible; by the following week, it is an enormous and temporary pile of earth and rubble forming a crane platform to be used in creating the nearby pavilions of Adjaye's designs.

Looking ahead as the building's walls, roofs, and heavy timber elements—the Glulam beams that will hold up those roofs and carry many of the building's systems—are constructed this academic year, site visitors can expect to appreciate further how the art walks will integrate the Museum and the world of art into the daily flow of campus. Our pursuit of a building with “all fronts and no backs” will afford entry from all sides and help to ensure easy access for campus users and public visitors. Many landmark moments lie ahead—from full enclosure to the commencement of interior finish work in a phase that will be far less visible to passersby. Even when hidden from view, that interior work—including, in 2024, the return of the collections—is being carried out with all the Museum's communities in mind.

OPPOSITE: FIG. 18





FIG. 19

Leveraging Cutting-Edge Technologies

Amid the steel and concrete forms that one would expect to find in the early stages of construction for a building of the future Museum's size, an additional material has appeared onsite that will serve multiple critical functions for the Museum and the University—and reveal a surprising aspect of the future Museum's design as, essentially, a work of heavy timber construction.

Glulam is a highly versatile wood product made by adhering layers of lumber into forms so strong that they can replace both steel and concrete. In the Museum building, the grand stair, many of the pavilions, and other spaces, such as the café, will feature a roof and ceiling system that makes use of the simple, elegant forms of these beams. Not only will they provide a signature element of the building's aesthetics—they are fabricated of Canadian spruce that is custom-finished to achieve exactly the tonal warmth we desire—but they will also cleverly house essential operational functions, including ductwork for the building's HVAC systems, lighting, and life safety systems.

As structural elements, the Glulam beams are indeed monumental: the longest are 70 feet in length and weigh 37,000 pounds. The innovative use of Glulam serves an important role in meeting the Museum's and the University's sustainability goals, as using this material generates one quarter less greenhouse gas emissions than building with traditional steel or concrete alone. The lamination process allows for the use of an entire tree, including portions that are typically discarded in the manufacture of ordinary lumber. If one counts the CO₂ embedded within the lumber itself, Glulam is a carbon-*negative* alternative to more traditional building structure choices. The use of Glulam in a highly visible installation in a heavily visited building will also serve an important role in educating the public about the University's commitment to achieving carbon neutrality by its 300th anniversary in 2046.



ABOVE: FIG. 20

A Million Details: Furnishings, Fixtures, and Equipment

While most of the public attention on the building project centers on its architecture and the art for which its galleries, public spaces, and study rooms are being shaped, a significant amount of internal attention is going to the thousands of choices involved in the building's interiors, from furniture in the galleries and public spaces to tilework in its restrooms to specialized equipment in its conservation studios. Collectively known as F F and E—furnishings, fixtures, and equipment—the myriad choices and decisions necessitated in this aspect of the design work are vital to establishing a welcoming and accessible visitor environment and to supporting core Museum functions.

When these components of the design are executed successfully, visitors may not necessarily take note of the individual chairs, sofas, side tables, and rugs that have been selected to work in harmony with the building design in spaces such as the Grand Hall, or the particular functions required in settings across the Museum from the conservation studios to the café. Rather, these elements become an integrated and natural part of the entire user experience. To note but one example, in the Grand Hall—a mixed-use space that will function as the hub of the new facility—furnishings have been selected to accommodate everything from lectures to performances to casual social interaction to solitary study and reflection.

The myriad decisions regarding materials, fabrics, colors, textures, and sometimes mechanical operation demand the attention of a team that includes not only the designers at Adjaye Associates and executive architects Cooper Robertson but also Museum Director James Steward and Senior Gallery Designer Michael Jacobs. Taken cumulatively, these design decisions support the principle motivating the entire project—creating a campus hub, gathering place, and intellectual and social home for the arts and humanities.



FIG. 21



2 COLLECTING FOR THE 21ST CENTURY

New Curatorial Voices

Over the past year, the Museum's Collections and Exhibitions Department welcomed four new members. Alexandra Letvin became the inaugural Duane Wilder, Class of 1951, Associate Curator of European Art; Carolyn Laferrière joined us as our new assistant curator of ancient Mediterranean art; Perrin Lathrop became the Museum's first assistant curator of African art; and Elena Torok came to Princeton as the Museum's first associate objects conservator. They join us at a critical time as we finalize checklists and plan for gallery displays in the new building. As with any new hire, their appointments bring exciting opportunities to see our work—including our collections and approaches to their preservation and treatment—in new ways. We recently sat down with the four and asked them about their start at Princeton.



FIG. 23

OPPOSITE: FIG. 22

What drew you to the Princeton University Art Museum?

Alexandra Letvin (AL) From working at both campus and civic museums, I've found that I love the energy that comes from being part of a campus community. The opportunity to participate in the installation of an entirely new building is so rare in our field and made the position at Princeton very exciting.

Elena Torok (ET) The chance to work as a conservator in a university environment was of huge interest to me because it allows for a range of opportunities in research, teaching, and collaboration that are not possible in many other museum settings, at least not in the same ways. Princeton has amazing staff and resources that make interdisciplinary and cross-departmental collaborations incredibly exciting.

Carolyn Laferrière (CL) I was especially drawn to Princeton both for the strength of its collections of ancient Mediterranean art and for the exciting opportunity to contribute to the installation of a new building, to tell new stories about these objects that have survived from so long ago.

Perrin Lathrop (PL) As a graduate of Princeton's Department of Art and Archaeology, I was thrilled by the chance to revisit people, spaces, and artworks that shaped my approach to art history and museum work. I know the vibrancy of the intellectual environment at Princeton firsthand and look forward to collaborating with faculty, students, and other colleagues to reenvision, together, the Museum's role on campus.

How does your work on the galleries of the new building offer an opportunity to respond to some of the biggest questions facing your fields within the museum profession?

AL The founding collections of many historic museums are predominantly European. Because of that, we often take European collections for granted—we don't ask why or how they came to be, or why they matter today. Reinstalling our European collection within the context of the Museum's global holdings gives us the opportunity to consider how Europe's complex and dynamic relationship to a broader world has shaped our understanding of what it means to be European today.

CL So often, the modern notion of what constitutes ancient Mediterranean art is focused on those objects made in Greece and Rome when, in fact, the peoples living broadly around the ancient Mediterranean created art objects that used a range of visual strategies to respond to different needs, contexts, and identities. By considering the cross-cultural connections that informed lived experience in antiquity, we can gain a better sense of why ancient Mediterranean art looked the way it did and how approaches to the visual arts were shared among a large group of peoples.

ET I am thrilled to arrive while both conservation and the Museum are in the midst of so much growth. Conservation space in the new building will have equipment and facilities that will allow us to perform treatment, conduct research, and collaborate with colleagues across the University in many new and exciting ways. I look forward to working with Alexandra, Carolyn, Perrin, and the rest of our team as we prepare collections objects for our public reopening.

PL A major issue facing the field of African art today is the need to address the harmful legacies of colonialism inherent to the collecting of cultural heritage under unequal, unethical, and sometimes violent circumstances. The new building offers the opportunity to rethink our engagement with and understanding of African art by presenting collecting histories with honesty and by paying close attention to individual objects and their trajectories in installations that center the agency and creativity of African artists.

What has been your favorite experience or discovery at the Museum so far?

AL In my first month at the Museum, I spent several days a week in our art storage facility looking through the collections with Elena and our chief conservator, Bart Devolder. This combined two of my favorite aspects of museum work—engaging directly with objects and collaborating with conservators—and gave me ideas for future projects. For example, I was struck by a small painting on pewter, an inexpensive material, that depicts a woman on the recto and a sketch of a young boy on the verso. It sparks several questions that I'm looking forward to pursuing: Is the portrait of the woman a self-portrait? Is the boy the sitter's son? Why is his portrait unfinished?



FIG. 24



FIG. 25

PL During a visit to storage with Elena and Senior Collections Manager Virginia Pifko, I came across John Biggers's stunning drawing *Fishmongers* from 1957, the year the American artist traveled to West Africa for the first time—and the year Ghana became one of the first African nations to gain independence. I remember seeing the work installed in the Museum galleries a few years ago and being floored by the humanity contained in the artist's draftsmanship. Biggers's work reminds us of the revolutionary potential in forging connections to Africa, its cultures, its histories, and its arts.

CL One of my favorite moments has been seeing the large Apulian krater by the Darius Painter. It's an intriguing object, not least for its size, beauty, and detail. The myth of Medea at Eleusis, painted on one side of the vase, only survives here, on our vessel, making it essential to our knowledge of ancient mythology. The krater also shows how contact and exchange across the Mediterranean altered the purpose of these vases: In Athens, a krater was used for mixing water and wine, but these vessels from Apulia typically have a hole in the bottom, marking them as funerary, shifting Athenian practices and subject matter to suit the changing needs of the people of southern Italy.

ET I have loved exploring Princeton's campus art collection, particularly its outdoor sculpture. Although the Museum will be closed for a while longer, there are still many great artworks on view across campus, including one of my favorites, George Rickey's *Two Planes Vertical Horizontal II* (see page 34). This sculpture's two large planes move in response to wind and air currents, so it never looks exactly the same as it did the last time you passed by. Rickey first started making kinetic sculptures in the late 1940s, after gaining experience in mechanics and engineering while serving in the Army Air Corps during World War II. His work reflects a wonderful intersection between science and art that I find especially interesting as an art conservator. The research projects, object treatments, and teaching I am able to do in my position involve opportunities to work at similar interdisciplinary crossroads every single day.



FIG. 26



Enriching Campus Art

The campus art program at Princeton seeks to add to the University's visual and intellectual environment by placing works of art in strategic locations—both indoors and out—across campus. These objects and sites enrich both the University community and visitors by encouraging us to reflect on space, deepening a sense of place, stimulating diverse responses, provoking questions, and fostering gathering and lingering. As such, the campus art program reflects the University's core educational and research missions.

The care of the campus art collections is a long-standing responsibility of the Art Museum. Each year, Museum staff carry out a collections survey to assess the condition of the works, then develop a prioritized plan for treatment. This year, Henry Moore's *Oval with Points* benefited from extensive conservation work to reverse past treatments, address the effects of weather and wear, and help preserve the sculpture's surface for the future. Carried out in July and August 2021, the treatment led to fascinating discoveries, including the artist's original patination formula—which was used in its conservation—as well as the foundry mark (the mark of the place at which the sculpture was fabricated) and the incised, cross-hatched marks with which the artist added depth and texture to the bronze surface, long covered by layers of applied patina.

The campus art collection has its origins in the 1960s and continues to evolve to reflect the University of today. Recently, the University's significant collection of portraiture was enriched with paintings of recent deans of Engineering and of the Graduate School, including Emily Carter, Sanjeev Kulkarni, and Sarah Jane Leslie. Reaching beyond the tradition of representing these incumbents and the University president, the collection now also includes representations of individuals—chosen by a campus-wide committee—who have been preeminent in a particular field, have excelled in the service of humanity, or have made significant contributions to the culture of Princeton. These include basketball legend and former US Senator Bill Bradley, Class of 1965; Supreme Court Associate Justice Sonia Sotomayor, Class of 1976; and Ruth J. Simmons, president of Prairie View A & M University and former president of Brown University.

In the last fiscal year, one of the University's most important capital projects was the development of two new residential colleges facing Poe Field on the south end of campus. Completed in the months after the period covered by this report, Yeh College and New College West, collectively scaled to house one thousand students, encompass open quadrangles of buildings that grow in height as the site slopes toward Carnegie Lake. With the development of these colleges came the opportunity to commission site-specific public artworks

OPPOSITE: FIGS. 27, 28



FIG. 29

that would respond to and amplify the character and purpose of the colleges, reinforcing a sense of home and injecting notes of playfulness. The result is a dispersed cluster of three works collectively called *The Home We Share* (2022) and sited within the lushly varied landscape to offer oases of vibrant color. Rosario Marquardt and Roberto Behar, the artistic duo behind R & R Studios and wife and husband, describe their works as “social sculptures and tools for the pursuit of happiness.” The individual sculptures—*Forget Me Not*, *Flower Fields Forever*, and *Dreaming Room*—located at three distinct points of congregation within or between the two colleges, are meant to invite communal gathering and to build on such key ingredients as play, imagination, and memory. *Dreaming Room*, for example, is made of painted cast concrete stained a brilliant pink and monumentally scaled—dwarfing its users—alongside retro-styled streetlamps that seem as if they might be found in a town square, with a “carpet” of concrete and terrazzo laid out in front. The vibrancy of the color is both a memory of the artists’ lives in Argentina and, more recently, Miami and a knowing counterpoint to the natural green landscape.

Another element of the continuing visual diversification of the campus was the installation of a new set of works in Prospect House, the University’s faculty and staff dining venue, completed this year. The Campus Art Steering Committee selected twenty-three paintings, drawings, prints, and photographs from nearly two hundred submissions from University students, staff, and alumni. Five themes were identified to focus these submissions—origins and legacies, change and growth, belonging, community, and healing. These works, which bring the welcome voices of contemporary artists to a building dating to the mid-1800s, will remain on view for at least a year, after which Prospect House is slated for a major refurbishment.

Finally, a rich tradition of long-term loans further amplifies the campus art collections. A notable addition this year is *The Great Reckoning* (2020–21), the largest painting to date by the Detroit-based artist Mario Moore, who was a Hodder Fellow at Princeton in 2018–19. Following that residency, the Museum and the University acquired ten works from the artist, including *Center of Creation (Michael)* (2019), featuring Museum security officer Michael Moore (no relation to the artist). A number of these paintings are installed in public spaces on campus, such as the Lewis Arts Complex and the lobby of 200 Elm Drive. In *The Great Reckoning*, now on view in Robertson Hall, Moore positions a Black Union soldier facing a rampant horse, with a burning city and a tiny American flag in the central background. Moore writes, “This painting is as much about the past as it is about the present and potential future.” The work is shaped by the artist’s sense of similarities between the US Civil War and our own times, including the seemingly irreconcilable divide between political parties and challenges to the Republic.



FIG. 30





Acquisitions in Focus

Buenaventura José Guiol
 Active Mexico, ca. 1770–80
Castas (from presumed original set of 16), 1777
 Oil on canvas, 62.3 × 55.2 cm (each)
 Museum purchase, Fowler McCormick, Class of 1921, Fund

- 7. *From Spaniard and Morisca, an Albina Is Born* (2022-46)
- 10. *From Loba and Indian, a Zambaigo Is Born* (2022-47)
- 12. *From Cambujo and Mulatta, an Albarazo Is Born* (2022-48)
- 16. *From Black and China, a Genisara Is Born* (2022-49)

As definitions of American art have grown more inclusive in recent years, the geopolitical parameters that circumscribed it are also becoming more capacious. This follows the recognition that the European colonial and imperial project that produced the term “America” (after the fifteenth-century explorer Amerigo Vespucci) is best understood in terms of the broad hemispheric region originally intended by it. Doing so enables the shared fundamental motivations of colonialism in both North and South America—installing Christianity and extracting resources—to be understood holistically. The desire to re-interrogate “American art” more broadly means that the Museum’s collections must continue to evolve, including with new acquisitions that speak to and invite exploration of a more expansive definition. For example, this remarkable group of *casta* paintings by Buenaventura José Guiol would not until recently have been considered “American.” A unique eighteenth-century genre, Mexican *casta* paintings were one response to the collision of Indigenous peoples with European colonizers and enslaved Africans throughout the hemisphere. *Casta*, the Spanish word for “caste,” referred to New Spain’s mixed-race people and the hegemonic system whereby social, cultural, and economic status was tied to race. A typical series of *casta* paintings comprised sixteen related works, each scene illustrating different interracial couples and their offspring, accompanied by their own arcane lexicon. As the scenes progress, they transition from the most

OPPOSITE: FIGS. 32, 33

“superior” families to the least, with Spanish heritage elevated above other racial types. These rare examples by Guiol, about whom little is known, show in the five surviving canvases (four of them reproduced here) how Mexican colonial society at the time explicitly linked behavior—ranging from exemplary to depraved—to ideas of race, gender, and class, justifying as if by natural order the social order they impose. Guiol’s compositions evince the broader transition among *casta* paintings from typological, portrait-like compositions toward a focus on socioeconomic and behavioral stratification, encountered in compositions increasingly like genre paintings or even so-called conversation pieces, in which full-length figures and pictorial narratives advanced the notion that race, behavior, and social situation were linked and could be charted along a continuum.



OPPOSITE: FIGS. 34, 35



Peter Paul Rubens
Flemish, 1577–1640
The Abduction of Ganymede, ca. 1636
Oil on oak panel, 33 × 24.8 cm
Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-13)

In 1636 the Flemish artist Peter Paul Rubens received a commission from Philip IV, king of Spain, to paint more than sixty scenes—mostly from Ovid's *Metamorphoses*—for the Torre de la Parada, the royal hunting lodge outside Madrid. *The Abduction of Ganymede* is one of approximately fifty surviving oil sketches made for this project. The artist worked quickly and directly on panel, leaving the stripy *imprimatura* (first) layer visible and blocking in the composition with long, sure strokes before strategically adding color. He took inspiration for the boy's pose from a drawing he had made after the Laocoön, a celebrated ancient sculpture in the papal collections, which he had seen many years earlier in Rome. For the boy's head, he worked from a life study he also used in preparation for Princeton's *Cupid Supplicating Jupiter*, painted by the artist and his studio some twenty to twenty-five years before the Ganymede. Inscribed across the top edge of the oil sketch, above a horizontal line, is the figure "3-½", which corresponds roughly with the width in Antwerp feet of the final painting, now in the Museo Nacional del Prado in Madrid. The year after the delivery of the Torre paintings, Rubens received two more commissions from Philip IV, this time for paintings destined for the Alcázar, the king's city palace in Madrid. The artist again personally executed the oil sketches for the commission; *The Death of Adonis*, the other oil sketch by Rubens in Princeton's collections, was a study for one of eight large, frieze-like paintings of hunting scenes intended for the vaulted rooms of the Alcázar. The acquisition of the small but compelling image of Ganymede has thus allowed the Museum to amplify its holdings of one of the most important artists in the Western canon, to contextualize and relativize aspects of the collections that were disparate but can now be brought together, and to understand more fully Rubens's unparalleled virtuosic working method and application of paint.

OPPOSITE: FIG. 36

Alison Saar

Born 1956, Los Angeles, CA; active Los Angeles

condūcere, 2021

Tin and copper over a wooden figure with found keys, leather, bronze, and found bottles, 139.7 × 66 × 50.8 cm

Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2022-33)

In *condūcere*, Alison Saar sculpts a young boy from antique tin ceiling tiles hammered together with copper nails. These tiles, which the artist describes as creating a kind of “skin or armor” for her figures, have become a signature within her broader practice of creating work from found and discarded materials. This piece references the Yoruba tradition of orisha (*òrìṣà*) spirits, who act as intercessors between the physical and the spiritual worlds. The boy holds a staff in the form of a tree branch adorned with upended glass bottles, an object intended to trap evil spirits (haints) who wander at night. Such bottle trees derive from Hoodoo, a spiritual practice that evolved in the American South out of the blending of religions brought to the region by enslaved Africans. The figure’s blue lips are another reference to his role traveling between the realms

of the living and the dead. In the Hoodoo tradition, this shade, known as “haint blue,” was used to paint porch ceilings to mimic the sky, thus tricking spirits to pass through without entering the home; it first appeared on the ceilings of porches in slave quarters on plantations where indigo was harvested and made into blue dye. Both bottle trees and haint-blue ceilings are common sights in the low-country region of South Carolina, where many of the descendants of those enslaved on such plantations continue to live today. In titling the piece *condūcere*, which comes from the Latin verb that means to join or bring together, Saar underscores the interweaving of multiple cultural legacies in contemporary African American art and culture.

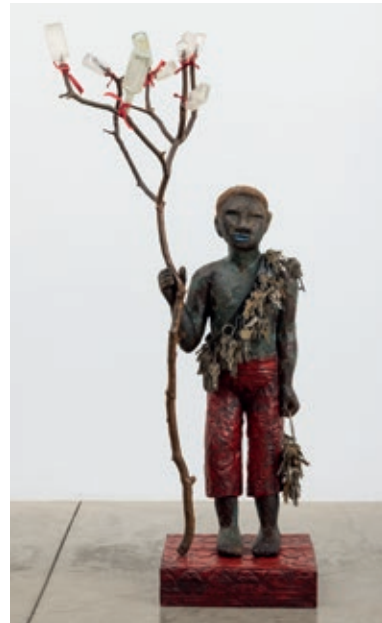


FIG. 37

OPPOSITE: FIG. 38





FIG. 39

Barkley L. Hendricks

1945–2017; born Philadelphia, PA; died New London, CT

New Year's Day in the Quarry (Marl Hole), 2006

Oil on linen canvas, 59.7 × 79.4 cm (frame)

Museum purchase, Mary Trumbull Adams Art Fund (2021-133)

Barkley L. Hendricks began painting *en plein air* (outside) in the landscape of Jamaica in 1983. He returned annually in the winter months, and this setting became a continual source of inspiration throughout the subsequent decades of his career. Hendricks is most recognized for hyperreal life-size studio portraits of himself and his contemporaries, and his experience in Jamaica offered a radically different perspective: The natural conditions—the climate, light, and topography—demanded immediacy, leading him to finish a painting in one day rather than the several months it would take him to complete a portrait. *New Year's Day in the Quarry (Marl Hole)* is exemplary of the qualities that define the artist's Jamaican views: an insistence on the specificities of place, the expressive potential of realistically rendered natural elements, and a particular interest in the island's marlstone quarry. Hendricks completed multiple landscapes in the quarry, exploring the compositional possibilities that emerged from earthen formations that had been dug at dramatic angles. Because he was only admitted to the quarry on holidays, while the workers were away, the site took on, in his words, "a cathedral attitude," a quality he amplified by composing the painting as a tondo (painting in a round format) surrounded by a gilded frame that recalls Renaissance tondi featuring Christian saints. Speaking of his dedication to this place, Hendricks said, "When I sit down to paint, occasionally I am reminded of the history of Jamaica and its associations beyond my narrow perspectives of aesthetics. The roads and fields I find myself on and in have many stories to tell beyond my creative motivations and responses to what I see around me." Today, the marlstone quarries in Jamaica are at the center of debates about the environmental impact of resource extraction, a discussion that inevitably recalls the histories of colonialism, slavery, and the intersection of people from many parts of the world in the country's formation.



FIGS. 40, 41, AND 42

Zanele Muholi, Gift of Fifteen Photographs

This year, the Museum was delighted to receive an exceptional body of works from long-standing supporter Christopher Olofson, Class of 1992, in the form of fifteen photographs by the groundbreaking South African photographer and visual activist Sir Zanele Muholi. The gift includes six portraits from *Faces and Phases* (2006–ongoing), a series now spanning more than three hundred black-and-white portraits of queer Black South Africans. In all of the photographs, the subject stares directly at the viewer—an assertion of presence—and each portrait is identified with the sitter’s name. Through this body of work, Muholi challenges stereotypes associated with gender and sexuality while building a visual archive of their community.

In the *Massa and Mina(h)* series (2008–ongoing), Muholi draws on their family history and the experience of their mother, Bester Ziqubu Muholi, who worked for forty-two years as a domestic servant. Muholi commissioned other photographers to capture the artist in staged scenes that symbolize the racial and economic inequity of apartheid through depictions of domestic space. In three photographs from the more recent series *Somnyama Ngonyama*, *Hail the Black Lioness* (2012–ongoing), Muholi explores self-portraiture, using the tonal range of silver gelatin photographs to expressive ends and exaggerating the darkness of their skin. Wearing costumes crafted from found or discarded materials—such as scouring pads, as seen in *Bester V, Mayotte*—they create images that recall tropes ranging from classical painting to fashion photography to ethnographic imagery.

As a result of this gift, the Museum has become the steward of an unparalleled collection—one of the most representative in the nation—of the artist’s portraiture. This transformative gift allows for a nuanced and complex appreciation of Muholi’s guiding principle, expressed in Zulu, Muholi’s mother tongue, as “I am because we are.”



FIG. 43



Indian, Udaipur
 Parasuram, active mid- to late 19th century
Mewar equestrian portrait of Maharana Sarup Singh, 1859
 Stippled drawing with color and gold on paper, 27.5 × 17.8 cm
 Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-40)

Paintings of rulers on horseback appeared in India from the time of Babur, the first Mughal emperor, who reigned in the early sixteenth century. These early images generally portrayed the emperor in action, surrounded by other figures and often in battle. Gradually, depictions like this magnificent piece featuring rider and horse in profile against a sparse background became popular. The figure here is Maharana Sarup Singh (r. 1844–61), ruler of the Kingdom of Mewar, in northwest India. The rulers and elites of Mewar supported a thriving painting enterprise that flourished for over two centuries, from the middle of the seventeenth to the late nineteenth century.

During Sarup Singh's reign, painters—including the accomplished artist Parasuram, responsible for this portrait—were known for their innovation in absorbing Western styles and methods into Mewar court painting. The painting method he adopts for this image is one of the few surviving examples of an Indian painter working in grisaille, a fine stippling technique in shades of gray that originated from contemporary Western engravings then available on the subcontinent. Hints of red and gold on the maharana's dress, his horse's harness, and the foreground poppies enrich the composition. While the portrayal of a ruler in profile with their head surrounded by a glowing nimbus represents a visual program popularized by court painters in India, the decorative border—of birds and leaves—and the swirling cloudscape at the top of the portrait are distinctive European features.

Although Mewar was a major school in Indian painting, this is the first of its paintings to enter the Museum's collections and the first portrait of an identifiable Indian ruler. Growth of the Museum's modest South Asian holdings has been an identified priority over the past decade, and acquisition of this splendid painting is witness to these efforts.

FIG. 44

Advancing Scholarship in the Humanities

A significant moment in the Museum’s publishing program came on February 1, 2022, when the Museum and Princeton University Press (PUP) announced their new exclusive publishing partnership. PUP will serve as copublisher of many Museum titles going forward, as well as distributor of the Museum’s current books and its backlist. This new relationship promises to provide enhanced support for the Museum’s list through marketing, publicity, and global sales and distribution while allowing the Museum to continue to oversee scholarly content development, editorial, design, and production.

In October 2021, *Picture Ecology: Art and Ecocriticism in Planetary Perspective*—the first book to be distributed under the Museum’s new agreement with PUP—was published to present a series of scholarly essays that resulted from a symposium held at Princeton in December 2018, during the presentation of the exhibition *Nature’s Nation: American Art and Environment*. Edited by Karl Kusserow, John Wilmerding Curator of American Art, the volume’s fifteen interdisciplinary essays provide a dynamic, cross-cultural approach to an increasingly vital area of study, emphasizing the environmental dimensions inherent in the content and materials of aesthetic objects in ways that are timely, intellectually stimulating, and universally significant.

Picture Ecology features contributions by Alan C. Braddock (William & Mary), Maura Coughlin (Bryant University), Rachael Z. DeLue (Princeton University), T. J. Demos (University of California, Santa Cruz), Mónica Domínguez Torres (University of Delaware), Finis Dunaway (Trent University), Stephen F. Eisenman

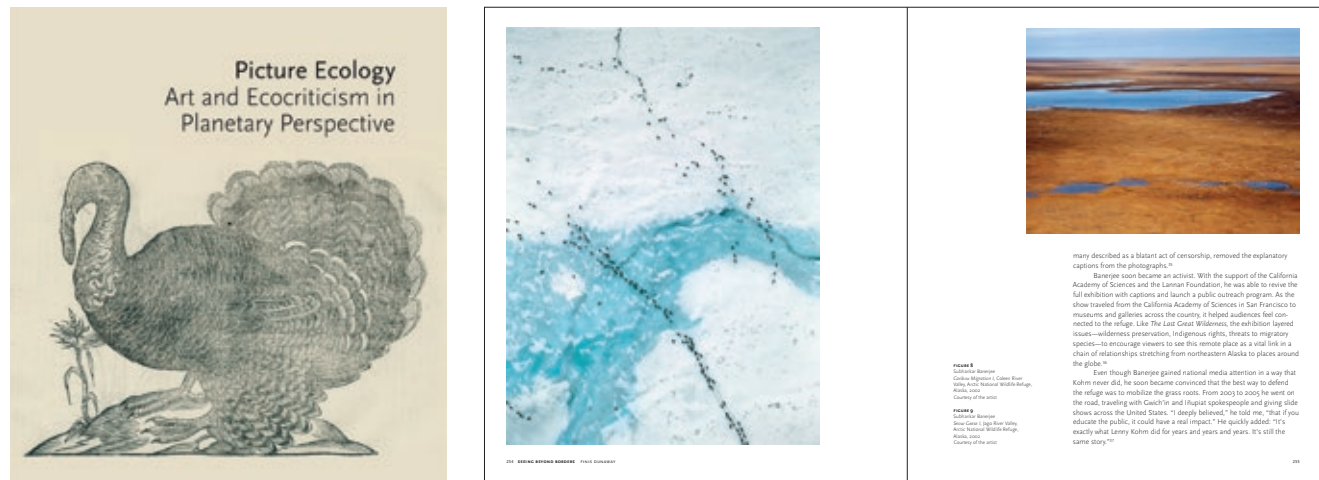


FIG. 45



FIG. 46

(Northwestern University, emeritus), Emily Gephart (Tufts University), Karl Kusserow, De-nin D. Lee (Emerson College), Gregory Levine (University of California, Berkeley), Anne McClintock (Princeton University), James Nisbet (University of California, Irvine), Andrew Patrizio (Edinburgh College of Art), Sugata Ray (University of California, Berkeley), and Greg M. Thomas (University of Hong Kong).

Now in its eightieth year, the *Record of the Princeton University Art Museum* is a peer-reviewed scholarly journal that publishes research based on the Museum’s collections. Published in November 2021, the latest issue of the *Record*, Volume 77–78, is devoted to European Renaissance and Baroque art. It features essays on works by Gianlorenzo Bernini written by the late Irving Lavin, professor emeritus in the School of Historical Studies at the Institute for Advanced Study, and by Charles Scribner III, Princeton Class of 1973 and Graduate School Class of 1977, a specialist in Baroque art. These essays are joined by six explorations of Northern Renaissance painting, the genesis for which was a seminar based on technical examination taught by Maryan Ainsworth, Alvaro Saieh Curator Emerita in the Department of European Paintings at the Metropolitan Museum of Art, during her term as Robert Janson-La Palme, Graduate School Class of 1976, Visiting Professor. Ainsworth and five of her students—J. S. Hermán, Yifu Liu, Erene Rafik Morcos, Aleksander Musiał, and Sarah Rapoport—have written essays that provide new insights into several works in the Museum’s collections, including issues of attribution and dating as well as the meaning and context of inscriptions.



3 ENGAGING COMMUNITIES

Engaging the many communities the Museum serves continues to be a key objective, despite the challenges of being without a full-size, permanent home while construction continues. The combined challenges of construction and emergence from the constraints imposed by the COVID-19 pandemic meant that the thirteenth annual Nassau Street Sampler—one of the Museum’s signature events, which kicks off the fall semester—helped to inaugurate the return to in-person programming in fall 2021. While the Museum continued to host many virtual and some hybrid programs during the past year, hosting the Sampler largely in person felt like a transformative moment of gathering to share art and fellowship with the University and broader public communities. Weekly in-person highlights tours were also relaunched this year, in the form of Saturday and Sunday visits to the campus collections. Open houses and opening celebrations at the Museum’s downtown gallery spaces, Art on Hulfish and Art@Bainbridge, proved popular and allowed the Museum to continue its long-standing tradition of bringing town and gown together to experience great art, even during the months when certain COVID-19 restrictions remained in place. Building on the strengths of the exhibition schedule—the Museum will be presenting on average nine exhibitions a year during construction—contemporary art programming has expanded in exciting ways, including providing platforms



FIGS. 47, 48, AND 49

FIG. 50



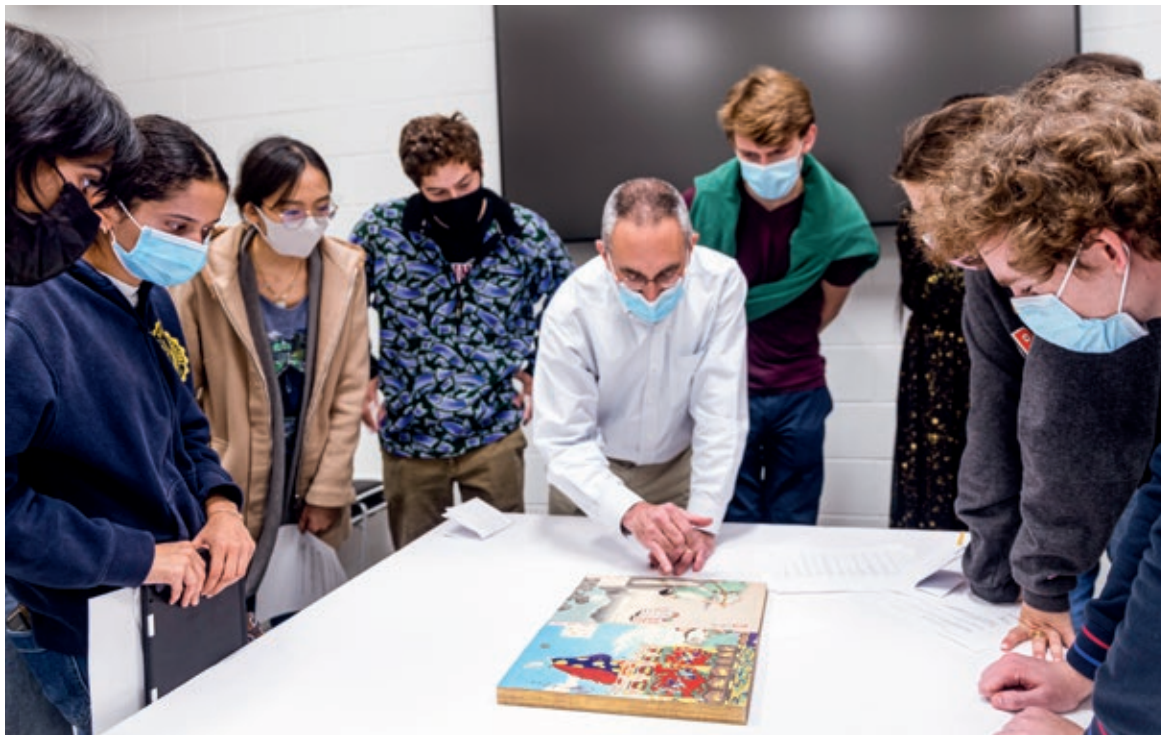
FIGS. 51, 52, AND 53

for early- and mid-career artists and introducing audience members to a range of artistic practices and curatorial perspectives. Programs have featured an especially rich mix of artist talks; conversations between artists and Princeton faculty, curators, or graduate students; and art demonstrations.

The year also saw the continuation of several key community partnerships and the launch of new ones. The Museum's two downtown gallery spaces have fostered new opportunities to integrate into local arts communities by virtue of their street-front locations. For example, the Museum was a key partner in Galleries on the Go: A Night of Art in Town, held in April 2022. This evening event included gallery viewings, art-making activities, live music, food and drink, and student performances at Art on Hulfish and Art@Bainbridge as well as at one of the Museum's longtime collaborators, the Arts Council of Princeton, located but a block away from Palmer Square.

Along with its gallery function, Art on Hulfish features an important program space in which the Museum can host group visits, classes, and drop-in art-making activities. The space is also ideal for small lectures, panel discussions, and performances, attributes which the Museum began to utilize richly this year. For example, we were able to sustain our decade-long collaboration with Princeton University's French theater workshop with performances of *Les Fausses confidences* (False Confidences, 1737) by Marivaux, directed by University lecturer Florent Masse, at Art on Hulfish. Art on Hulfish was also the backdrop for the Princeton Singers concert titled *For the Beauty of the Earth*. For over twenty years, the Singers have performed music inspired by the Museum's collections and exhibitions, formerly in the acoustically lively setting of the Museum's galleries of medieval art. *For the Beauty of the Earth* was organized on the occasion of the exhibition *Native America: In Translation* and included artistic director Steven Sametz's new cantata, "For the Earth."

Among the new collaborations launched this year was a partnership with the student-led ballet company Princeton University Ballet, whose *Abstraction* featured a collaborative dance performance by student choreographers inspired by objects in the Museum's collections. The Museum also served as a lead sponsor of the Stoutsburg Sourland African American Museum's Juneteenth Celebration on Saturday, June 18, which served as the inaugural in-person and reopening event for the museum, which was founded to give voice to the African American community past and present living in the Sourland Mountain region of central New Jersey, just to the north of Princeton. The Art Museum also provided support for a quilt-making workshop with the interdisciplinary artist Ronah Harris, who founded the art and technology enrichment nonprofit Play Pattern, and a presentation by the artist and founder of Art Against Racism, Rhinold Ponder, who spoke on the exhibition he cocurated for fall 2022 at the Arts Council of Princeton, *Retrieving the Life and Art of James Wilson Edwards and a Circle of Black Artists: James Wilson Edwards, Rex Goreleigh, Hughie Lee-Smith, Selma Hortense Burke, Wendell T. Brooks*.



FIGS. 54, 55

Sustaining Object-Based Teaching

Teaching remains at the core of the Museum’s mission, and both direct teaching and support for teaching remain vital priorities during the years of construction. With the return of all Princeton students to campus and to in-person instruction in fall 2021, the Museum launched two spaces for teaching from original works of art, one at Firestone Library and the second at the Museum’s off-site collections storage facility. While its capacity to support object-based teaching fell far short of its previous capacity and of what will be possible in the new building, the Museum served courses whose range of topics was a reminder of the critical importance of engaging faculty working in diverse disciplines.

Courses included seminars that met regularly in the Museum’s teaching spaces, such as Anna Arabindan-Kesson’s introduction to the pre-twentieth-century Black diaspora and Andrew Watsky’s seminar on the Japanese print. Watsky summarized the feeling of many when he reflected on his experience of teaching a seminar at one of the Museum’s off-site classrooms:

The pandemic and closing of the Museum created conditions that made the study of real objects difficult. And yet it is precisely because such study became more challenging that its preciousness became so clear. Even before the pandemic and with the old Museum in full swing, I never took the object for granted, nor, I think, did generations of Princeton students exposed to the art in the Museum. Zoom served us well during the pandemic, meaningful learning took place, we managed to study art through digital and other means—but it did not replace the real. The intentionality of so much that allowed “The Japanese Print” of fall 2021 to unfold successfully underscored the simple truth that studying real art, and not its virtual replication, makes all the difference.

The Museum’s curators and other staff also returned to classroom teaching this year. Ronni Baer, the Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, offered a seminar on the art of Rembrandt van Rijn, while Associate Curator of Asian Art Zoe Kwok led a course investigating Chinese art in lacquer, bronze, jade, silk, wood, and other natural materials. Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas, once again offered his survey of Mesoamerican art, while Caroline Harris, Diane W. and James E. Burke Associate Director for Education, and Veronica White, curator of teaching and learning, sustained the Museum’s first-year seminar on the history and construct of the museum, a course first offered over fifteen years ago.

This course, like so many others, had to be reworked to engage with original works of art in the Museum's off-site study spaces and across the community, including visits to the Faculty Room at Nassau Hall, walking tours of campus collections, and visits to the Museum's downtown gallery spaces. Student Srista Tripathi described the impact of encountering works like Albrecht Durer's *Adam and Eve* in the seminar: "The readings assigned to us before the class meeting were meant to prepare us for analysis of the works, but viewing the objects in person and relating them to what we had read was both exhilarating and enlightening. I soon realized how much more could be learned through direct examination of works of art."



FIG. 56



FIG. 57

Community-Centered Planning

Museums can be places in which people come together for learning, contemplation, participation, and interaction. Through those multiple nodes of engagement, museums have the potential to contribute to the well-being and health of their communities, offering tools unique to their institutions at a time when trust in other institutions has continued to wane. The Princeton University Art Museum is such a place, dedicated to bringing its diverse communities—from University students and faculty to regional publics to national and international visitors—into conversation both with us and with each other. The project of making a new museum facility at a time of profound change in the world of museums and public expectations of them demands that we engage with and listen to our communities in new ways—including being willing to share some of our institutional authority with others whose expertise and experience have been shaped in varied ways. As part of a university whose goals include preparing students for future life experiences, the Museum increasingly recognizes the need to engage audiences as active creators of meaning in a cultural and educational setting, and thus Museum staff are considering how to merge their own expertise with that of others.

Toward those ends, the Museum has embarked on the next stage of its planning for the new facility, including its galleries, interpretive practices, and public programming, through what is known as community-centered planning. This process is shaped as an ongoing (and indeed never-ending) series of conversations with members of all the communities we serve. As Museum Director James Steward has noted, this should not be understood to mean only communities that reside “on the other side of the street,” but rather Princeton students, faculty, and staff; University alumni; our dedicated community docent corps; Princeton residents as well as residents of nearby communities from Trenton to Bucks County; and scholars and experts from across the nation and around the world, including from within source communities. Planning conversations that began with constituencies and user groups in 2021 were sustained through the past year and will extend further with additional engagement with these various groups, who are being asked to investigate specific issues in museum practice, ideas for potential display, interpretive approaches, and other experiences that could be created by the Museum to come. The engagement work described here aligns importantly with, and draws on feedback received from, the Museum’s



FIG. 58

Advisory Council and Student Advisory Board (SAB) about the kind of Museum they hope to participate in shaping.

This work demands that new structures be put in place to assure both substantial inclusivity and adherence to a rigorous timeline if the Museum is to meet its “day one” target of reopening in fall 2024. A Community-Centered Planning Core Committee of representatives from across the Museum’s constituencies will begin meeting in spring 2023 to provide broad oversight for these efforts—including identifying where working groups, surveys, focus groups, or other mechanisms may be necessary. Among the many focuses of the Core Committee will be the needs of the University’s undergraduates and graduate students, adults, K to 12 learning communities, and faith communities; resource development; and the challenges posed by exhibiting the works of numerous cultures from around the globe. The Core Committee’s focus will be to assure that on day one, when the Museum hosts the first event in its new facility, more individuals feel ownership stakes in the Museum than ever before and can see themselves represented in its galleries, study rooms, and gathering spaces.

4 RESPONSIBLE STEWARDSHIP

Philanthropy comes in many forms. From the revenue received through membership in the Museum's paid membership program—the Friends of the Princeton University Art Museum—to income from its annual appeal to the seven- and eight-figure gifts secured in support of the current capital project budget, all manner and size of gifts matter to our current and future vitality. The Museum's donated and earned income, as well as the careful stewardship of our existing assets and their strategic deployment, are all vital to our ability to deliver our mission and build and sustain public trust.

The combination of current programmatic efforts, investment in shaping the new Museum's galleries, and ultimately the increased operational needs of a dramatically enlarged facility all mean that we must find ways to engage more individuals—including local community members and Princeton alumni living around the world—as well as additional corporations, foundations, and government agencies in support of the Museum's work. To that end, the Museum's annual flagship fundraising event, the Gala, was held again this year—fully in-person for the first time in three years—and raised significant discretionary



assets in support of the Museum's programs. Museum staff and a dynamic team of volunteers (including young alumni from around the region) planned a new signature Museum event, the Museum for All Ball, held for the first time in October 2022. Not a fundraising event per se, the Ball is designed as a gateway experience introducing campus and community audiences to the Museum in a stylish, club-inspired setting.

The return to in-person programming also afforded attractive opportunities to engage—and recognize—a wider range of annual donors, many of whom



FIG. 59

ABOVE: FIG. 60



FIG. 61

gathered throughout the year at exhibition openings and open houses, tours of campus art and architecture, and receptions and dinners with the director and curators. Despite the lack of a primary museum facility and the robustly scaled exhibitions to which our benefactors have become accustomed over many years, the Friends program—our program of paid memberships that begins at \$75 a year and goes up to Partner’s level giving of up to \$10,000 each year—was once again solid. Additionally, the Museum saw continued growth in the program of free membership it launched in 2020 at the height of the COVID-19 pandemic. This program now includes more than eight thousand households that receive invitations to special members openings and programs as well as other benefits, such as our quarterly magazine and discounts in the Museum Store.

With leadership support secured for the capital building project itself—for what can be termed “bricks and mortar” needs—the Museum has turned its attention in two key directions: raising the funds necessary to complete the buildout of the future galleries and the myriad accompanying expenses, from object conservation to mount-making and casework fabrication; and raising the monies that will be necessary to operate a dramatically enlarged facility. The Museum is pleased to report that new leadership commitments and other pledges were secured in the past year that continue to narrow the gap presented by these needs; we look forward to reporting on these and other gifts soon.

It may surprise readers to note that even during the absence of the Museum’s main facility, operating needs and thus fundraising support remain substantial. Revenue generated by the annual Gala as well as through Partners, Friends, and other individual giving; corporate, foundation, and government support; and earned income from the Museum Store and from income associated with publishing books and touring exhibitions are all vital to balancing an annual budget that remains in excess of \$20 million.

The Museum remains enormously grateful to all its donors, who are individually named on pages 81–88 and in the digital version of this report. We would particularly like to thank and welcome new and continuing patrons like New Brunswick resident Gifty Anane, who believes that museums can act as “town squares,” spaces for community and gathering where everyone is welcome; and Sherry Zhang, Class of 2010, who as a student at Princeton felt supported by the alumni who came before her and now considers it her responsibility to pay it forward.



FIG. 62

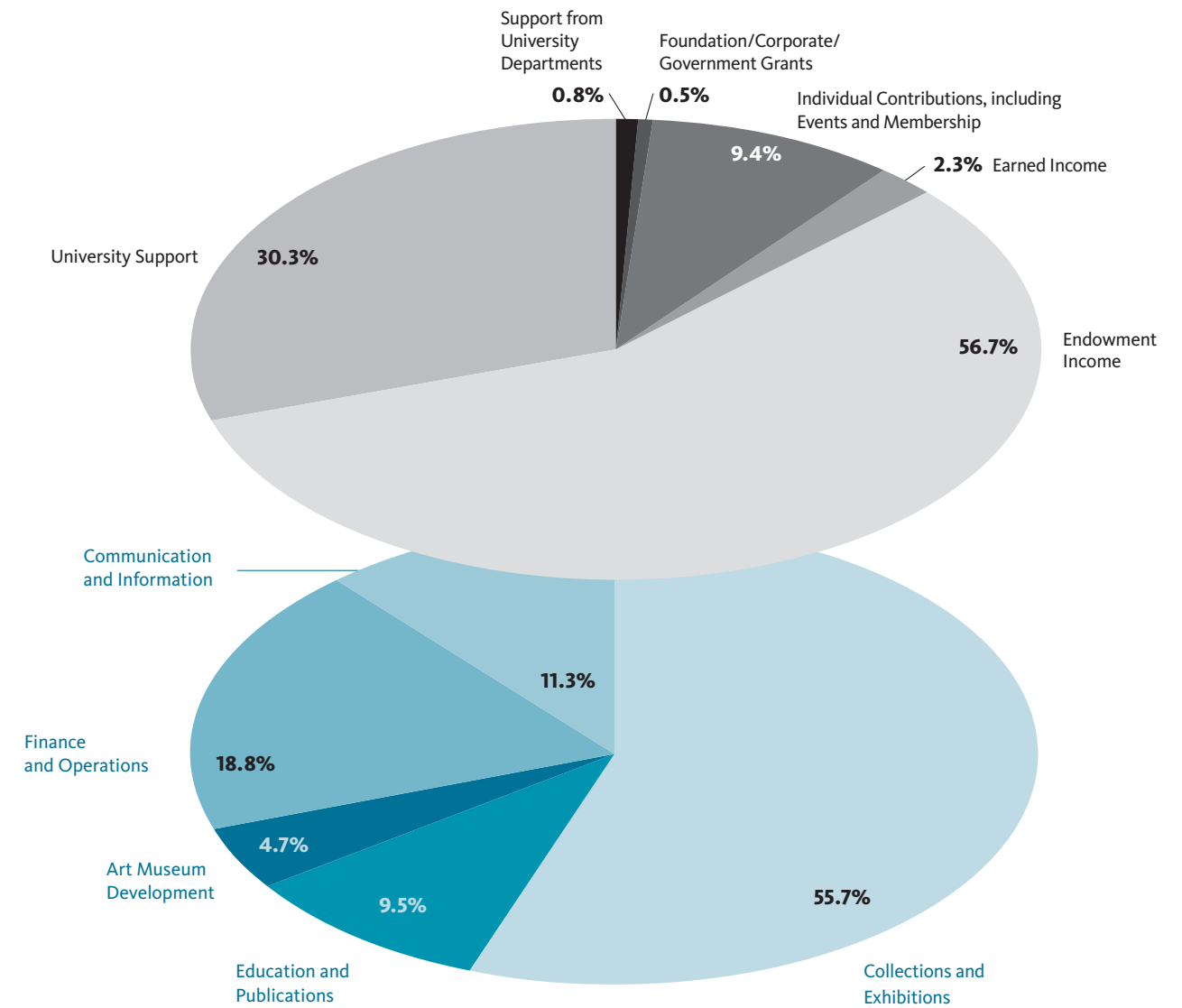


Financial Management

As the Museum prepares for the new building's significant growth and dynamic operations, it has implemented an ever more robust strategic budgeting process. Utilizing the benefits of online meetings, the finance team is effectively educating budget managers across the Museum about various strategic planning tools, including use of the University's fiscal tools to shape and administer their budgets. This has included updating the Museum's budget calendar to feature longer planning horizons, reviewing past budget outcomes, and communicating priorities and plans more clearly. Simplified reporting, facilitated budget discussions, and a variety of analytics continue to increase the comprehensiveness of reporting to budget managers and thus their ability to collaboratively steward the Museum's financial resources with the dedicated finance team. This process has allowed the Museum to pivot from budgeting based on historical patterns to zero-based budgeting, which is particularly suited both to a time of significant disruption and to multiyear planning for the new facility. Updated financial planning and oversight, including informal quarterly reviews and substantial six-month analysis and revision, provide increased accountability and help both project managers and the finance team understand the justification for anticipated expenses, ensuring that all costs align with the Museum's mission. The result was, ultimately, another fiscal year that concluded in the black, allowing for a healthy start to the new fiscal year.

OPPOSITE: FIG. 63

<u>Income</u>	<u>FY22 Actual</u>	<u>Expenses</u>	<u>FY22 Actual</u>
University Support	\$6,103,000	Collections and Exhibitions	\$9,813,000
Endowment Income	\$11,444,000	Education and Publications	\$1,678,000
Earned Income	\$463,000	Art Museum Development	\$819,000
Individual Contributions, including Events and Membership	\$1,890,000	Finance and Operations	\$3,303,000
Foundation/Corporate/ Government Grants	\$110,000	Communication and Information	\$1,989,000
Support from University Departments	\$164,000		
Total Income	\$20,174,000	Total Expenses	\$17,602,000
		Funds Carried Forward to FY23	\$2,572,000
Grand Total	\$20,174,000	Grand Total	\$20,174,000





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OPPOSITE: FIG. 64

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FIG. 65



FIG. 66

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P Princeton parent
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FIG. 67



5 THE YEAR IN REVIEW

OPPOSITE: FIG. 68

Acquisitions

AFRICAN ART

Asante artist, Ghana, **Wrapper (kente; nkontompo ntama or liar's cloth)**, early 20th century. Cotton, indigo, and dye, 309.9 × 221 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-236)

Asante artist, Ghana, **Wrapper (kente; mmaban)**, 1920s–30s. Silk and dye, 292.1 × 204.5 cm. Museum purchase, Mary Trumbull Adams Art Fund and anonymous gift (2021-251)

Ewe artist, Togo, **Wrapper**, early 20th century. Cotton, indigo, and dye, 203.2 × 152.4 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-115)

Unknown artists, possibly Republic of Benin, **Talismanic robe**, early to mid-20th century. Cotton and ink, 123.2 × 162.6 cm. Museum purchase, Mary Trumbull Adams Art Fund and anonymous gift (2022-55)

Yorùbá artist, Nigeria, **Shawl (aṣọ-òkè ipẹle)**, late 19th century. Cotton, silk, indigo, and dye, 154.9 × 88.9 cm. Museum purchase, Mary Trumbull Adams Art Fund and anonymous gift (2021-252)

Yorùbá artist, Ondo, Nigeria, **Wrapper (iro) or shawl (iborùn)**, late 19th century. Cotton, silk, indigo, and dye, 210.8 × 116.8 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-114)

AMERICAN ART

Boston & Sandwich Glass Co. (active 1825–1888, Sandwich, MA), **Lamp**, ca. 1865–75. Opaque white cut to clear glass with gilt bronze and brass fittings, marble base, blown, frosted, and wheel-cut glass shade, and glass chimney; h. to top of brass collar

70.2 cm, h. to top of chimney 106.7 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2021-254)

Ruth Erickson, decorator (active 1889–1910), manufactured by Grueby Faience Company (active 1895–1908, Boston, MA), **Vase**, ca. 1900. Earthenware; h. 28.2 cm, diam. 12.7 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2021-228)

Fletcher & Gardiner (1809–1827, active Boston, MA, and Philadelphia, PA), **Presentation ewer**, 1820–25. Silver, 29.2 × 24.1 × 14.9 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2021-256)

Grueby Faience Company (active 1895–1908, Boston, MA), **Vase**, ca. 1899. Earthenware; h. 40.6 cm, diam. 23.5 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956 (2021-227)

Buenaventura José Guiol (active late 18th century, Mexico), **z. From Spaniard and Mestiza, a Castiza is Born**, 1777. Oil on canvas, 62.3 × 55.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-45)

Buenaventura José Guiol (active late 18th century, Mexico), **7. From Spaniard and Morisca, an Albina is Born**, 1777. Oil on canvas, 62.3 × 55.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-46)

Buenaventura José Guiol (active late 18th century, Mexico), **10. From Loba and Indian, a Zambaigo is Born**, 1777. Oil on canvas, 62.3 × 55.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-47)

Buenaventura José Guiol (active late 18th century, Mexico), **12. From Cambujo and Mulatta, an Albarazo is Born**, 1777. Oil on canvas, 62.3 × 55.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-48)

Buenaventura José Guiol (active late 18th century, Mexico), **16. From Black and China, a Genisara is Born**, 1777. Oil on canvas, 62.3 × 55.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-49)

Jishiro Miyauchi (1888–1984; born Japan; died Los Angeles, CA; active Wyoming and California), **Heart Mtn. Wyo. (Heart Mountain, Wyoming)**, 1945. Oil on canvas, 70.4 × 40.6 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2021-234)

Maria Longworth Nichols (1849–1932; born Cincinnati, OH; died Paris, France), manufactured by Rookwood Pottery (active 1880–1960, Cincinnati, OH), **Bowl**, 1888. Earthenware; h. 21 cm, diam. 41.3 cm. Gift of Joel L. Cohen in memory of Kermit A. Brandt, Class of 1956, in memory of Aime Emanuel Brandt and Alma Victoria Brandt (2021-229)

Philadelphia, PA, **Pair of side chairs**, ca. 1825. Curly maple with upholstered slip seats, 88.6 × 47.6 × 50.5 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2021-255 a–b)

Viceroyalty of Peru (probably Lima), **Chest**, ca. 1780. Silver, 37 × 28 × 24 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-50)

Attributed to Vose & Coates (active 1804–19, Boston, MA), or attributed to Isaac Vose & Son (active 1819–25, Boston, MA), **Pier table**, ca. 1815–20. Mahogany, partially ebonized, with ormolu mounts, gilt brass moldings, marble, and mirror plate, 92.7 × 128.3 × 64.5 cm. Gift of Stuart P. Feld, Class of 1957, Sue K. Feld, Elizabeth Feld Herzberg, and Peter A. Feld (2021-253)

Campus Collections

Justin Hess (born 1981, Ventura, CA; active Florence, Italy, and San Francisco, CA), **Secretary George P. Schultz**, 2020. Oil on linen laid on panel, 101.6 × 76.2 cm. Gift of the artist in honor and memory of Dr. Bryant A. Toth, MD (PP754)

ART OF THE ANCIENT AMERICAS

Arctic

Probably Sivuqaq or Iñupiaq, Alaska, **Whalebone engraved with whale-hunting scenes**, late 19th–early 20th century. Whalebone (probably bowhead), 8.9 × 36 × 5.6 cm. Gift of the Cotsen Foundation for the Art of Teaching, on behalf of Lloyd E. Cotsen, Class of 1950, and Margit Cotsen (2021-81)

Great Basin

Wutoni (Tina Charlie) (Kootzaduka'a [Mono Lake Paiute], 1869–1962), California, **Opo (basket)**, 1928–29. Sedge root, dyed bracken root, redbud, and willow; h. 25.4 cm, diam. 50.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-185)

American Southwest

Sadie Adams (Hopi-Tewa, 1905–1994; born First Mesa, AZ; died Keams Canyon, AZ; active Tewa Village, AZ), Hopi Reservation, Arizona, **Plate**, ca. 1990. Ceramic with black slip-paint; h. 6.5 cm, diam. 26.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-144)

Sadie Adams (Hopi-Tewa, 1905–1994; born First Mesa, AZ; died Keams Canyon, AZ; active Tewa Village, AZ), Hopi Reservation, Arizona, **Lidded jar**, ca. 1990. Ceramic with black slip-paint; h. 22.6 cm, diam. 21 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-146 a–b)

Nathan Begaye (Hopi and Diné, 1969–2010; born Phoenix, AZ; died Tuba City, AZ; active Tuba City), Navajo Nation, Arizona, **Jar**, 1990. Ceramic with white slip and polychrome slip-paint; h. 11 cm, diam. 23.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-159)

Carrie Chino-Charlie (Acoma Pueblo, 1925–2012; born, died, and active Acoma Pueblo, NM), **Jar**, 1995. Ceramic with cream slip and black and orange slip-paint; h. 22.2 cm, diam. 26.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-164)

Irma David (Hopi, born Polacca, AZ; active Hopi Reservation, AZ), Hopi Reservation, Arizona, **Jar**, ca. 1980. Ceramic with orange and black slip-paint; h. 16.4 cm, diam. 15.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-155)

Paula Estevan (Acoma Pueblo, born 1967; born and active Acoma Pueblo, NM), **Vase**, ca. 2010. Ceramic with cream slip and black and orange slip-paint; h. 24.4 cm, diam. 16.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-165)

Attributed to Felipita Aguilar Garcia (Kewa [Santo Domingo] Pueblo, ca. 1880–1925; born, died, and active Kewa Pueblo, AZ), and/or attributed to Asunción Aguilar Caté (Kewa [Santo Domingo] Pueblo, ca. 1880–1925; born, died, and active Kewa Pueblo, AZ), **Jar**, ca. 1900. Ceramic with white slip and black slip-paint; h. 29 cm, diam. 29.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-168)

Rondina Huma (Hopi-Tewa, born 1947, Polacca, AZ; active Polacca), Polacca, Hopi Reservation, Arizona, **Jar**, ca. 2000. Ceramic with black and red slip-paint; h. 11 cm, diam. 15.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-145)

Kewa (Santo Domingo) Pueblo, New Mexico, **Pitcher**, ca. 1890–1910. Ceramic with white and black slip-paint; h. 24 cm, diam. 19.1 cm. Gift of Alfred L. Bush in memory of Grace Lansing Lambert (2021-277)

Kewa (Santo Domingo) Pueblo, New Mexico, **Jar**, ca. 1900. Ceramic with white slip and black and orange slip-paint; h. 28.5 cm, diam. 27 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-170)

Kewa (Santo Domingo) Pueblo, New Mexico, **Bowl**, ca. 1920. Ceramic with white slip and black slip-paint; h. 11.4 cm, diam. 27.9 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-167)

Kewa (Santo Domingo) Pueblo, New Mexico, **Pitcher**, ca. 1930. Ceramic with cream slip and black slip-paint; h. 21 cm, diam. 13.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-149)

Lucy Lewis (Acoma Pueblo, ca. 1890s–1992; born Sky City, NM; died Acoma Pueblo, NM; active Acoma Pueblo), **Jar**, 1966. Ceramic with cream slip and black slip-paint; h. 25.4 cm, diam. 21.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-163)

Lucy Lewis (Acoma Pueblo, ca. 1890s–1992; born Sky City, NM; died Acoma Pueblo, NM; active Acoma Pueblo), **Bowl**, ca. 1980. Ceramic with cream slip and brown and orange slip-paint; h. 11.5 cm, diam. 18 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-160)

Lucy Lewis (Acoma Pueblo, ca. 1890s–1992; born Sky City, NM; died Acoma Pueblo, NM; active Acoma Pueblo), **Jar**, ca. 1980. Ceramic with cream slip and brown and orange slip-paint; h. 15 cm, diam. 19.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-161)

Lucy Lewis (Acoma Pueblo, ca. 1890s–1992; born Sky City, NM; died Acoma Pueblo, NM; active Acoma Pueblo), **Bowl**, ca. 1980. Ceramic with cream slip and brown and orange slip-paint; h. 14.5 cm, diam. 24.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-162)

Christine Nofchissey McHorse (Diné, 1948–2021; born Morenci, AZ; died Santa Fe, NM), **Jar**, ca. 2000. Ceramic with black pigment; h. 20 cm, diam. 31.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-166)

Rainell (Rainy) Naha (Feather Woman Rainy) (Hopi-Tewa, born 1949; born Hopi Reservation, AZ; active Hopi Reservation), **Seed jar**, late 20th–early 21st century. Ceramic with polychrome slip-paint; h. 6.3 cm, diam. 10.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-153)

Sylvia Naha (Second Feather Woman) (Hopi-Tewa, 1951–1999; born Hopi Reservation, AZ; active Hopi Reservation), **Seed jar**, late 20th–early 21st century. Ceramic with brown slip-paint; h. 7 cm, diam. 7.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-152)

Attributed to Nampeyo of Hano (Hopi-Tewa, 1859–1942; born, died, and active Hano, AZ), Hopi Reservation, Arizona, **Jar**, ca. 1900. Ceramic with cream slip and brown slip-paint; h. 11.8 cm, diam. 23.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-156)

Attributed to Nampeyo of Hano (Hopi-Tewa, 1859–1942; born, died, and active Hano, AZ), Hopi Reservation, Arizona, **Jar**, ca. 1900. Ceramic with cream slip and brown and red slip-paint; h. 10.2 cm, diam. 19.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-157)

Attributed to Nampeyo of Hano (Hopi-Tewa, 1859–1942; born, died, and active Hano, AZ), Hopi Reservation, Arizona, **Jar**, ca. 1900. Ceramic with cream slip and brown and red slip-paint; h. 12.8 cm, diam. 25.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-158)

Iris Youvella Nampeyo (Hopi-Tewa, 1944–2018; born Hopi Reservation, AZ; active Hopi Reservation), Hopi Reservation, Arizona, **Seed jar**, late 20th–early 21st century. Ceramic with red and black slip-paint; h. 8 cm, diam. 12 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-154)

Iris Youvella Nampeyo (Hopi-Tewa, 1944–2018; born Hopi Reservation, AZ; active Hopi Reservation), Hopi Reservation, Arizona, **Jar**, ca. 2015. Tan ceramic; h. 9.4 cm, diam. 15.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-150)

Joy Navasie (Second Frog Woman) (Hopi-Tewa, 1919–2012; born Hopi Reservation AZ; active Hopi Reservation), **Jar**, ca. 2000. Whiteware ceramic with black and red slip-paint; h. 18 cm, diam. 27.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-148)

Garnet Pavatea (Flower Girl) (Hopi-Tewa, 1915–1981; born First Mesa, AZ; active Tewa Village, AZ), Hopi Reservation, Arizona, **Jar**, ca. 1970. Ceramic with red-ground slip and black and white slip-paint; h. 13.8 cm, diam. 24.1 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-147)

Al Qöyawama (Hopi, born 1938, Los Angeles, CA), **Jar**, 1990. Red ceramic; h. 15.9 cm, diam. 12.7 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-151)

Marcia Rickey (Ant Woman, Marcia Fritz) (Hopi, 1918–1991; born Walpi, AZ; active First Mesa, AZ), Hopi Reservation, Arizona, **Jar**, ca. 1980. Ceramic with cream-yellow slip and black and red slip-paint; h. 15.9 cm, diam. 24.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-142)

Marcia Rickey (Ant Woman, Marcia Fritz) (Hopi, 1918–1991; born Walpi, AZ; active First Mesa, AZ), Hopi Reservation, Arizona, **Jar**, ca. 1980. Ceramic with cream-yellow slip and black and red slip-paint; h. 15.8 cm, diam. 24.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-143)

Sak’Honsee (Tobacco Flower Girl, Jean Sahme Nampeyo) (Hopi-Tewa, born 1948, Polacca, AZ; active First Mesa Village, AZ), Hopi Reservation, Arizona, **Vase**, ca. 2000. Ceramic with black and red slip-paint; h. 25.4 cm, diam. 11 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-139)

Sak’Honsee (Tobacco Flower Girl, Jean Sahme Nampeyo) (Hopi-Tewa, born 1948, Polacca, AZ; active First Mesa Village, AZ), Hopi Reservation, Arizona, **Jar**, ca. 2010. Ceramic with black and red slip-paint; h. 34 cm, diam. 43.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-137)

Sak’Honsee (Tobacco Flower Girl, Jean Sahme Nampeyo) (Hopi-Tewa, born 1948, Polacca, AZ; active First Mesa Village, AZ), Hopi Reservation, Arizona, **Jar**, ca. 2010. Ceramic with black, orange, and red-brown slip-paint; h. 21.6 cm, diam. 37.6 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-138)

Sak’Honsee (Tobacco Flower Girl, Jean Sahme Nampeyo) (Hopi-Tewa, born 1948, Polacca, AZ; active First Mesa Village, AZ), Hopi Reservation, Arizona, **Jar**, ca. 2010. Ceramic with black and red slip-paint; h. 10.8cm, diam. 19.4 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-140)

Sak’Honsee (Tobacco Flower Girl, Jean Sahme Nampeyo) (Hopi-Tewa, born 1948,

Polacca, AZ; active First Mesa Village, AZ), Hopi Reservation, Arizona, **Jar**, ca. 2010. Ceramic with black and dark-red slip-paint; h. 21 cm, diam. 20.3 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-141)

Zuni Pueblo, New Mexico, **Jar**, ca. 1880. Ceramic with white slip and black and red slip-paint; h. 24 cm, diam. 36.8 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-171)

Zuni Pueblo, New Mexico, **Bowl**, ca. 1890. Ceramic with white slip and black and red slip-paint; h. 15.2, diam. 33.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-169)

Zuni Pueblo, New Mexico, **Jar**, ca. 1890. Ceramic with white slip and black and red slip-paint; h. 24.8 cm, diam. 30.5 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-172)

Zuni Pueblo, New Mexico, **Jar**, ca. 1890. Ceramic with white slip and black and red slip-paint; h. 24 cm, diam. 32.2 cm. Gift of Jim Maddox, Class of 1965, and Lucy Maddox (2021-173)

Intermediate Area

Central Region-Atlantic Watershed, Period VI, Costa Rica, **Standing female**, 1000–1550 CE. Vesicular andesite, 80.6 × 40.6 × 19.7 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-92)

Veraguas (Greater Chiriquí), Diquís style, Costa Rica or Panama, **Eagle pendant**, 1000–1500 CE. Tumbaga (gold-copper alloy), 7.5 × 8.5 × 2.2 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-25)

Mesoamerica

Classic Veracruz, Late Classic, Veracruz, Mexico, **Hacha**, 600–900 CE. Basalt, h. 64.8 cm. Museum purchase, The Peter Jay Sharp, Class of 1952, Curatorship of the Art of the Ancient Americas (2021-127)

Andes

Possibly Chavín, Early Horizon, reportedly from Ecuador, **Bicephalic mace head (or ornament?)**, 1000–500 BCE. Whitish translucent stone, probably quartzite, 3.8 × 4.4 × 7 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-98)

Chimú, Late Intermediate to Late Horizon, Peru, **Fisherman on raft**, 1000–1470 CE. Wood, 12.7 × 3 × 5.9 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-99)

Chimú, Late Intermediate, Peru, **Aquila (beaker)**, 1300–1500 CE. Silver (possibly copper-silver alloy); h. 14.3 cm, diam. 10.2 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-240)

Late Chimú (or Inka), Late Intermediate to Early Horizon, Peru, **Aquila (beaker), previously known as “The Cup of Montezuma,”** 1400–1530 CE. Gold (possibly gold-copper alloy?); h. 11 cm, diam. 8.3 cm, 170 g (weight). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-116)

Gallinazo (Virú), Early Intermediate (Gallinazo Negative), Peru, **Resist-decorated vessel**, 100 BCE–600 CE. Ceramic with orange and brown slip-paint and resist application; h. 16.6 cm, diam. 16 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-242)

Mochica, Early Intermediate (Moche II), Peru, **Stirrup-spout vessel portraying a man with a duck**, 200–500 CE. Ceramic, reduced to black during firing, 19 × 11.3 × 16.2 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-17)

Mochica, Early Intermediate (Moche III), Peru, **Stirrup-spout vessel depicting crested animals**, 200–450 CE. Ceramic with cream slip and red slip-paint; h. 21.5 cm, diam. 16.2 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-20)

Mochica, Early Intermediate, Loma Negra, Piura, Peru, **Ornament in the form of a warrior**, 500–700 CE. Gilded and silvered copper alloys with stone inlays, 9.2 × 5.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-94)

Mochica, Early Intermediate, Loma Negra, Piura, Peru, **Nose ornament with two scorpions**, 500–700 CE. Gilded and silvered copper alloy, 10.2 × 14 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-95)

Nasca, Early Intermediate (Nasca 2), Peru, **Antara (panpipe)**, 80–260 CE. Ceramic with polychrome slip-paint, 20.7 × 11.7 × 2.3 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-237)

Nasca, Early Intermediate (Nasca 2–3), Peru, **Bowl with geometric designs**, 80–260 CE. Ceramic with polychrome slip-paint; h. 6.5 cm, diam. 13 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-21)

Nasca, Early Intermediate (Nasca 5), South coast, Peru, **Vessel portraying natural world**, 330–430 CE. Ceramic with polychrome slip-paint, 12.5 × 21.8 × 10.2 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2021-238)

Nasca, Early Intermediate (Nasca 5), Peru, **Bridge-spout vessel with hummingbirds and flowers**, 330–430 CE. Ceramic with polychrome slip-paint; h. 13.5 cm, diam. 12.4 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-19)

Nasca, Early Intermediate (Nasca 6), Peru, **Cup in the form of a trophy head**, 430–530 CE. Ceramic with polychrome slip-paint; h. 10 cm, diam. 7 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-24)

Nasca, Early Intermediate (Middle Nasca), Peru, **Seated woman**, 430–530 CE. Ceramic with polychrome slip, textile (cotton and/or camelid fiber), bird bones, and copper alloy, 14 × 12 × 9 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-37 a–c)

Nasca, Early Intermediate (Nasca 7), Peru, **Bridge-spout vessel depicting mythical monkeys**, 530–630 CE. Ceramic with polychrome slip-paint; h. 11.5 cm, diam. 9 cm. Museum purchase, Gillett G. Griffin Art of the Ancient Americas Fund (2021-239)

Nasca, Early Intermediate (Nasca 7), Peru, **Vessel in the form of a building**, 530–650 CE. Ceramic with polychrome slip-paint, 10 × 14.7 × 8.3 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-241)

Nasca, Early Intermediate (Nasca 7), Peru, **Bridge-spout vessel with warriors**, 530–650 CE. Ceramic with polychrome slip-paint, 14.4 × 15.5 × 11.2 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-16)

Paracas, Early Horizon (Ocucaje 7–8), Peru, **Bridge-spout vessel with felines and deity faces**, 400–200 BCE. Ceramic with post-fire resin paint; h. 13 cm, diam. 16.7 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-23)

Quechua, Highland Peru or Bolivia, **Kero**, 1570–1780 CE. *Escallonia* wood with *mopa mopa* (resin pigment); h. 8.7 cm, diam. 7.5 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-96)

Quechua, Colonial period, Peru, **Kero**, 1650–1750 CE. *Escallonia* wood with traces of *mopa mopa* (resin pigment); h. 20.8 cm, diam. 16.1 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-15)

Possibly Recuay, Early Intermediate, Peru, **Ornament with animal and human face**, 300–700 CE. Turquoise with shell and stone inlays, 2.2 × 1.6 cm. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-97)

Tembladera, Early Horizon, Cupisnique, Peru, **Bottle with winglike incised designs**, 900–600 BCE. Ceramic; h. 21.5 cm, diam. 12.1 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-22)

Wari (Atarco B style), Middle Horizon (Middle Horizon 2B), Peru, **Bridge-spout vessel with felines**, 500–900 CE. Ceramic with polychrome slip-paint, 15 × 18 × 15 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-14)

Wari (Atarco B style), Middle Horizon (Middle Horizon 2B), Peru, **Bridge-spout vessel with human head**, 500–900 CE. Ceramic with polychrome slip-paint, 10.3 × 8.4 × 6.4 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-18)

ASIAN ART

China

Chinese, Neolithic period (ca. 8000–2000 BCE), **Ritual disk (*bi*)**, ca. 3000 BCE. Mottled brown nephrite with dark veins; h. 1.3 cm, diam. 16.5 cm. Gift of Wen C. Fong, Class of 1951 and Graduate School Class of 1958, and Constance Tang Fong (2022-79)

Chinese, Eastern Han dynasty (25–220 CE), **Jar**. Ceramic with green glaze; h. 37.6 cm, diam. 31.1 cm. Gift of Wen C. Fong, Class of 1951 and Graduate School Class of 1958, and Constance Tang Fong (2022-77)

Chinese, Tang dynasty (618–907), **Camel**. Earthenware with three-color (*sancai*) glaze, 53.3 × 43.2 × 15.2 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2021-128)

Chinese, Tang dynasty (618–907), **Sogdian trader**. Glazed earthenware, h. 36.5 cm. Gift of Wen C. Fong, Class of 1951 and Graduate School Class of 1958, and Constance Tang Fong in honor of Dora Ching and Lucy Lo (2022-76)

Chinese, Tang dynasty (618–907), **Ewer with phoenix head**, 8th century. Ceramic with white glaze; h. 45.4 cm, diam. 19.7 cm. Gift of Wen C. Fong, Class of 1951 and Graduate School Class of 1958, and Constance Tang Fong (2022-78)

Chinese, Southern Song dynasty (1127–1279), **Tea measuring spoon**, 13th century. Parcel-gilt silver, 5 × 4 × 18 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-244)

Chinese, Southern Song dynasty (1127–1279) to Yuan dynasty (1271–1368), **Circular covered box with impressed floral decoration**, 13th century. Porcelain; h. 9 cm, diam. 14.9 cm. Gift of Wen C. Fong, Class of 1951 and Graduate School Class of 1958, and Constance Tang Fong (2022-80 a–b)

Chinese, Ming dynasty (1368–1644), attributed to Shen Zhou 沈周, (1427–1509), colophons by Yu Huai 於懷 (1889–1980), **Looking at Snow from the Pine Pavilion** 松庭對雪, 1488. Handscroll: ink and color on paper, 47 × 226.1 cm. Gift of Monica Yu in memory of Professor Yü Ying-shih (2021-275)

Chinese, Qing dynasty (1644–1912), Yun Bing 惲冰 (active late 17th–early 18th century), **Flowers and Rock**, late 17th–early 18th century. Hanging scroll: ink and color on silk, h. 152.4 cm. Gift of Teddy Zhou, Class of 1983, in memory of his parents, Prof. and Mrs. Tung-Ching Chow, Graduate School Class of 1933 (2022-62)

Chinese, Qing dynasty (1644–1912), **Ming-style blue-and-white floral-scroll dish**, 18th century. Porcelain with underglaze blue; h. 8 cm, diam. 34.3 cm. Gift of Constance Tang Fong in memory of K. M. and P. Y. Tang (2021-288)

Chinese, Qing dynasty (1644–1912), **Ming-style blue-and-white floral-scroll meiping vase**, 18th century. Porcelain with underglaze blue; h. 41.9 cm, diam. 25.8 cm. Gift of Constance Tang Fong in memory of K. M. and P. Y. Tang (2021-289)

Chinese, Qing dynasty (1644–1912), **Garden banquet**, 18th century. Fan painting: ink and color on paper, 22.9 × 50.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-56)

Chinese, Qing dynasty (1644–1912), **Scene of Macao Harbor**, mid- to late 19th century. Oil on canvas, 45.4 × 78.1 cm. Gift of Michael Rosenbaum, Class of 1981, and Elika Rosenbaum, Princeton Parents Class of 2011 (2021-124)

Chinese, Qing dynasty (1644–1912), Guangxu reign period (1875–1908), ***Tianqiuping vase***, late 19th century. Porcelain with underglaze blue and overglaze red; h. 33 cm, diam. 24.5 cm. Gift of Teddy Zhou, Class of 1983, in memory of his parents, Prof. and Mrs. Tung-Ching Chow, Graduate School Class of 1933 (2022-61)

Chinese, late Qing dynasty (1644–1912), Xu Lun 胥倫 (19th century), **“Full form” rubbing of an ancient bronze tripod (*jia*)**, 19th century. Hanging scroll: ink rubbing on paper, 77.4 × 29.8 cm. Gift of Karen and Leon Wender (2021-230)

Chinese, Qing dynasty (1644–1912), Lu Zichang 陸子常 (active early 20th century), **Illustration of Prospect Garden from *The Dream of the Red Chamber***, 1908. Lithograph: red ink on paper, 53.3 × 60.3 cm. Museum purchase, gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2022-26)

Chinese, Modern period (1912–present), **Plan of the Yuanmingyuan Imperial Garden-Palace**, 1920s. Three hanging scrolls: ink and color on paper; 177.2 × 84.3 cm (a), 176.8 × 86.4 cm (b), 177.2 × 83.8 cm (c). Museum purchase, gift of the P. Y. and Kinmay W. Tang Center for East Asian Art (2022-27 a–c)

Fu Shen 傅申 (born 1937, Shanghai, China; active Taiwan and United States), **Sound of the Sea Hall (Haiyin tang 海音堂)**, 1977. Sheet: ink on paper, 61.3 × 98.5 cm. Gift of Alice and Douglas Hyland in honor of Virginia L. Bower, Graduate School Class of 1977 (2021-287)

Peng Wei 彭薇 (born 1974, Chengdu, China; active Beijing), **Autumn of Tang Dynasty** (唐人秋色), 2008. Ink and color on hemp paper, 70 × 39 × 22 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-111)

Japan

Japanese, Kofun period (300–710), **Haniwa head**. Earthenware with pigments, 30 × 22.5 × 16.4 cm. Gift of Jane and Raphael Bernstein (2022-89)

Japanese, Edo period (1615–1868), **Erotic dalliance overlooking a European cityscape**, late 18th century. Copperplate engraving (*kōban yoko-e* format), 9.5 × 15.2 cm. Gift of Sebastian Izzard (2021-258)

Japanese, Edo period (1615–1868), Utagawa Kunisada 歌川国貞 (1786–1865), **View of Yokkaichi (Yokkaichi no zu 四日市之図)**, from the series **Fifty-three Stations of the Tōkaidō (Tōkaidō gojūsan tsugi no uchi 東海道五十三次之内)**, ca. 1833. Woodblock print (*chūban yoko-e* format): ink and color on paper, 25.4 × 18.3 cm. Museum purchase, The Anne van Biema Collection Fund (2021-246)

Japanese, Meiji period (1868–1912), Kobayashi Kiyochika 小林清親 (1847–1915), **Asakusa Bridge and the Great Fire at Ryōgoku (Ryōgoku taika Asakusabashi 両国大火浅草橋)**, 1881. Woodblock print (*ōban yoko-e* format): ink and color on paper with clear lacquered surface, 20.2 × 32 cm. Museum purchase, Robert W. Bagley Fund for Asian Art (2021-248)

Japanese, Meiji period (1868–1912), Yasuda Yoshitarō 安田吉太郎 (active early 1880s), **Shokonsha Temple, Kudan, Tōkio (Tōkyō Kudan-zaka Shokonsha no kei 東京九段坂上招魂社の景)**, 1881. Copperplate engraving (*chūban yoko-e* format): hand-applied color and clear lacquer, 21.6 × 27.5 cm. Museum purchase, Robert W. Bagley Fund for Asian Art (2021-249)

Japanese, Meiji period (1868–1912), Yasuda Yoshitarō 安田吉太郎 (active early 1880s), **Night Cherry Fields in Shin Yoshiwara, Tōkio—Prostitute Quarters (Tōkyō Shin Yoshiwara nakanochō yoru sakura no kei 東京新吉原仲の町夜櫻の景)**, 1881. Copperplate engraving (*chūban yoko-e* format): hand-applied color and clear lacquer, 21.6 × 27.3 cm. Museum purchase, Robert W. Bagley Fund for Asian Art (2021-250)

Japanese, Meiji period (1868–1912), Yoshitoshi Taisō 大蘇芳年 (1839–1892), **Cool: Mannerism of a Geisha After the Fifth or Sixth Year of Meiji (Suzushiso Meiji goroku nen irai geigi no fūzoku すさしさう明治五六年以来芸妓の風俗)**,

1888. Woodblock print (*ōban Tate-e* format): ink and color on paper, 36.2 × 24.7 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-247)

Japanese, Shōwa period (1926–1989), Tetsurō Sawada 沢田哲郎 (1933–1998; born Hokkaido, Japan; died Japan), **Untitled**, 1965. Oil on canvas, 169.5 × 126.4 cm. Museum purchase, Naomi J. Chandler-Reik and Louis E. Reik, M.D., Class of 1933, Exhibition Fund in honor of Wen C. Fong, Edwards S. Sanford Professor of Art History, Emeritus (2021-279)

Japanese, Shōwa period (1926–1989), Tetsurō Sawada 沢田哲郎 (1933–1998; born Hokkaido, Japan; died Japan), **Untitled**, 1965. Oil on canvas, 76.2 × 101.6 cm. Gift of Tom Cioffi (2021-280)

Korea

Korean, Joseon dynasty (1392–1910), **Taegeukseon fan**, 19th century. Lacquered wood and paper, 91 × 56.7 × 2.7 cm. Gift of George Adams Gilmore (2021-285)

India

Indian, **Portrait of a court official**, second half of the 18th century. Watercolor and wash on paper heightened with gold, 19 × 10.5 cm. Museum purchase, Asian Art Fund (2021-300)

Attributed to Nainsukh of Basohli (ca. 1710–1778; born Guler, India; died Basohli, India), **A portrait of Mian Hadala Pal (r. 1673–78)**, ca. 1763–75. Opaque watercolor heightened with gold, 18.3 × 13.8 cm. Museum purchase, Mary Tumbull Adams Art Fund (2021-233)

Indian, Company School, **Dance performance (*nautch*) for a group of seated gentlemen**, ca. 1810–20. Watercolor, 28.6 × 47 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-39)

Indian, Mandi School, Mohammadi (Mohammad Bax) (active late 18th–early 19th century in the courts of Kangra, then Mandi), **Radha Watching a Storm**, 1824. Opaque watercolor heightened with gold, 24 × 17 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-41)

Indian, Parasuram (active mid–late 19th century), **Mewar equestrian portrait of Maharana Sarup Singh**, 1859. Stippled drawing with color and gold on paper, 27.5 × 17.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-40)

United States

Kelly Wang (Wang Jiayi 王佳怡) (born 1992, New York, NY; active New York), **Calligraphic Abstraction IV**, 2020. *Xuan* paper burned with incense, pigment, resin, and ink on aluminum, 71.1 × 137.2 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-51)

Kelly Wang (Wang Jiayi 王佳怡) (born 1992, New York, NY; active New York), **New York City (Microcosm 6)**, 2021. Newspaper on canvas, 127 × 127 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-52)

Kelly Wang (Wang Jiayi 王佳怡) (born 1992, New York, NY; active New York), **Picking Up the Trash Bag of Your Belongings**, 2021. Ink and acrylic on unstretched canvas, 154.9 × 127 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-53)

Kelly Wang (Wang Jiayi 王佳怡) (born 1992, New York, NY; active New York), **Burned calligraphy in the style of Wang Xizhi**, from the series **Thank You for Reminding Me of My Rich Cultural Past**, 2021. Cosmetic compact and burnt *xuan* paper. Gift of the artist (2022-60.1)

Kelly Wang (Wang Jiayi 王佳怡) (born 1992, New York, NY; active New York), **Kill All the Chinese People**, from the series **Thank You for Reminding Me of My Rich Cultural Past**, 2021. Cosmetic compact and burnt *xuan* paper. Gift of the artist (2022-60.2)

Kelly Wang (Wang Jiayi 王佳怡) (born 1992, New York, NY; active New York), **Lotus**, from the series **Thank You for Reminding Me of My Rich Cultural Past**, 2021. Cosmetic compact and burned *xuan* paper. Gift of the artist (2022-60.3)

EUROPEAN PAINTING AND SCULPTURE

Charles Hunt (1803–1877; born London, United Kingdom; died United Kingdom), **Dressing for the Play**, probably 1860s. Oil on canvas, 59.2 × 88.9 cm. Gift of Melissa Zales Koller, Class of 1985 (2021-278)

Peter Paul Rubens (1577–1640; born Siegen, Germany; died Antwerp, Belgium), **The Abduction of Ganymede**, ca. 1636. Oil on oak panel, 33 × 24.8 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-13)

MODERN AND CONTEMPORARY ART

Terry Adkins (1953–2014; born Washington, DC; died Brooklyn, NY; active Brooklyn and Philadelphia, PA), **MVET Lunar Diptych**, 1989. Diptych: polychromed wood, 97.8 × 50.8 × 9.5 cm (each). Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-178 a–b)

Walter Darby Bannard (1934–2016; born New Haven, CT; died Miami, FL; active Miami), **Purple East**, 1974. Acrylic on canvas, 167.6 × 251.5 cm. Gift of Mary Robinson, Anne Robinson Woods, Class of 1988, Ward Robinson, and Steven Robinson in memory of C. David Robinson, Class of 1957, and in commemoration of the 65th Reunion of the Class of 1957 (2022-74)

Nick Cave (born 1959, Fulton, MO; active Chicago, IL), **Soundsuit**, 2013. Mixed media including fabric, crochet blanket, doilies, sequins, and mannequin, 251.5 × 66 × 45.7 cm. Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2021-261)

Tomory Dodge (born 1974, Denver, CO; active Los Angeles, CA), **Summer Legs**, 2014. Oil on canvas, 182.9 × 182.9 cm. Anonymous gift in honor of Peter B. Lewis (2021-126)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active Brooklyn), **the cleanse**, 2017. HD video; 10 minutes, 29 seconds (duration). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-82)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active Brooklyn), **Here we are, Energy, Mass, Life #2**, 2019. Inkjet print on fabric with hair, 306.7 × 61 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-83)

Barkley L. Hendricks (1945–2017; born Philadelphia, PA; died New London, CT; active New London and Mandeville, Jamaica), **New Year's Day in the Quarry (Marl Hole)**, 2006. Oil on linen canvas, 59.7 × 79.4 × 1.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-133)

Guadalupe Maravilla (born 1976, San Salvador, El Salvador; active Brooklyn, NY), **I crossed the border**, 2021. Oil on tin, cotton, glue mixture, and wood, 172.7 × 53.3 × 15.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-44)

Zanele Muholi (born 1972, Umlazi, South Africa; active Johannesburg, South Africa), **Zibuyile**, 2021. Acrylic on canvas, 180.3 × 179.7 × 5.1 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-180)

Nira Pereg (born 1969, Tel Aviv, Israel; active Tel Aviv), **Sarah Sarah**, 2012. Single-channel high-definition video with sound; 4 minutes, 25 seconds (duration, loop). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-110)

Sondra Perry (born 1986, Perth Amboy, NJ; active New York, NY), **Wet and Wavy Looks—Typhon coming on for a Three Monitor Workstation**, 2016. Video, rowing machine workstation, and Eco styler gel; 5 minutes, 43 seconds (duration). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-108)

John Piper (1903–1992; born Epsom, United Kingdom; died Henley-on-Thames, United Kingdom), **Binham Abbey**, 1981. Oil on canvas, 86.2 × 111.7 cm. Gift of Jane and Raphael Bernstein (2022-90)

Alison Saar (born 1956, Los Angeles, CA; active Los Angeles), published by Tandem Press, **Big Singe**, 2021. Woodcut on found cotton seed sacks, 181 × 43.8 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2022-31)

Alison Saar (born 1956, Los Angeles, CA; active Los Angeles), published by Tandem Press, **Reapers**, 2021. Linoleum cut on hand-dyed found sugar sacks, 40 × 59.1 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2022-32)

Alison Saar (born 1956, Los Angeles, CA; active Los Angeles), **condücere**, 2021. Tin and copper over a wooden figure with found keys, leather, bronze, and found bottles, 139.7 × 66 × 50.8 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2022-33)

Becky Suss (born 1980, Philadelphia, PA; active Philadelphia), **August**, 2016. Oil on canvas, 243.8 × 335.3 cm. Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2021-262)

Philip Taaffe (born 1955, Elizabeth, NJ; active New York, NY), **Painting with Ornamental Fragments #III**, 2012. Mixed media on canvas mounted on wood panel, 81.3 × 61 cm. Anonymous gift in honor of Peter B. Lewis (2021-125)

Hank Willis Thomas (born 1976, Plainfield, NJ; active New York, NY), **Forever**, 2013. Fiberglass and aluminum, diam. 91.4 cm. Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2021-132)

Hank Willis Thomas (born 1976, Plainfield, NJ; active New York, NY), **One Man, One Vote**, 2016. Glass, silver, and digital print, 35.6 × 51 cm. Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2021-263)

Nari Ward (born 1963, St. Andrew, Jamaica; active New York, NY), **Scape**, 2012. Shoelaces, 304.8 × 129.5 × 7.6 cm. Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2021-131)

Ellis Wilson (1899–1977; born Mayfield, KY; died New York, NY; active New York and Haiti), **Fisherwoman**, 1946–48. Oil on Masonite board, 101.6 × 76.2 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-177)

PHOTOGRAPHY

Manuel Álvarez Bravo (1902–2002; born, died, and active Mexico City, Mexico), **The Labyrinth Deciphered, Veracruz, Mexico (The Vice)**, 1932. Gelatin silver print, 17.6 × 24.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-12)

Irving Bacheller (1859–1950; born Pierpont, NY; died White Plains, NY), **Eben Holden: A Tale of the North Country**, 1901. Photographs by Byron Company (active 1892–1942, New York, NY). Published by Lothrop Publishing Company, Boston. Bound book, 19.8 × 14 × 3.5 cm. Gift of Barbara L. Michaels (2021-301)

Sadie Barnette (born 1984, Oakland, CA; active Oakland), **Malcolm X Speaks**, 2018. Inkjet print and Swarovski crystals, 76.2 × 101.6 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-179)

Ilse Bing (1899–1998; Frankfurt, Germany; died New York, NY; active France and United States), **Paris Street Fair**, 1933. Gelatin silver print, 19.7 × 28.3 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2021-232)

Melinda Blauvelt (born 1949, Northampton, MA; active New Haven, CT), **Nellie Mae Rowe, Vinings, Georgia**, 1971, printed 2021. Gelatin silver print, 45.5 × 30.5 cm. Gift of the artist (2022-57)

Melinda Blauvelt (born 1949, Northampton, MA; active New Haven, CT), **Paintings on Sam Doyle's Shed, St. Helena Island, South Carolina**, 1981, printed 2021. Gelatin silver print, 30.5 × 45.5 cm. Gift of the artist (2022-58)

Melinda Blauvelt (born 1949, Northampton, MA; active New Haven, CT), **Ulysses Davis Holding Bust of George Washington, Savannah, Georgia**, 1981, printed 2021. Gelatin silver print, 30.6 × 45.4 cm. Gift of the artist (2022-59)

Samuel Bourne (1834–1912; born Staffordshire, United Kingdom; died Nottingham, United Kingdom; active India), **No. 1350. Delhi, Interior of Dewani Khus [Diwan-i-Kas]**, 1863–64. Albumen print, 22.8 × 28.4 cm. Gift of Rosemarie Haag Bletter and Martin Filler (2021-268)

Adolphe Braun (1811–1877; born Besançon, France; died Dornach, France), **Hops**, ca. 1870. Albumen print, 27.5 × 21.9 cm. Gift of Rosemarie Haag Bletter and Martin Filler (2021-269)

Marco Breuer (born 1966, Landshut, Germany; active New York, NY), **Untitled (Wallpaper Photogram)**, 1996. Gelatin silver print, 38.1 × 24.1 cm. Gift of Eve Aschheim and John Yau in honor of Emmet and Edith Gowin (2021-283)

Marco Breuer (born 1966, Landshut, Germany; active New York, NY), **Untitled (Wallpaper Photogram)**, 1996. Gelatin silver print, 38.1 × 24.1 cm. Gift of Eve Aschheim and John Yau in honor of Emmet and Edith Gowin (2021-284)

Unknown British photographer, **Marriage of Walter Boger & Millie Bosworth, 15th August 1863, at Westerham, Kent**, 1863. Albumen print, 8.3 × 10.9 cm. Gift of Rosemarie Haag Bletter and Martin Filler (2021-270)

Rotimi Fani-Kayode (1955–1989; born Lagos, Nigeria; died London, United Kingdom), **Every Moment Counts**, from the series **Ecstatic Antibodies**, 1987–88, printed 2021. Inkjet print, 48.3 × 48.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-186)

Rotimi Fani-Kayode (1955–1989; born Lagos, Nigeria; died London, United Kingdom), **Nothing to Lose IX**, from the series **Bodies of Experience**, 1989, printed 2021. Inkjet print, 48.3 × 48.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-187)

Rotimi Fani-Kayode (1955–1989; born Lagos, Nigeria; died London, United Kingdom), **Untitled**, from the series **Bodies of Experience**, 1987–88, printed 2021. Inkjet print, 48.3 × 48.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-188)

Rotimi Fani-Kayode (1955–1989; born Lagos, Nigeria; died London, United Kingdom), **Untitled**, 1987–88, printed 2021. Inkjet print, 48.3 × 48.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-189)

Rotimi Fani-Kayode (1955–1989; born Lagos, Nigeria; died London, United Kingdom), **The Black Friar**, 1989, printed 2021. Inkjet

print, 48.3 × 48.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-190)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Passageways #1, Secrets, Traditions, Spoken and Unspoken Truths or Not**, 2017. Inkjet print, 101.6 × 76.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-84)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Aligned with Sopdet**, 2017. Inkjet print, 71.1 × 108.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-90)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Sopdet Illuminates**, 2017. Inkjet print on cotton-fiber paper, 40.6 × 53.3 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-91)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Daily Bartlesville Enterprise**, from the series **In the Face of History**, 2018. Inkjet print on cotton-fiber paper, 50.8 × 72.4 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-85)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Let Us Guide Our Own Destiny**, from the series **In the Face of History**, 2018. Inkjet print on cotton-fiber paper, 71.8 × 52.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-86)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Black Star Line**, from the series **In the Face of History**, 2018. Inkjet print on cotton-fiber paper, 50.5 × 73 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-87)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Declaration of Rights**, from the series **In the Face of History**, 2018. Inkjet print on cotton-fiber paper, 73 × 54.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-88)

Adama Delphine Fawundu (born 1971, Brooklyn, NY; active New York, NY), **Increase of Pension to Harriet Tubman**, from the series **In the Face of History**, 2018. Inkjet print on cotton-fiber paper, 69.2 × 52.7 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-89)

Christina Fernandez (born 1965, Los Angeles, CA; active, Los Angeles), **Maria's Great Expedition**, 1995–96, printed 2022. Seven photographs (five gelatin silver prints and two inkjet prints), and text panels, dimensions vary. Museum purchase, Mary Trumbull Adams Art Fund (2022-28.1–7)

Ralph Gibson (born 1939, Los Angeles, CA; active New York, NY), **Untitled**, from the series **Chiaroscuro**, 1973. Gelatin silver print, 31.5 × 20.6 cm. Gift of James L. Melcher and April Benasich (2021-272)

Ralph Gibson (born 1939, Los Angeles, CA; active New York, NY), **Untitled**, from the series **Chiaroscuro**, 1976. Gelatin silver print, 31.5 × 20.6 cm. Gift of James L. Melcher and April Benasich (2021-273)

Ralph Gibson (born 1939, Los Angeles, CA; active New York, NY), **Untitled**, from the series **Chiaroscuro**, 1982. Gelatin silver print, 31.5 × 20.6 cm. Gift of James L. Melcher and April Benasich (2021-274)

Gustave Le Gray (1820–1882; born Villiers-le-Bel, France; died Cairo, Egypt; active Paris, France, and Cairo), **Ciel Chargé – Mer Méditerranée**, 1857. Albumen print, 32.4 × 41.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-112)

Barkley L. Hendricks (1945–2017; born Philadelphia, PA; died New London, CT; active New London and Mandeville, Jamaica), **Self-Portrait with Hubcap**, 1967, printed 2013. Chromogenic print, 71.8 × 48.3 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-135)

Barkley L. Hendricks (1945–2017; born Philadelphia, PA; died New London, CT; active New London and Mandeville, Jamaica), **Untitled**, 1982. Inkjet print, 40.6 × 61 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-134)

Chester Higgins (born 1946, Fairhope, AL; active Alabama and New York, NY), **Barbershop, Tuskegee, Alabama**, 1972. Gelatin silver print, 24.1 × 35.6 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-182)

Chester Higgins (born 1946, Fairhope, AL; active Alabama and New York, NY), **John Bass and Ola Mae Johnson, New Brockton, Alabama**, 1972. Gelatin silver print, 16.4 × 24.3 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-183)

Chester Higgins (born 1946, Fairhope, AL; active Alabama and New York, NY), **New Orleans Indians, Harlem, New York**, 1990. Gelatin silver print, 17.3 × 26 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-184)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **Cai Johns – map painting**, 1989, printed 2018–20. Gelatin silver print, 25.7 × 25 cm. Gift of Michael S. Sachs (2022-70)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **Gordon Parks**, 1991, printed 2018–20. Gelatin silver print, 25.6 × 24.9 cm. Gift of Michael S. Sachs (2022-72)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **John Baldessari**, 1993, printed 2018–20. Gelatin silver print, 25.2 × 25.2 cm. Gift of Michael S. Sachs (2022-63)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **Ilse Bing**, 1993, printed 2018–20. Gelatin silver print, 25.5 × 25 cm. Gift of Michael S. Sachs (2022-64)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **Marisol**, 1993, printed 2018–20. Gelatin silver print, 25.4 × 25 cm. Gift of Michael S. Sachs (2022-71)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **Paul Cadmus – floor**, 1996, printed 2018–20. Gelatin silver print, 26.6 × 25 cm. Gift of Michael S. Sachs (2022-65)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **Martin Puryear**, 1996, printed 2018–20. Gelatin silver print, 25.8 × 25.2 cm. Gift of Michael S. Sachs (2022-73)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **Helen Frankenthaler**, 1997, printed 2018–20. Gelatin silver print, 25.5 × 25.6 cm. Gift of Michael S. Sachs (2022-67)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **Leon Golub**, 1998, printed 2018–20. Gelatin silver print, 25.5 × 25.3 cm. Gift of Michael S. Sachs (2022-69)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **Elizabeth Catlett**, 2003, printed 2018–20. Gelatin silver print, 25.6 × 25 cm. Gift of Michael S. Sachs (2022-66)

Nancy Lee Katz (1947–2018; born Los Angeles, CA; died New York, NY), **Cai Guo-Qiang**, 2009, printed 2018–20. Gelatin silver print, 25.5 × 25.3 cm. Gift of Michael S. Sachs (2022-68)

Michael Kolster (born 1963, Milwaukee, WI; active Brunswick, ME), **Below Dam and Above Great Falls, Auburn, Maine, Androscoggin River**, 2011. Triptych: inkjet prints, 23 × 50 cm. Gift of Ralph and Nancy Segall (2021-117)

Michael Kolster (born 1963, Milwaukee, WI; active Brunswick, ME), **Swimmers, Swinging Bridge, Topsham, Maine, Androscoggin River**, 2012. Inkjet print, 23 × 28 cm. Gift of Ralph and Nancy Segall (2021-118)

Michael Kolster (born 1963, Milwaukee, WI; active Brunswick, ME), **Tidal Marsh, Savannah National Wildlife Refuge, South Carolina, Savannah River**, 2014. Triptych: inkjet prints, 23 × 27 cm. Gift of Ralph and Nancy Segall (2021-119)

Dionne Lee (born 1988, New York, NY; active Oakland, CA), **A Test for Forty Acres**, 2016, printed 2021. Inkjet print, 20.3 × 25.4 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-129)

Dionne Lee (born 1988, New York, NY; active Oakland, CA), **Breaking the Fall**, 2017, printed 2021. Diptych: inkjet prints, 88.8 × 66 cm. Museum purchase, Philip F. Maritz, Class of 1983, Photography Acquisitions Fund (2021-130 a–b)

Joiri Minaya (born 1990, New York, NY; active Dominican Republic and New York), **Continuum**, 2020. Inkjet print, 35.6 × 27.9 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 (2021-105)

Joiri Minaya (born 1990, New York, NY; active Dominican Republic and New York), **Ayoowiri or Girl with Poinciana Flowers**, 2020. Inkjet print, 41.8 × 26.6 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 (2021-106)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Nosi 'Ginga' Marumo, Yeoville, Johannesburg**, from the series **Faces and Phases**, 2007. Gelatin silver print, 76.2 × 50.8 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-214)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Sosi Molotsane, Yeoville, Johannesburg**, from the series **Faces and Phases**, 2007. Gelatin silver print, 76.2 × 50.8 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-216)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Tumi Mokgosi, Yeoville, Johannesburg**, from the series **Faces and Phases**, 2007. Gelatin silver print, 76.2 × 50.8 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-217)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Miss D'Vine IV**, 2007. Chromogenic print from a digital file, 76.5 × 76.5 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-219)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Zandile 'Nkunzi' Nkabinde, Braamfontein, Johannesburg**, from the series **Faces and**

Phases, 2008. Gelatin silver print, 76.2 × 50.8 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-218)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Massa and Minah II**, from the series **Massa and Minah**, 2008. Chromogenic print, 33.2 × 49.9 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-221)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Puleng Mahlati, Embekweni, Paarl**, from the series **Faces and Phases**, 2009. Gelatin silver print, 76.2 × 50.8 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-215)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Massa and Minah IV, Hout Bay**, from the series **Massa and Minah**, 2009. Chromogenic print, 32.9 × 49.3 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-223)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Christina Mavuma I**, 2010. Chromogenic print, 50.5 × 76.5 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-220)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Massa and Minah VI, Brazil**, from the series **Massa and Minah**, 2010. Chromogenic print, 49.4 × 33 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-222)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Babalwa Nani, Cape Town Station, Cape Town**, from the series **Faces and Phases**, 2011. Gelatin silver print, 76.2 × 50.8 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-213)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Somnyama I, Paris**, from the series **Somnyama Nkonyama (Hail the Black Lioness)**, 2014. Gelatin silver print, 80 × 53.3 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-226)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Bester I, Mayotte**, from the series **Somnyama Nkonyama (Hail the Black Lioness)**, 2015.

Gelatin silver print, 70.5 × 50.5 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-212)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Somnyama IV, Oslo**, from the series **Somnyama Nkonyama (Hail the Black Lioness)**, 2015. Gelatin silver print, 100 × 83 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-224)

Zanele Muholi (born 1972, Umlazi, South Africa; active South Africa), **Bester V, Mayotte**, from the series **Somnyama Nkonyama (Hail the Black Lioness)**, 2015. Gelatin silver print, 50 × 41 cm. Gift of Christopher E. Olofson, Class of 1992 (2021-225)

Senga Nengudi (born 1943, Chicago, IL; active Los Angeles, CA, and New York, NY), **“Ceremony for Freeway Fets,”** 1978, printed 2018. Performance in collaboration with David Hammons, Maren Hassinger, and Studio Z members, Pico Boulevard, Los Angeles. Photographs by Roderick “Quaku” Young. Eleven chromogenic prints; 31.7 × 47 × 3.8 cm (eight horizontal photographs, each); 36.8 × 47 × 3.8 cm (one horizontal photograph); and 47 × 31.7 × 3.8 cm (two vertical photographs, each). Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-93.1–.11)

Farah al Qasimi (born 1991, Abu Dhabi, United Arab Emirates; active New York, NY, and the United Arab Emirates), **Falcon Hospital 2 (Blue Glove)**, 2016, printed 2021. Inkjet print, 68.6 × 50.8 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-293)

Farah al Qasimi (born 1991, Abu Dhabi, United Arab Emirates; active New York, NY, and the United Arab Emirates), **Baba at Home**, 2017, printed 2021. Inkjet print, 114.3 × 88.9 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-292)

Farah al Qasimi (born 1991, Abu Dhabi, United Arab Emirates; active New York, NY, and the United Arab Emirates), **Women's Wedding Hall**, 2019, printed 2021. Inkjet print, 76.2 × 53.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-294)

Farah al Qasimi (born 1991, Abu Dhabi, United Arab Emirates; active New York, NY, and the United Arab Emirates), **Madinat Staircase**, 2019, printed 2021. Inkjet print, 76.2 × 53.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-295)

Shigeyoshi Ohi (born 1966, Yamagata, Japan; active Tokyo, Japan, and New York, NY), **Taughannock Falls**, 1996. Gelatin silver print, 45.5 × 35.6 cm. Gift of Wen C. Fong, Class of 1951 and Graduate School Class of 1958, and Constance Tang Fong in honor of Sondra Castile (2022-75)

Ming Smith (born Detroit, MI; active New York, NY), **Oopdeedoo, Brooklyn, NY**, from the series **Coney Island**, 1976. Gelatin silver print, 45 × 30.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-113)

Unknown photographer, **Mr. and Mrs. Charles Packe**, ca. 1865. Albumen print, 20.2 × 15.4 cm. Gift of Rosemarie Haag Bletter and Martin Filler (2021-271)

Todd Webb (1905–2000; born Detroit, MI; died Lewistown, ME; active New York, NY, New Mexico, and Paris, France), **On the Portal, Ghost Ranch**, 1959–61. Gelatin silver print, 34 × 26.5 cm. Gift of Jennifer Hardin, Graduate School Class of 2000, and Emmanuel Rou, in memory of Peter C. Bunnell (2021-299)

Z. J. S. Ndimande & Son (active 1940s–83, South Africa), **Three women standing**, July 17, 1973. Gelatin silver print, 11.7 × 8.4 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-6)

Z. J. S. Ndimande & Son (active 1940s–83, South Africa), **Seated man holding child on lap**, September 15, 1973. Gelatin silver print, 13.2 × 8.5 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-4)

Z. J. S. Ndimande & Son (active 1940s–83, South Africa), **Man wearing sunglasses and bracelet**, October 10, 1973. Gelatin silver print, 13.2 × 8.5 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-3)

Z. J. S. Ndimande & Son (active 1940s–83, South Africa), **Two men standing, holding**

hands, March 30, 1974. Gelatin silver print, 13.2 × 8.4 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-7)

Z. J. S. Ndimande & Son (active 1940s–83, South Africa), **Man wearing jeans and hat**, April 30, 1974. Gelatin silver print, 13 × 8.5 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-2)

Z. J. S. Ndimande & Son (active 1940s–83, South Africa), **Woman standing with magazine**, May 25, 1974. Gelatin silver print, 13.2 × 8.4 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-10)

Z. J. S. Ndimande & Son (active 1940s–83, South Africa), **Woman sitting with record**, August 24, 1975. Gelatin silver print, 13.1 × 8.1 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-5)

Z. J. S. Ndimande & Son (active 1940s–83, South Africa), **Woman and child facing away from camera, with basket on stool**, August 30, 1974. Gelatin silver print, 12.3 × 8.5 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-11)

Z. J. S. Ndimande & Son (active 1940s–83, South Africa), **Woman standing next to seated woman holding child on lap**, October 21, 1975. Gelatin silver print, 13.1 × 8.1 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-9)

Z. J. S. Ndimande & Son (active 1940s–83, South Africa), **Two women standing**, May 20, 1976. Gelatin silver print, 13.1 × 8 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-8)

Gift to The Minor White Archive

Recordings of Minor White by Mirle Freel, **Recordings from MFA thesis research at the University of Iowa on “Minor White and Light,”** ca. 1971. Seven five-inch reels, one seven-inch reel, and two cassette tapes. Gift of Mirle E. Freel Jr. and Judy O’Toole-Freel

PRINTS AND DRAWINGS

Drawings

John Anansa Thomas Biggers (1924–2001; born Gastonia, NC; died Houston, TX), **Fishmongers**, 1957. Conte crayon, 73.7 × 100.3 cm. Museum purchase, Felton Gibbons Fund (2021-174)

Samuel Bottschild (1641–1706; born Sangerhausen, Germany; died Dresden, Germany), **Ulysses and Epeus Debating the Construction of the Trojan Horse**, ca. 1693. Pen and brown ink, 26.3 × 46.3 cm. Museum purchase, Laura P. Hall Memorial Fund (2021-123)

Isaac Fisches the Elder (1638–1706; born Augsburg, Germany; active Augsburg), **Adoration of the Shepherds**. Pen and brown ink with gray wash, 41.6 × 36 cm. Museum purchase, Laura P. Hall Memorial Fund (2022-81)

Gillett G. Griffin (1928–2016; born New York, NY; died Princeton, NJ), **Untitled**. Watercolor and graphite, 46.9 × 30 cm. Gift of Marian Hargrave

Dimitri Hadzi (1921–2006; born New York, NY; died Boston, MA; active Rome, Italy, and Cambridge, MA), **Sketchbook featuring studies for Centaur with Pipes (Princeton)**, 1954–57. Ink and graphite; 25 × 17.5 cm (each sheet), 26 × 18.5 × 1 cm (closed). Gift of Cynthia Hadzi (2021-286)

Carl Wilhelm Kolbe (1757–1835; born Berlin, Germany; died Dessau, Germany), **Study of a female nude**, ca. 1794. Black chalk, 29.7 × 47.9 cm. Museum purchase, Laura P. Hall Memorial Fund (2022-84)

Louis-Joseph Le Lorrain (1715–1759; born Paris, France; died St. Petersburg, Russia; active in Paris, Rome, Italy, and St. Petersburg), **An architectural capriccio: A vast forum with sculptural monuments**, possibly 1758–59. Black ink and gray wash over black chalk, 56.5 × 88.5 cm. Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund (2022-88)

Norman Wilfred Lewis (1909–1979; born New York, NY; died New York), **Untitled**, 1954. Oil and ink, 58.4 × 83.8 cm. Museum purchase, Felton Gibbons Fund (2021-175)

Glenn Ligon (born 1960, Bronx, NY; active New York, NY), **Study for Negro Sunshine #2**, 2004. Oil stick, coal dust, and varnish, 30.5 × 22.9 cm. Museum purchase, Laura P. Hall Memorial Fund (2021-231)

Shelly (Rachelle Belfer) Malkin (born 1964, New York, NY; active Greenwich, CT, Aspen, CO, and Queensland, NZ), **Franz Josef Glacier Retreating**, 2021. Watercolor and mineral pigments, 55.9 × 76.2 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-235)

Eliab Metcalf (1785–1834; born Franklin, MA; died New York, NY), **Mrs. John Salisbury**, 1813. Watercolor, 21.4 × 18.3 cm. Gift of Stuart P. Feld, Class of 1957, and Sue K. Feld (2021-257)

Bartolomeo Passarotti (1529–1592; born Bologna, Italy; died Bologna), **Head of the Virgin Mary with Medallion of the Annunciation**, 1576–80. Pen and brown ink, 45.7 × 36.4 cm. Museum purchase, Ethan O. Meers, Class of 2003, and Anne S. Bent Acquisition Fund, and Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-38)

John Piper (1903–1992; born Epsom, United Kingdom; died Henley-on-Thames, United Kingdom), **Hope Chapel on Romney Marsh, Kent**, 1982. Watercolor, 45.7 × 61 cm. Gift of Jane and Raphael Bernstein (2022-91)

Robert Pruitt (born 1975, Houston, TX; active New York, NY), **Shadow Boxing**, 2006. Conte crayon and charcoal, 203.2 × 157.5 cm. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2021-176)

Johann Michael Rottmayer (1654–1730; born Laufen, Germany; died Vienna, Austria), **Crucified Cross with the Virgin, Mary Magdalene, and Saint John the Evangelist**, 1700–1710. Pen and brown ink, with brown, blue, pink, and gray wash, over graphite, 17.8 × 9.7 cm. Museum purchase, Laura P. Hall Memorial Fund (2022-54)

Julius Schnorr von Carolsfeld (1794–1872; born Leipzig, Germany; died Dreseden, Germany), **The Raising of the Daughter of Jairus**, 1857. Pen and black ink over graphite, 21.8 × 27.7 cm. Museum purchase, Laura P. Hall Memorial Fund (2022-83)

Johann Kaspar Sing (1651–1729; born Braunau am Inn, Austria; died Munich, Germany; active Munich), **Annunciation**. Red chalk and pen and brown ink with wash (recto); red chalk (verso); 34.7 × 22.8 cm. Museum purchase, Laura P. Hall Memorial Fund (2022-82)

Robert Venturi (1925–2018; born and died Philadelphia, PA; active Philadelphia and Princeton, NJ), **Gordon Wu Hall, Princeton University**, 1981. Colored pencil on tracing paper, 44.7 × 48.5 cm. Gift of Mary Ellen and Bill Bowen (2021-260)

Stacy Lynn Waddell (born 1966, Washington, DC; active Durham, NC), **Landscape with Rainbow under Moonlight at Midnight (for R. S. D.)**, 1859/2021. Burned handmade paper with blue pencil, variegated metal, and composition gold leaf, diam. 40 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-42)

Stacy Lynn Waddell (born 1966, Washington, DC; active Durham, NC), **Landscape with Rainbow at Sunrise as Things Emerge (for R. S. D.)**, 1859/2021. Burned handmade paper with blue pencil, variegated metal, and composition gold leaf, diam. 40 cm. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund (2022-43)

Hannah Wilke (1940–1993; born New York, NY; died Houston, TX; active New York), **Self Portrait, B.C. Series**, September 11, 1990. Watercolor, 105.4 × 74.3 cm. Gift of Marsie, Emanuelle, Damon, and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles. In memory of Selma and Emanuel Butter and in honor of Eli Scharlatt Davey, their great-grandson (2021-296)

Hannah Wilke (1940–1993; born New York, NY; died Houston, TX; active New York), **Self Portrait, B.C. Series**, September 26,

1990. Watercolor, 105.4 × 74.3 cm. Gift of Marsie, Emanuelle, Damon, and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles. In memory of Selma and Emanuel Butter and in honor of Eli Scharlatt Davey, their great-grandson (2021-297)

Hannah Wilke (1940–1993; born New York, NY; died Houston, TX; active New York), **Self Portrait, B.C. Series**, September 28, 1990. Watercolor, 105.4 × 74.3 cm. Gift of Marsie, Emanuelle, Damon, and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles. In memory of Selma and Emanuel Butter and in honor of Eli Scharlatt Davey, their great-grandson (2021-298)

Edward Andrew Zega (born 1961, Upper Makefield, PA; active Paris, France), **Temple of the Cross at Palenque**, 1983. Watercolor, 31 × 23.9 cm. Gift of Alfred L. Bush (2021-276)

Prints

Vera Berdich (1915–2003; born Cicero, IL; died Chicago, IL; active Chicago), Art Green (born 1941, Frankfort, IN; active Chicago, IL, and Canada), Suellen Rocca (1943–2020; born Chicago, IL; died Naperville, IL; active Chicago), and William Schwedler (1942–1982; born Chicago, IL; active Chicago and New York, NY), **Silent Eclectic Fish Tattoo**, 1964. Etching, 43 × 14.4 cm. Gift of Cynthia Carlson (2021-136)

Chakaia Booker (born 1953, Newark, NJ; active New York, NY, and Allentown, PA), **Untitled**, 2021. Printed by Justin Sanz. Published by EFA Robert Blackburn Printmaking Workshop. Lithograph, woodcut, and hand-painted chine collé with embossment, 116.8 × 78.7 cm. Museum purchase, gift of the PECO Foundation (2021-181)

Federico Cantú (1908–1989; born Cadereyta Jiménez, Mexico; died Mexico City, Mexico; active Mexico City), **Snowy Owl**, 1969. Lithograph, 16.9 × 11.3 cm. Gift of Alfred Bendixen and Judith Hamera (2021-206)

Federico Cantú (1908–1989; born Cadereyta Jiménez, Mexico; died Mexico City, Mexico; active Mexico City), **Sirena**, 1980. Etching, 11.4 × 22.6 cm. Gift of Alfred Bendixen and Judith Hamera (2021-200)

Mary Cassatt (1844–1926; born Allegheny City, PA; died Le Mesnil-Theribus, France), **In the Omnibus**, 1890–91. Drypoint and color aquatint, 36.5 × 26.6 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-29)

Jean Charlot (1898–1979; born Paris, France; died Honolulu, HI; active Mexico and United States), **Mother and Daughter**. Color lithograph, 31 × 41.5 cm. Gift of Alfred Bendixen and Judith Hamera (2021-204)

Jean Charlot (1898–1979; born Paris, France; died Honolulu, HI; active Mexico and United States), **Mexican Kitchen**, 1946. Lithograph, 34.4 × 24.8 cm. Gift of Alfred Bendixen and Judith Hamera (2021-205)

Jean Charlot (1898–1979; born Paris, France; died Honolulu, HI; active Mexico and United States), **Tortilleras**, 1947. Lithograph, 34.4 × 24.5 cm. Gift of Alfred Bendixen and Judith Hamera (2021-203)

Eugène Delacroix (1798–1863; born Clarenton-Saint Maurice, France; died Paris, France), **Arabes d'Oran (Arabs of Oran)**, 1833. Printed by Frédéric Villot (1809–1875; born Liège, Belgium; died Paris, France). Etching, drypoint, and roulette, 17.5 × 21.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-86)

Eugène Delacroix (1798–1863; born Clarenton-Saint Maurice, France; died Paris, France), **Arabes d'Oran (Arabs of Oran)**, 1833, printed 1865. Printed by Auguste Delâtre (1822–1907, born Paris, France; died Paris). Published by Alfred Cadart (1828–1875, born St. Omer, France; died Paris, France). Etching, 17.1 × 21.2 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-87)

Richard Diebenkorn (1922–1993; born Portland, OR; died Berkeley, CA), **Cup, Saucer, Fork, and Knife**, 1965. Printed and

published by Joseph Zirker, The Original Press, San Francisco, CA. Lithograph, 29.2 × 29.2 cm. Museum purchase, Bagley Wright, Class of 1946, Contemporary Art Fund (2021-107)

Albrecht Dürer (1471–1528; born Nuremberg, Germany; died Nuremberg), **The Large Horse**, 1505. Engraving, 16.5 × 12.1 cm. Gift of Mary Ellen and Bill Bowen (2021-259)

Jean-Honoré Fragonard (1732–1806; born Grasse, France; died Paris, France), **L'Armoire (The Cupboard)**, 1778. Etching, 40.6 × 53.5 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-85)

Jacob de Gheyn II (1565–1629; born Antwerp, Belgium; died The Hague, The Netherlands), after Hendrick Goltzius (1558–1617; died Haarlem, The Netherlands), **The Evangelist Mark**, 1588. Engraving, 17 × 17.2 cm. Gift of Frances Beatty Adler and Allen Adler, Class of 1967, in honor of Laura M. Giles (2021-192)

Jacob de Gheyn II (1565–1629; born Antwerp, Belgium; died The Hague, The Netherlands), after Hendrick Goltzius (1558–1617; died Haarlem, The Netherlands), **The Evangelist John**, 1588. Engraving, 17 × 17.2 cm. Gift of Frances Beatty Adler and Allen Adler, Class of 1967, in honor of Laura M. Giles (2021-193)

Jacob de Gheyn II (1565–1629; born Antwerp, Belgium; died The Hague, The Netherlands), after Hendrick Goltzius (1558–1617; died Haarlem, The Netherlands), **The Evangelist Matthew**, 1588. Engraving, 17 × 17 cm. Gift of Frances Beatty Adler and Allen Adler, Class of 1967, in honor of Laura M. Giles (2021-194)

Ester Hernández (born 1944, Dinuba, CA; active San Francisco, CA), **Libertad**, 1976. Etching, 30.5 × 15.2 cm. Museum purchase, Felton Gibbons Fund (2022-34)

Ester Hernández (born 1944, Dinuba, CA; active San Francisco, CA), **Sun Mad III**, 1982, printed ca. 2000. Screenprint, 53.3 × 40.6 cm. Museum purchase, Felton Gibbons Fund (2022-35)

Ester Hernández (born 1944, Dinuba, CA; active San Francisco, CA), **Sun Raid**, 2008, printed 2021. Screenprint, 52.7 × 41.3 cm. Museum purchase, Felton Gibbons Fund (2022-36)

Parker Ito (born 1986, Los Angeles, CA; active Los Angeles), **P**, 2019. Printed and published by Three Star Books. Hand-colored silkscreen, 94.5 × 70.3 cm. Museum purchase, Mary Trumbull Adams Art Fund (2021-245)

Lucas van Leyden (ca. 1494–1533; born Leiden, The Netherlands; died Leiden), **The Dentist**, 1523. Engraving, 11.8 × 7.6 cm. Museum purchase, Laura P. Hall Memorial Fund (2021-281)

Lucas van Leyden (ca. 1494–1533; born Leiden, The Netherlands; died Leiden), **The Dentist**, 1523. Engraving (maculature), 11.4 × 7.6 cm. Museum purchase, Laura P. Hall Memorial Fund (2021-282)

Julie Mehretu (born 1970, Addis Ababa, Ethiopia; active New York, NY), **Untitled (Grey Area)**, 2010. Printed by Case Hudson. Published by Gemini G.E.L., Los Angeles, CA. Etching with drypoint and burin, 20 × 25.1 cm. Museum purchase, Felton Gibbons Fund (2021-243)

Carlos Mérida (1891–1984; born Guatemala City, Guatemala; died Mexico City, Mexico; active Guatemala, Mexico, and France), **Dance of the Chinelos**, from the series **Dances of Mexico**, 1939. Color lithograph, 33.6 × 26 cm. Gift of Alfred Bendixen and Judith Hamera (2021-201)

Chris Ofili (born 1968, Manchester, United Kingdom; active Trinidad, London, United Kingdom, and Brooklyn, NY), **Calypso**, 2018. Etchings, 24.7 × 19.6 cm (each). Museum purchase, Morley and Jean Melden Prints and Drawings Fund, and matching funds provided by the Program in Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund (2022-93.1--7)

Chris Ofili (born 1968, Manchester, United Kingdom; active Trinidad, London, United Kingdom, and Brooklyn, NY), **Archer's Sunset**, 2021. Woodcut monoprint with raw pigments and gold leaf, 52.5 × 78 cm. Museum purchase, Morley and Jean Melden Prints and Drawings Fund (2022-92)

Bruce Onobrakpeya (born 1932, Agbarha-Otor, Nigeria; active Lagos, Nigeria), **Three Spirits**, 1969. Deep etching, 61 × 49.8 cm. Gift of Dr. Carolyn Barnes (2021-264)

Bruce Onobrakpeya (born 1932, Agbarha-Otor, Nigeria; active Lagos, Nigeria), **Uloho (red base)**, 1970. Deep etching, 61 × 45.4 cm. Gift of Dr. Carolyn Barnes (2021-265)

José Guadalupe Posada (1852–1913; born Aguascalientes, Mexico; died Mexico City, Mexico; active Mexico City), **Josefina Lara**. Engraving, 9 × 13.3 cm. Gift of Alfred Bendixen and Judith Hamera (2021-199)

José Guadalupe Posada (1852–1913; born Aguascalientes, Mexico; died Mexico City, Mexico; active Mexico City), **Separation of Body and Soul**, ca. 1890–95. Engraving, 8.8 × 12.7 cm. Gift of Alfred Bendixen and Judith Hamera (2021-197)

José Guadalupe Posada (1852–1913; born Aguascalientes, Mexico; died Mexico City, Mexico; active Mexico City), **Funeral procession**, ca. 1890–95. Engraving, 14 × 9 cm. Gift of Alfred Bendixen and Judith Hamera (2021-198)

José Guadalupe Posada (1852–1913; born Aguascalientes, Mexico; died Mexico City, Mexico; active Mexico City), **The Skeleton of Don Juan Tenorio**, ca. 1900–1910. Photo-relief and letter press, 36 × 25.4 cm. Gift of Alfred Bendixen and Judith Hamera (2021-196)

José Guadalupe Posada (1852–1913; born Aguascalientes, Mexico; died Mexico City, Mexico; active Mexico City), **Calavera Criminal (Criminal Skeleton)**, 1907. Engraving, 15.5 × 14.3 cm. Gift of Alfred Bendixen and Judith Hamera (2021-195)

David Roberts (1796–1864; born Stockbridge, Scotland; died London, United Kingdom), **Ruins of the Eastern Portico of the Temple of Baalbec**, May 6, 1839, published 1843. Lithograph by Louis Haghe (1806–1885; born Tournai, Belgium; died London, United Kingdom). Published by Francis Graham Moon (1796–1871; born London, United Kingdom; died Brighton, United Kingdom). Hand-colored lithograph, 35.4 × 51 cm. Gift of Laurence H. Sanford III, Class of 1972, and Helen B. Sanford, in honor of Laurence H. Sanford Jr., Class of 1945, and Elizabeth H. Sanford, Honorary, Class of 1945 (2021-266)

David Roberts (1796–1864; born Stockbridge, Scotland; died London, United Kingdom), **Portico of the Temple of Kalabsha, Nubia**, 1839, published 1847. Lithograph by Louis Haghe (1806–1885; born Tournai, Belgium; died London, United Kingdom). Published by Francis Graham Moon (1796–1871; born London, United Kingdom; died Brighton, United Kingdom). Hand-colored lithograph, 34.8 × 51 cm. Gift of Laurence H. Sanford III, Class of 1972, and Helen B. Sanford, in honor of Laurence H. Sanford Jr., Class of 1945, and Elizabeth H. Sanford, Honorary, Class of 1945 (2021-267)

Alison Saar (born 1956, Los Angeles, CA; active Los Angeles), **Copacetic**, 2019. Eight multi-block linocuts on handmade Hamada Kozo paper backed with Sekishu Kozo, 49.5 × 45.7 cm (each). Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2022-30.1--8)

David Alfaro Siqueiros (1896–1974; born Santa Rosalía de Camargo, Mexico; died Cuernavaca, Mexico), **Jesusito será un santo**, 1969. Color lithograph, 53.5 × 39.3 cm. Gift of Alfred Bendixen and Judith Hamera (2021-202)

Bequest of Sterling Boyd

Italian School, Circle of Vaga, **Untitled**, 16th century. 26.7 × 20.4 cm. Bequest of Sterling Boyd, Graduate School Class of 1967 (2021-309)

Ercole Graziani (1651–1726; active Italy), **Drawing**. 20.2 × 26 cm. Bequest of Sterling Boyd, Graduate School Class of 1967 (2021-308)

Domenico Antonio Vaccaro (1678–1745; born and died Naples, Italy), **Sketch**. Graphite, 24.6 × 35.2 cm. Bequest of Sterling Boyd, Graduate School Class of 1967 (2021-307)

Attributed to Joseph Highmore (1692–1780; born London, United Kingdom; died Canterbury, United Kingdom), **Portrait of a woman**, ca. 1740. Oil on canvas. Bequest of Sterling Boyd, Graduate School Class of 1967 (2021-302)

French, **Mantel clock with Erato**, early 19th century. Patinated bronze and ormolu, 49.5 × 33 × 15.2 cm. Bequest of Sterling Boyd, Graduate School Class of 1967 (2021-303)

Portico clock, ca. 1820–30. Inlaid mahogany and gilt bronze, 50.2 × 26.7 × 14.3 cm. Bequest of Sterling Boyd, Graduate School Class of 1967 (2021-304)

Shell cameo tiara. 4.4 × 11.4 cm. Bequest of Sterling Boyd, Graduate School Class of 1967 (2021-305)

Two Persian manuscripts. Gilt and polychrome. Bequest of Sterling Boyd, Graduate School Class of 1967 (2021-306 a–b)

Loans

LOANS FROM THE COLLECTIONS

Niki de Saint Phalle in the 1960s
The Menil Collection, Houston, TX
September 10, 2021–January 23, 2022
Museum of Contemporary Art, San Diego
April 9–July 17, 2022

Niki de Saint Phalle (1930–2002; born Neuilly-sur-Seine, France; died San Diego, CA), **Tu est moi (You are me)**, 1960. Objects, wood, plaster, and paint, 79.5 × 60 × 3 cm. Gift of Irma S. Seitz for the William C. Seitz, Graduate School Class of 1955, Memorial Collection (y1982-77)

André Kertész: Postcards from Paris
The Art Institute of Chicago
October 2, 2021–January 17, 2022
High Museum of Art, Atlanta, GA
February 18–May 29, 2022

André Kertész (1894–1985; born Budapest, Hungary; died New York, NY), **Pierre Mac Orlan, Paris**, 1928. Gelatin silver print, 10.7 × 7.4 cm. Gift of Patricia and Franklin S. Kolodny (x1990-126)

Piranesi on the Page
Ellen and Leonard Milberg Gallery,
Firestone Library
October 8–December 5, 2021

Ancient, **Stamp**. Bronze, 4 × 9.7 × 4 cm. Museum Collection (y617)

Ancient, **Gem: Wolf, Romulus, and Remus**. Amethyst, 2 × 1.2 cm. Museum Collection (y1943-31)

Egyptian, New Kingdom, 18th Dynasty, **Cartouche of Hatshepsut**. Soft white limestone, 17 × 9 × 5 cm. Gift of William C. Hayes, Class of 1924 (y1931-43)

Egyptian, **Head of a serpent (uraeus)**. Limestone, 13 × 13.2 × 14 cm. Gift of Edward Sampson, Class of 1914, for the Alden Sampson Collection (y1961-290)

Etruscan, **Two-sided gem: Bird and scarab**. Red jasper, 1.1 × 0.8 cm. Gift of Frank Jewett Mather Jr. (y1940-368)

Roman, **Engraved gem: Caduceus and cornucopiae**. Carnelian, 1.4 × 1.1 cm. Gift of Ario Pardee (y1934-83)

Roman, **Fragment of a pipe with inscription**. Lead, 33.5 × 7 × 1.9 cm. Gift of Mrs. Dan Fellows Platt (y1944-59)

Roman, **Fragment of a brick**. Terracotta, 18 × 11 × 4 cm. Museum Collection (y1954-458)

Roman, **Gnostic gem: Four figures with serpent**. Hematite, 2 × 1.8 × 0.4 cm. The Collection of Virginia Aldrich Van Vleck, Gift of Joseph Van Vleck Jr., Class of 1923 (y1970-78)

Roman, **Fragment of a Latin inscription**, 1st–2nd century CE. White marble with bluish veins, 15.5 × 12 × 3.4 cm. Gift of the Committee for the Excavation of Antioch to Princeton University (2003-126)

Giovanni Battista Piranesi (1720–1778; born Mogliano Veneto, Italy; died Rome, Italy), **A standing man at work, his hands on the edge of a table**, 1760–69. Pen and brown ink on heavy cream laid paper, 21.6 × 9.1 cm. Museum purchase, Fowler McCormick, Class of 1921, Fund and Ethan O. Meers, Class of 2003, and Anne S. Bent Acquisition Fund (2014-51)

Giovanni Battista Piranesi (1720–1778; born Mogliano Veneto, Italy; died Rome, Italy), **Catalogo delle opere**, 1761. Etching, 39.7 × 29.5 cm. Gift of Andrew Robison, Class of 1962 and Graduate School Class of 1974, in honor of Prof. Robert A. Koch (x1982-35)

Being Muholi: Portraits as Resistance
The Isabella Stewart Gardner Museum,
Boston, MA
February 10–May 8, 2022

Zanele Muholi (born 1972, Umlazi, South Africa; active Johannesburg, South Africa), **Zibuyile**, 2021. Acrylic on canvas, 180.3 × 179.7 × 5.1 cm. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund (2021-180)

Through a Glass Darkly: Alchemy and the Ripley Scrolls, 1400–1700
Ellen and Leonard Milberg Gallery,
Firestone Library
April 6–July 17, 2022

Domenico Beccafumi (1484–1551; died Siena, Italy), **The Barber**, from the series **The Alchemical Properties of Metals**, 1530s. Woodcut, 17.2 × 11.7 cm. Gift of Leo Steinberg (1996-308)

Domenico Beccafumi (1484–1551; died Siena, Italy), **The Blacksmith**, number 5 from the series **The Practice of Alchemy**, 1530s. 17.1 × 11.1 cm. Gift of Leo Steinberg (1996-309)

LOANS FROM THE HENRY AND ROSE PEARLMAN FOUNDATION

Camille Pissarro: The Studio of Modernism
Kunstmuseum Basel
September 4, 2021–January 23, 2022
Pissarro: Father of Impressionism
Ashmolean Museum of Art and
Archaeology, University of Oxford,
United Kingdom
February 18–June 12, 2022

Camille Pissarro (1830–1903; born Charlotte Amalie, St. Thomas, US Virgin Islands [Danish West Indies]; died Paris, France), **Still Life: Apples and Pears in a Round Basket**, 1872. Oil on canvas, 45.7 × 55.2 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Through Vincent's Eyes: Van Gogh and His Sources
Columbus Museum of Art, Columbus, OH
November 12, 2021–February 6, 2022
Santa Barbara Museum of Art, Santa Barbara, CA
February 27–May 22, 2022

Vincent van Gogh (1853–1890; born Zundert, The Netherlands; died Auvers-sur-Oise, France), **Tarascon Stagecoach**, 1888. Oil on canvas, 71.4 × 92.5 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Guests of Honor | Modigliani: Three Works from the Pearlman Foundation
Kimbell Art Museum, Fort Worth, TX
January 21–October 30, 2022

Amedeo Modigliani (1884–1920; born Livorno, Italy; died Paris, France), **Head**, ca. 1910–11. Limestone; 41.8 × 12.5 × 17 cm, 10.8 × 12.5 × 17 cm (base). The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Amedeo Modigliani (1884–1920; born Livorno, Italy; died Paris, France), **Jean Cocteau**, 1916. Oil on canvas, 100.4 × 81.3 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Amedeo Modigliani (1884–1920; born Livorno, Italy; died Paris, France), **Léon Indenbaum**, 1916. Oil on canvas, 54.6 × 45.7 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Cezanne
The Art Institute of Chicago
May 15–September 5, 2022

Paul Cézanne (1839–1906; born and died Aix-en-Provence, France), **Three Pears**, ca. 1888–90. Watercolor, gouache, and graphite on cream laid paper, 24.2 × 31 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Paul Cézanne (1839–1906; born and died Aix-en-Provence, France), **Cistern in the Grounds of Château Noir**, ca. 1900. Oil on canvas, 74.3 × 61 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Paul Cézanne (1839–1906; born and died Aix-en-Provence, France), **Mont Sainte-Victoire**, ca. 1904–6. Oil on canvas, 83.8 × 65.1 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Paul Cézanne (1839–1906; born and died Aix-en-Provence, France), **Still Life with Carafe, Bottle, and Fruit**, 1906. Watercolor and soft graphite on pale buff wove paper, 48 × 62.5 cm. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum

Exhibitions

ART@BAINBRIDGE

Gathering Together / Adama Delphine Fawundu

September 4–October 24, 2021

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

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

Adama Delphine Fawundu (b. 1971) draws upon her Mende heritage and her experience as the first member of her family born in the United States to explore the passage of knowledge, artistic expression, and historical events through generations and throughout the African diaspora. Through multimedia work that employs Sierra Leonian *garra* fabric and fabric-printing techniques learned from her female elders, Fawundu investigates familial traditions and cultural inheritance. In photographs she embodies the enigmatic figure of Mami Wata, a shape-shifting water deity who travels across cultures and continents and serves as a witness to significant events in Black history. In her video *the cleanse*, Fawundu transforms hair-washing into a ritual. Accompanied by a soundtrack of harvest chants, trap music, and the words of Black luminaries, she maps a creative lineage from her African roots to contemporary culture.

Components in the Air / Jesse Stecklow

November 6–January 2, 2022

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

Alex Bacon, former Curatorial Associate
Both visible and unseen components of our surroundings are defining elements in the artistic practice of the Los Angeles–based artist Jesse Stecklow (b. 1993). In his first solo museum exhibition, Stecklow explored the individual character of the rooms at Bainbridge House, outfitting each gallery with installations that interwove imagery, motion, and sound to heighten visitors' attention to the architecture and to the ways that our personal associations, memories, and perspectives profoundly shape our experiences of space. Stecklow's sculptural installations intervened in the experience of each room, drawing attention to variations in the architectural, spatial, and sonic characteristics of Bainbridge House. Each work generated multiple associations with other works in the exhibition, reflecting the pathways, both rational and idiosyncratic, that shape the creative process.

Between Heartlands / Kelly Wang

January 15–February 27, 2022

Cary Y. Liu, Nancy and Peter Lee Curator of Asian Art

Kelly Wang (b. 1992) combines contemporary and ancient influences, as well as American and Asian traditions, to create multimedia works infused with elements of cultural identity and personal

grief. She creates landscapes of the heart that revolve around places, people, or events with which she shares a deep sense of belonging. For the artist, such heartscapes are not natural phenomena but creations of the mind and heart that often generate tensions related to human identity or crisis. These moments give rise to original and experimental works of art that challenge the way we think about heritage and the way we see the world around us. Walking a tightrope between past and future, West and East, Wang explores the boundaries of calligraphy, painting, and sculpture in new ways while confronting life and mourning.

Elizabeth Colomba: Repainting the Story

March 12–May 8, 2022

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

Monique Long, Independent Curator and Writer

A strong commitment to the figurative tradition defines Elizabeth Colomba's (b. 1976) provocative narratives. In her first solo museum exhibition, the colonial-era interiors of Bainbridge House provided an eloquent foil for the artist's paintings, which foreground historical and fictional Black women, often richly dressed and placed in the opulent spaces from which they have been erased or in which they were assigned subservient roles. Colomba's radical resettlings of established themes in Western art and culture present her

heroines—including the biblical Eve, the mythological Danaë, and the Black model Laure, who posed as the servant in Édouard Manet's painting *Olympia*—as central and universal figures. Colomba liberates Black women from traditionally restrictive story lines to reclaim and celebrate their visual autonomy—while addressing her own dual identity as a French citizen of Martinican descent.

Body Matters / Martha Friedman

May 20–July 10, 2022

Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art

Martha Friedman (b. 1975) is a sculptor whose multimedia practice incorporates choreography, printmaking, drawing, cast and poured rubber, mold-blown glass, plaster, wax, and concrete into works that encompass her interdisciplinary interests. *Body Matters* presented two new series of sculptures by the artist, a Princeton University faculty member. Friedman drew inspiration from the sculptural traditions of ancient Egyptian mummification, Greco-Roman portrait busts, nineteenth-century public monuments, and drawings of the brain structure and nerves by the early-twentieth-century neuroscientist Santiago Ramón y Cajal. In bringing together these influences, Friedman mined the space between visceral and intellectual experiences of the body to consider the ways in which our physical forms shape our understanding of being human and our desire to transcend those limits.

ART ON HULFISH

Orlando

December 4, 2021–January 23, 2022

Tilda Swinton

Orlando presented the work of eleven artists who experiment with the expansiveness and possibilities of human experience. Curated by Tilda Swinton, the exhibition was inspired by the themes of Virginia Woolf's 1928 revolutionary novel *Orlando: A Biography*—the story of a young aristocrat who lives for three centuries without aging and mysteriously shifts gender along the way—and Sally Potter's equally groundbreaking 1992 film *Orlando*, which featured an androgynous Swinton in the starring role. Woolf's tale has continued to hold sway over Swinton, who invited photographers with innovative and varied practices to create or gather work inspired by *Orlando*. The resulting exhibition of more than fifty photographs included baroque inventions by Mickalene Thomas, layered images by Carmen Winant, and fragmented figural studies by Paul Mpagi Sepuya, among others. Today, when suspicion abounds about those unlike ourselves, *Orlando* moved beyond a consideration of gender to celebrate openness, creativity, curiosity, and human possibility. Exhibition organized by Aperture, New York.

Native America: In Translation

February 5–April 24, 2022

Wendy Red Star

Native America featured the work of ten artists for whom art making is a powerful act of reclaiming autonomy and control over individual and collective Indigenous identities and histories. Through photography and other lens-based media, the artists celebrate abstraction,

experimentation, and a kaleidoscope of associations with history, family, and community. The exhibition's curator, Wendy Red Star, showcased artists who counter centuries of erasure and coercion and empower Indigenous communities to envision their own futures. The exhibition, for which Art on Hulfish was the first venue, extended Red Star's work as guest editor of the Fall 2020 issue of *Aperture* magazine. Exhibition organized by Aperture, New York, and made possible, in part, by the National Endowment for the Arts.

Screen Time: Photography and Video Art in the Internet Age

May 7–August 7, 2022

**Richard Rinehart, Director of the Samek Art Museum, Bucknell University
Phillip Prodger, Executive Director, Curatorial Exhibitions**

Screen Time featured a global and intergenerational group of contemporary artists who explore the evolving role of video and photography in an era of digital communication and social media. By turns wry, playful, nostalgic, and critical, these artists create thought-provoking works that consider the onslaught of information that characterizes our day-to-day lives. From the besmirched glamour of photographs by Marilyn Minter; to Afrofuturistic eyewear designed by Cyrus Kabiru and constructed from found electronic waste; to Christian Marclay's iconic montage highlighting the ubiquity of the telephone as a narrative device in classic film, the exhibition considered how the internet has transformed the ways we present ourselves and connect with others. The exhibition featured works loaned from the EKARD Collection and was toured by Curatorial Exhibitions, Pasadena, California.

Museum-Led Courses

Fall 2021 | Behind the Scenes: Inside the Princeton University Art Museum

Taught by Caroline Harris, Diane W. and James E. Burke Associate Director for Education, and Veronica White, Curator of Teaching and Learning. Participants in this seminar went behind the scenes of the Princeton University Art Museum and its encyclopedic collection of more than 100,000 objects from ancient to contemporary art. Sessions focused on close looking and discussions of museum best practices and the role of the museum in the 21st century, with a special emphasis on collecting.

Fall 2021 | Rembrandt

Taught by Ronni Baer, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer. Rembrandt is an artist we feel we know, perhaps because he painted, etched, and drew so many self-portraits. His art is characterized by an intense intimacy and humanity. Even in his own day, he was lauded for his ability to depict emotions in his narrative scenes, which elicit our empathy. Rembrandt's portraits are not mere likenesses but manage to imply the sitter's inner life. His technical virtuosity, whether it be with paint, pen and ink, or etching needle, is peerless. In this seminar, students studied all aspects of Rembrandt's art and examined his works held by the Princeton University Art Museum and by museums in New York City in order to understand the artist's universal appeal.

Spring 2022 | China's Objects: Opulence and Innovation

Taught by Zoe Kwok, Associate Curator of Asian Art. Have you ever paused to consider the material that forms your ceramic coffee mug or dinner plate? They are modern iterations of a method of ceramic production first developed in China around nineteen thousand years ago. Using objects in the Princeton University Art Museum's

collections, this seminar investigated how and why artists from the dawn of civilization to the present day in China created objects made of ceramic, lacquer, bronze, jade, silk, wood, and other natural materials. Through discussions on technology, artistry, and function, students considered how objects made in China embody cultural beliefs and capture the eye with their beauty.

Spring 2022 | Mesoamerican Art

Taught by Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas. This course explored the visual and archaeological world of ancient Mesoamerica from the first arrival of humans in the area until the era of Spanish invasion in the early sixteenth century. Major culture groups considered included Olmec, Maya, and Aztec. Preceptorial sections consisted of a mix of theoretically focused discussions, debate regarding opposing interpretations in scholarship, and hands-on work with objects from the collections of the Princeton University Art Museum.

Princeton University Wintersession Program | Integrating Preservation into Art Practice

January 13, 2022
Gillian Marcus, preventive conservator at the Princeton University Library, and Bart Devolder, chief conservator at the Museum, explored ways to integrate preservation principles into art practice. Workshop attendees learned best practices for selecting stable materials, storing artworks safely, and protecting objects from extremes in light, temperature, and humidity. Topics included planning storage and housing, managing the environment, and mitigating issues related to exhibition. Participants were guided to preservation resources and invited to ask about materials they use in their practices.

Princeton University Wintersession Program | Our Bodies, Our Selves?

January 20, 2022
What, if anything, can the body reveal about the self? Our identities have many visual components: the clothes we use to accentuate our physical self, how we style our hair, or the gestures we perform. Led by Katherine Bussard, Peter C. Bunnell Curator of Photography, this workshop explored photographs from the Art on Hulfish exhibition *Orlando* to delve into these themes. Students were encouraged to engage in close looking at the works on view. From there, they used their own cameras to experiment with photographing themselves. The students then considered what the resulting images could—or could not—reveal about themselves.

Princeton University Wintersession Program | Enduring Verdance: Jade in the Ancient Americas

January 21, 2022
Bryan R. Just, the Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas, led a hands-on introduction to jade, jade-working, and the long social lives of objects made of this enduring material. As early as 1000 BCE, the Indigenous peoples in what are today Mexico and Central America considered jade one of the most precious and symbolically potent materials and expended years of work to shape even modestly sized sculptures. The durability and allure of jade resulted in many such objects passing through multiple hands over the subsequent three millennia. This session provided participants with an appreciation of jade as a material, a basic knowledge of the methods used in its shaping, and the opportunity to contemplate how we might best understand an object that accrues multiple meanings and functions over time.

Educational Programs and Special Events

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

SIGNATURE EVENTS

LATE! Community Event | Nassau Street Sampler: No Walls Needed September 2, 2021

This year's thirteenth annual Nassau Street Sampler featured in-person experiences for the campus community, including a campus art scavenger hunt and student performances. Guests also joined us for online experiences, including *lotería*, a Mexican game of chance; artful yoga; and a "virtual museum adventure."

LATE! Artful Yoga | Midterms Edition October 14, 2021

Students and community members gathered for an all-levels yoga class inspired by campus art. This outdoor yoga class drew inspiration from sculptures by Scott Burton, Henry Moore, Jacques Lipchitz, and George Rickey. Offered in partnership with Princeton University Campus Recreation.

Community Event | Day With(out) Art: Film Conversation with Olivia Laing and Mitra Abbaspour December 1, 2021

December 1 marked the annual Day With(out) Art, a day when cultural organizations raise awareness of AIDS, remember those who have died, and inspire positive action. In honor of this event, the Museum and the Princeton Garden Theatre hosted a conversation between author Olivia Laing, whose book *The Lonely City: Adventures in the Art of Being Alone* centers on the artist David Wojnarowicz, and Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art. The two responded to the documentary film *Wojnarowicz* (2020), which examines

the life and work of the artist, writer, photographer, and AIDS activist David Wojnarowicz.

Reunions | Beer Tasting and Art Tours for Alumni May 19, 2022

Princeton University alumni were invited to enjoy conversation with Art Museum staff while sampling local beers. Attendees then visited Art@Bainbridge for a tour of the exhibition *Body Matters / Martha Friedman* with artist and faculty member Martha Friedman and the exhibition's curator, Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art.

LATE! Artful Yoga | Yoga on the Lawn June 9, 2022

In this outdoor event, Princeton community members were invited to explore the healing benefits of yoga while enjoying a beautiful summer evening. Offered in partnership with Princeton University Campus Recreation.

LECTURES, PANELS, TALKS, AND WORKSHOPS

LATE! Lecture | The Art of Not Working: Chinese Scholarly Gentlemen Enjoying Music July 8, 2021

Chinese gentlemen traditionally focused on their leisure activities, including the practice and performance of music, with much enthusiasm. Ingrid Furniss, associate professor of art history at Lafayette College, examined Chinese works of art in the Museum's collections that depict scholarly gentlemen performing musical instruments while taking leisure, usually in elegant garden settings or in the rustic surroundings of nature. Introduced by Zoe Kwok, associate curator of Asian art.

LATE! Artist Talk | Katie Paterson July 15, 2021

Collaborating with scientists and researchers across the world, Katie Paterson creates projects that consider our place on Earth in the context of geologic time. Her artworks make use of sophisticated technologies and specialist expertise to stage intimate, poetic, and philosophical engagements between people and their natural environment. Guests joined the artist as she created a unique sonic journey. We moved from calling a glacier in Iceland to listening to the split-second tone of a star dying in the distant universe to hearing the full recital of a musical score she transmitted to the moon. Introduced by Katherine Bussard, Peter C. Bunnell Curator of Photography.

LATE! Lecture | Being There: Listening in on Maya Glyphic Writing July 29, 2021

The stillness of art runs counter to its reception. For viewers and readers, images and accompanying texts ripple with sound. Recreating noisy worlds, they run wild with cackles, howls, hisses, and grunts—or they evoke more sonorous speech, song, or prayer. The ancient Maya of Central America and Mexico left many reflections of sound. Some occur as glyphic texts; others exist visually as marks of vocalization. In this talk, Stephen D. Houston, professor of anthropology at Brown University, reported on these lost worlds of experience. Introduced by Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas.

LATE! Guided Listening | Medieval Music and Art August 5, 2021

Guests joined us for an exploration of artworks from the medieval collection as they listened to a selection of medieval music recorded by Early Music Princeton (EMP) students, faculty, and staff. EMP is

a University ensemble whose members study and perform a vocal and instrumental repertoire, spanning the centuries from medieval and Renaissance to high Baroque, with a special focus on historical performance practices. Presented by Caroline Harris, Diane W. and James E. Burke Associate Director for Education, and Jacqueline Horner-Kwiatk, performance faculty at Princeton and voice and music director of Early Music Princeton Singers.

LATE! Artist Conversation | Sky Hopinka
August 19, 2021

Storytelling, poetry, and language are simultaneously aural, visual, and mnemonic practices in the work of the artist Sky Hopinka. A member of the Ho-Chunk nation, Hopinka creates photographs and films that explore the formation and continuity of cultural memory through experiences of the land, the body, and narrative. Hopinka joined Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, for a conversation about his multidisciplinary practice.

LATE! Artist Conversation | Tarek Atoui and Elizabeth Margulis
August 26, 2021

Artist and electroacoustic composer Tarek Atoui considers the expansive potential of sound as an artistic material, exploring tactile, physical, gestural, and visual modes for its expression at art museums. Atoui joined Professor Elizabeth H. Margulis, director of Princeton University's Music Cognition Lab, for a discussion of sound as a medium for collaborative, socially focused artistic practice and the accessibility questions that arise when considering how to make sonic work available to diverse audiences. Moderated by Beth Gollnick, curatorial associate, photography and modern and contemporary art.

Reopening Celebration | Art@Bainbridge
September 12, 2021

We celebrated the reopening of Art@Bainbridge with live music, family activities, and an opportunity to view the exhibition, *Gathering Together / Adama Delphine Fawundu*. The exhibition's curator,

Beth Gollnick, discussed Fawundu's multimedia practice in which she uses photography, silkscreen, video, and Sierra Leonian fabric-making techniques to investigate familial traditions and cultural inheritance.

LATE! Lecture | Clothing for the Ancestors: Global Textiles in Nigerian Egúngún Masquerade Costumes
September 23, 2021

Egúngún masquerade costumes swirl into motion during festivals honoring departed ancestors. Globally sourced, their layered fabric panels reflect local aesthetics and ritual practices. Often made from reused clothing, they also illuminate regional fashions and consumer tastes in imported fabric. Considering *egúngún* through a textile lens, this talk by Kristen Windmuller-Luna, curator of African art at the Cleveland Museum of Art, drew from fieldwork in Nigeria and extensive analysis of *egúngún* in museum collections. Introduced by Chief Curator Juliana Ochs Dweck.

Meet the Artist | Gathering Together / Adama Delphine Fawundu
September 25, 2021

Visitors met the artist Adama Delphine Fawundu and viewed her exhibition *Gathering Together* at Art@Bainbridge. The exhibition's curators, Beth Gollnick and Mitra Abbaspour, were also present to discuss the art on view. Fawundu draws upon her Mende heritage and her experience as the first member of her family born in the United States to explore the passage of knowledge, artistic expression, and historical events through generations and throughout the African diaspora.

LATE! Lecture | Celebrating 50 Years of Photography
October 28, 2021

Fifty years ago, David H. McAlpin, Class of 1920 and friend to Alfred Stieglitz, Georgia O'Keeffe, and Ansel Adams, made a landmark gift of photographs to the Princeton University Art Museum. Katherine A. Bussard, the Museum's Peter C. Bunnell Curator of Photography, led a discussion about the legacy of this foundational gift and the future of photography at Princeton.

Author Lecture | Fine Art and Foul Play
October 29, 2021

The author William Lanouette discussed his book *The Triumph of the Amateurs: The Rise, Ruin, and Banishment of Professional Rowing in the Gilded Age*, which features Thomas Eakins's famous paintings of rowers on the Schuylkill River. In 1872 Eakins portrayed the champion professional rowers John and Barney Biglin in more than a dozen dramatic paintings as they raced on the Schuylkill in Philadelphia. Before baseball, professional rowing was America's most popular and lucrative sport—but it was ruined by foul play. Reckless betting, greedy financiers, and easily corrupted athletes forged the first national sports scandal, and professional rowing was finally banned. In that same year, the U.S. Rowing Association of amateurs was established, now headquartered in Princeton. Lanouette presented an illustrated talk exploring this rich and rowdy history. Sponsored by the Princeton Public Library, Princeton University Art Museum, and Labyrinth Books.

Artist Conversation | Lois Dodd and Eve Aschheim
November 4, 2021

The painter Lois Dodd is known for making landscapes new by finding poignant moments of beauty in the everyday—colorful laundry hanging on a line, views through broken windows, a close-up of a dandelion bloom, or condensation on a window. Dodd discussed her work with Eve Aschheim, artist and lecturer in visual arts at the Lewis Center for the Arts. Dodd described the experience of painting directly in the landscape—for example, standing in the snow for hours at the Delaware Water Gap. She also elaborated on specific works from her recent major gift of twenty-eight drawings and watercolors to the Princeton University Art Museum. Moderated by Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings.

Opening Celebration | Components in the Air / Jesse Stecklow
November 6, 2021

Guests joined us for the opening of *Components in the Air / Jesse Stecklow*, a

quietly meditative installation that called on visitors' powers of observation to offer moments of reflection and humor. Stecklow's approach to the architecture of Bainbridge House heightened visitors' attention to the elements of their surroundings—an especially resonant experience as we have adapted our ways of navigating communal spaces in the pandemic.

Panel Discussion | Celebrating the Record
November 11, 2021

The Museum celebrated the newest volume of the *Record of the Princeton University Art Museum*. Now in its eightieth year, the *Record* publishes scholarly research centered on the Museum's collections. Three authors who contributed to this volume, devoted to European Renaissance and Baroque art, offered insights into their articles: Art historian, author, and editor Charles Scribner III, Class of 1973 and Graduate School Class of 1977; Maryan Ainsworth, Alvaro Saieh Curator Emerita in the Department of European Paintings at the Metropolitan Museum of Art; and Sarah Rapoport, Class of 2018, a current graduate student in the history of art at Yale University. Moderated by Janet Rauscher, editor of the *Record*.

LATE! Artist Conversation | Containers of Space: Architecture/Atmosphere/Body/Mind
November 18, 2021

Los Angeles-based artist Jesse Stecklow, whose installation *Components in the Air* was on view at Art@Bainbridge, joined Princeton faculty members—multimedia sound artist Jess Rowland and architectural historian Spyros Papapetros—for a conversation about how each of their disciplinary practices engages with the relationship between the human body and the construction of environments. Moderated by Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art.

LATE! International Artist-in-Residence Talk | Suki Seokyeong Kang
December 2, 2021

The South Korean multimedia and performance artist Suki Seokyeong Kang, the Museum's 2021 Sarah Lee Elson, Class of 1984, International Artist-in-Residence,

discussed her practice, which is inspired by Korean court dance and music. Moderated by Beth Gollnick, curatorial associate, photography and modern and contemporary art.

LATE! Author Conversation | Picture Ecology
December 9, 2021

Published by the Museum in 2021, *Picture Ecology: Art and Ecocriticism in Planetary Perspective* presents a diverse array of art historical criticism formulated within an ecological context, bringing together contributors whose scholarship extends chronologically and geographically from eleventh-century Chinese painting to contemporary photography of California wildfires. The book's editor, Karl Kusserow, John Wilmerding Curator of American Art, was joined in conversation by the photographer and writer Subhankar Banerjee, Professor of Art & Ecology and director of the Center for Environmental Arts and Humanities at the University of New Mexico. Cosponsored by Labyrinth Books.

Opening Celebration | Orlando
December 11, 2021

Visitors celebrated the opening of *Orlando* at Art on Hulfish. The exhibition, curated by Tilda Swinton and presented by the Aperture Foundation, New York, featured the work of eleven artists who experiment with the possibilities of human experience. Swinton was inspired by the themes of Virginia Woolf's 1928 revolutionary novel *Orlando: A biography*, the story of a young aristocrat who lives for three centuries without aging and mysteriously shifts gender along the way—and Sally Potter's equally groundbreaking 1992 film *Orlando*, which featured an androgynous Swinton in the starring role. The celebration was hosted by Museum Director James Steward and other Museum leaders, and featured apple cider donuts and music on the sidewalk.

Lecture | James Steward: Curating a New Hub for University Life
January 19, 2022

In this richly illustrated presentation and discussion, Museum Director James Steward presented and described the designs for the new Art Museum facility

and discussed some of the challenges of curating and presenting globe-spanning collections in the twenty-first century. He drew on innovative work from museums around the world, as well as aspects of the early history of museums, to outline exciting opportunities to shape approaches that build on histories of collecting, involve new commitments to inclusion and transparency, and position visual experience at the heart of university life.

LATE! Artist Talk | Elle Pérez
January 20, 2022

For the photographer Elle Pérez, whose work was on view in the exhibition *Orlando* at Art on Hulfish, the camera is an instrument of recognition, creating intimate documents of community relationships. Pérez's multifaceted practice of portrait, landscape, and observational photography centers on the complexity of personal identity. The artist discussed images, identity, and storytelling across their work. Introduced by Chief Curator Juliana Ochs Dweck.

LATE! Curator Talk | Wendy Red Star
February 3, 2022

Wendy Red Star is a celebrated multimedia artist who curated *Native America: In Translation*, an exhibition of works by Indigenous artists at Art on Hulfish. In this talk, Red Star provided an overview of the project and a consideration of how the selected artists engage with photography and film in their work. The exhibition examined the historical, often fraught relationship between photography and Native representation. *Native America: In Translation* was organized by Aperture Foundation, New York, and was made possible, in part, with generous support from the National Endowment for the Arts. Cosponsored by the Native American and Indigenous Studies (NAISIP) Working Group Seminars Series, a Collaborative Humanities project in the Humanities Council.

Opening Celebration | Native America: In Translation
February 5, 2022

Visitors celebrated the opening of *Native America: In Translation* at Art on Hulfish. Curated by the artist Wendy Red Star, the exhibition considered the wide-ranging work of photographers and lens-based

artists who pose challenging questions about land rights, identity and heritage, and histories of colonialism. Guests enjoyed interactive gallery activities and learned more about the art on view with Chief Curator Juliana Ochs Dweck and Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas.

LATE! Panel Discussion | **Reconsidering Ivory**
February 10, 2022

Considering works from medieval Europe as well as China and Japan in the eighteenth and nineteenth centuries, this interdisciplinary panel explored various aspects of ivory, including the different techniques and tools used to carve it, issues related to its trade, and the environmental impact of sourcing of ivory. Speakers were Zoe Kwok, associate curator of Asian art; Sarah Anderson, lecturer in the Department of English; David Wilcove, professor of ecology and evolutionary biology and public affairs and the High Meadows Environmental Institute; and Sarah Guerin, assistant professor in art history at the University of Pennsylvania. Introduced by Veronica White, curator of teaching and learning, and Catherine Riihimaki, research director at 2NDNATURE Software. Moderated by Chris Newth, associate director for collections and exhibitions. Cosponsored by the Council on Science and Technology.

LATE! Artist Conversation | **Kelly Wang and Zhang Hongtu**
February 17, 2022

Artists Kelly Wang and Zhang Hongtu combine contemporary and ancient influences, as well as American and Asian traditions, to create multimedia works infused with elements of cultural identity and heritage. The two artists used Wang's exhibition *Between Heartlands*, on view at Art@Bainbridge, to discuss their artistic inspirations and processes. Wang brings the perspective of a person raised in New York City with Asian roots, while Zhang was born in China and came to the United States seeking artistic and religious freedom. Introduced by Cary Liu, Nancy and Peter Lee Curator of Asian Art.

LATE! Virtual Artist Demonstration | **Kelly Wang**
February 24, 2022

The artist Kelly Wang and Samuel Shapiro, a doctoral student in the Department of Art and Archaeology, discussed Wang's artistic techniques, materials, and tools, as well as her explorations of the boundaries between calligraphy, painting, and sculpture in her work. The program featured footage of Wang demonstrating tools and techniques in her studio. Introduced by Cary Liu, Nancy and Peter Lee Curator of Asian Art.

Meet the Artist | Kelly Wang
February 27, 2022

Guests joined us at Art@Bainbridge for an opportunity to view the exhibition *Between Heartlands / Kelly Wang* and meet the artist, as well as the exhibition's curator, Cary Liu. Wang combines contemporary and ancient influences, as well as American and Asian traditions, to create multimedia works infused with elements of cultural identity and personal grief.

LATE! Facilitated Discussion | **Memory**
March 3, 2022

Guests joined members of the Museum's education department for an interactive discussion exploring memory. By placing artworks from the Museum's collections in a historical context, and by considering their techniques and materials, participants were encouraged to relate the works to different aspects of memory, including personal and collective memory, nostalgia, and trauma. In Zoom breakout rooms, participants were encouraged to turn on their cameras and unmute their microphones to join the discussion.

LATE! Artist Conversation | **Alan Michelson and Christopher Green**
March 17, 2022

For more than thirty years, the New York-based artist Alan Michelson, a Mohawk member of the Six Nations of the Grand River, has produced socially engaged, site-specific art grounded in local contexts and informed by the retrieval of repressed histories. He joined Christopher Green, visiting assistant professor of art history at Lake Forest College, to discuss his recent

work, including photo and video installations presented in the exhibition *Native America: In Translation*. Introduced by Karl Kusserow, John Wilmerding Curator of American Art.

Opening Celebration | Elizabeth Colomba: Repainting the Story
March 20, 2022

Guests celebrated the opening of *Elizabeth Colomba: Repainting the Story* at Art@Bainbridge. In her narrative paintings, Colomba liberates Black women from traditionally restrictive story lines to reclaim their autonomy—while addressing her own dual identity as a French citizen of Martinican descent. Visitors learned more about the art on view from Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings; Janna Israel, Mellon Curator of Academic Engagement; and Annabelle Berghof '23, McCrindle intern.

LATE! Author Talk | **Steven Naifeh: Van Gogh—His Life and His Art**
March 24, 2022

Steven Naifeh, Class of 1974, is the Pulitzer Prize-winning and *New York Times*-best-selling coauthor (with Gregory White Smith) of *Jackson Pollock: An American Saga* and *Van Gogh: The Life*. In this program Naifeh discussed his latest book, *Van Gogh and the Artists He Loved*, spoke about the process of writing an artist's biography, and considered how an artist's life can shed light on their art. Introduced by Museum Director James Steward.

LATE! International Artist-in-Residence Talk | **Teresa Margolles**
March 31, 2022

Guests joined us for a conversation with the Mexican multimedia artist Teresa Margolles, the Art Museum's 2022 Sarah Lee Elson, Class of 1984, International Artist-in-Residence, and Christina León, assistant professor of English. Margolles's practice explores the connections between marginality and violence, especially in relation to groups that are vulnerable to the devastating effects of social unrest, impoverishment, and urban blight resulting from government corruption. The program was presented in English and Spanish with consecutive translation.

LATE! Artist Conversation | **Lance Twitchell and Nicholas Galanin**
April 7, 2022

Guests joined the Tlingit/Unangax multidisciplinary artist Nicholas Galanin and Lance (X'unei) Twitchell, professor of Alaska Native languages at the University of Alaska Southeast, for a conversation about the Museum's collections of nineteenth-century Northwest Coast Native art and contemporary Tlingit art. Professor of English and American studies Sarah Rivett moderated a discussion exploring land, language, and culture in Tlingit artistic traditions, past and present. Introduced by Bryan R. Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas. Cosponsored by the Native American and Indigenous Studies (NAISIP) Working Group Seminar Series and the Humanities Council.

Faculty Panel | Body Matters: Between the Ancient and the Contemporary
April 8, 2022

The relationship between the ancient past and the present is a common thread in the scholarship of Egyptologist Deborah Vischak, classicist Brooke Holmes, and sculptor Martha Friedman. This panel brought these three Princeton faculty members together for a conversation about their research, the evolving nature of their respective fields, and the ethics of creating, displaying, and studying representations of the body. The conversation was moderated by Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, and was held in advance of the exhibition *Body Matters / Martha Friedman*, at Art@Bainbridge.

Concert | Princeton Singers: For the Beauty of the Earth
April 10, 2022

The Princeton Singers presented *For the Beauty of the Earth*, including Artistic Director Steven Sametz's new cantata, *For the Earth*. This concert was presented in conjunction with the exhibition *Native America: In Translation* at Art on Hulfish.

LATE! Artist Conversation | **Visual Storytelling and the Importance of Introspection**
April 14, 2022

Artist Lashun Costor and Sarita Fellows, costume designer and lecturer in Theater at Princeton University, discussed Costor's sculptures and wearable art, which critique social and cultural issues in the United States, particularly those she encounters as a Black immigrant woman. Her work reimagines the possibilities for Black women by reconceptualizing stories in the past and the present. One of Costor's costumes appears in Elizabeth Colomba's video *Cendrillon*, which featured in the Art@Bainbridge exhibition *Repainting the Story*. Introduced by Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings.

LATE! Artist Conversation | **Elizabeth Colomba and Autumn Womack**
April 21, 2022

The artist Elizabeth Colomba and Autumn Womack, assistant professor of English and African American studies at Princeton, discussed Colomba's portrayal of the eighteenth-century poet Phillis Wheatley—on view in the exhibition *Repainting the Story*—in the context of Wheatley's life, fame, and legacy. Introduced by Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings.

Symposium | Connecting Dunhuang: Sites, Art, and Ideas along the Silk Road(s)
April 22 and 23, 2022

During its period of activity, from the fourth to the fourteenth century, the Mogao Caves, often simply referred to as "Dunhuang," served as a center for Buddhism and a gateway for the movement of people, ideas, and goods between China and Central Asia. This symposium took Dunhuang as a point of departure to explore other regions, artistic production, and ideas along the Silk Road. Dunhuang's nearly 500 Buddhist cave temples are filled with murals and sculpture and have inspired—and will continue to inspire—scholarship on an inexhaustible range of topics. Organized by the P.Y. and Kinmay W. Tang Center for East Asian Art. Cosponsored by the Princeton

University Art Museum, the Department of Art and Archaeology, the East Asian Studies Program, and the Buddhist Studies Workshop.

LATE! Artist Conversation | **Elizabeth Colomba and Jessica Bell Brown**
April 28, 2022

The artist Elizabeth Colomba, whose exhibition *Repainting the Story* was on view at Art@Bainbridge, joined Jessica Bell Brown, curator for contemporary art at the Baltimore Museum of Art, for a conversation about process and meaning in her multilayered narratives of historical and fictional Black women. Moderated by Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings.

LATE! Lecture | **Alvin Langdon Coburn, the Great War, and the "World's First Abstract Photographs"**
May 5, 2022

In 1917 the American photographer Alvin Langdon Coburn staged a show of eighteen photographs and thirteen watercolors at the London Camera Club. By examining the context of what his friend Ezra Pound dubbed "Vortographs," this lecture probed why Coburn sought to, as he wrote, "free his medium from reality" at this critical historical moment. Presented by Anne McCauley, who retired in spring 2022 from her position as the David Hunter McAlpin Professor of the History of Photography and Modern Art. Cosponsored by the Department of Art and Archaeology.

Opening Celebration | Screen Time: Photography and Video Art in the Internet Age
May 7, 2022

Guests celebrated the opening of *Screen Time: Photography and Video Art in the Internet Age* at Art on Hulfish. Curated by Richard Rinehart and Phillip Prodger and organized by Curatorial Exhibitions, this exhibition features the work of sixteen artists from across the globe who question the evolving role of photography and video art in an age of digital communication. Visitors learned more about the art on view with Curatorial Associate Beth Gollnick.

LATE! Panel Discussion | On Collaboration
May 12, 2022

Artist Martha Friedman artist and three of her collaborators—theorist and faculty member Tina Camp; choreographer and dancer Silas Riener '06; and psychoanalyst Jamieson Webster—engaged in conversation about interdisciplinary thinking. The panel also featured a preview of Friedman's exhibition, *Body Matters / Martha Friedman* at Art@Bainbridge.

Meet the Artist | Martha Friedman
May 19, 2022

Artist Martha Friedman and exhibition Curator Mitra Abbaspour welcomed visitors to *Body Matters / Martha Friedman* at Art@Bainbridge. Friedman's multimedia sculptures draw on her studies of ancient Egyptian mummification, Greco-Roman portrait busts, and drawings of the brain structure and nerves by the early twentieth-century scientist Santiago Ramón y Cajal to explore the relationship between the mind and the body at various points throughout history. Event held during Princeton Reunions.

Reunions Panel Discussion | Rethinking the 21st-Century Museum
May 20, 2022

Princeton alumni were invited to hear distinguished fellow graduates of the University discuss the changing role of museums and how museum design can meet the needs of twenty-first-century audiences. Moderated by Museum Director James Steward, who also shared updates on the construction of the Museum's David Adjaye–designed building. Panelists included Alice Cooney Frelinghuysen '76, curator, American Decorative Arts, Metropolitan Museum of Art; Amy Weisser '86, deputy director, Strategic Planning and Projects, Storm King Art Center; Erik H. Neil '86, director, Chrysler Museum of Art; and Mairead Horton '17, independent scholar.

LATE! Artist Talk | Marilyn Minter
June 23, 2022

Curatorial Associate Beth Gollnick joined artist Marilyn Minter for a discussion of her practice. Drawing on the visual languages of fashion photography and advertising, Minter makes photographs

that are both luscious and bodily. Her work explores the complex intersection of glamour, desire, and digital editing in media depictions of women's bodies. *Screen Time* was curated by Richard Rinehart, Director of the Samek Art Museum, Bucknell University, and Phillip Prodger, Executive Director, Curatorial Exhibitions.

LATE! Collaborative Project | Video
Portrait Workshop

June 30, 2022

Instructor Christopher Lopez encouraged participants to create their own video self-portraits using their smartphones. Participants discussed and analyzed the significance of the selfie as they explored the exhibition *Screen Time: Photography and Video Art in the Internet Age* at Art on Hulfish. They learned techniques for creating their own video portraits using one personal item of significance brought from home for inspiration.

ART MAKING

The Museum partnered with the Arts Council of Princeton to provide free online art-making experiences. These weekly drawing classes were taught by artist-instructor Barbara DiLorenzo over Zoom. A variety of media and techniques were explored, using materials readily available at home.

LATE! Art Making | Drawing from the
Collections: Watercolors

With an emphasis on color mixing and brushwork, these lessons were inspired by works in the Museum's collections.

Using Toned Paper and Gouache,

July 1, 2021

Focus on Color Theory, July 8, 2021

How Colors Change over Distance,

July 15, 2021

The Power of Negative Space,

July 22, 2021

LATE! Art Making | Drawing from the
Collections: Pastels

These lessons encouraged participants to use soft pastels to blend and create rich colors. Each lesson featured a work from the Museum's collections.

Exploring Color in Pastel,

October 28, 2021

Shading with Pastel, November 4, 2021

Drawing a Landscape with Pastel,

November 11, 2021

Creating a Composite Animal in Pastel,

December 2, 2021

LATE! Art Making | Drawing from the
Collections: Pen or Pencil on Paper

With an emphasis on drawing with pen or pencil on paper, each lesson in this series was inspired by a work in the Museum's collections and introduced by an Art Museum student tour guide.

Drawing a Rhinoceros, February 3, 2022

Drawing Two or More People,

February 10, 2022

Exploring Illustration, February 17, 2022

Capturing the Everyday,

February 24, 2022

LATE! Art Making | Drawing from the
Collections: Colored Pencils

Participants used colored pencils to create works of art inspired by art in the Museum's collections.

Observing Color in the Everyday,

June 2, 2022

Saturated and Unsaturated Color,

June 9, 2022

Color Harmony, June 16, 2022

Mark Making, June 23, 2022

FILM SCREENINGS

Film Screening | Toni Morrison:

The Pieces I Am

September 24, 2021

The Black Graduate Caucus and the Princeton University Art Museum hosted an evening of art and film. *Toni Morrison: The Pieces I Am* is an artful and intimate meditation on the legendary storyteller that examines her life, her works, and the powerful themes she confronted throughout her literary career. This program was organized in conjunction with the Art Museum's fall exhibition *Gathering Together / Adama Delphine Fawundu*.

Fawundu draws upon her Mende heritage and her experience as the first member of her family born in the United States to explore the passage of knowledge, artistic expression, and historical events through

generations and throughout the African diaspora. The program was introduced by the exhibition's curator, Beth Gollnick, curatorial associate, photography and modern and contemporary art.

Film Screening | Orlando (1992)
November 17, 2021

The Art Museum and the Princeton Garden Theatre presented a screening of Sally Potter's 1992 film *Orlando*, starring Tilda Swinton. A story of the quest for love, *Orlando* is also an ironic dance through English history. Addressing contemporary concerns about gender and identity, the film is remarkably true to the spirit of Virginia Woolf's 1928 novel, while skillfully adapting the original story to give it a striking, cinematic form. Introduced by Museum Director James Steward.

DEVELOPMENT EVENTS

**Curator's Circle Level and Above | Friends
of the Princeton University Art Museum,**

Tour of the Campus Art Collections

Membership Fulfillment Event

September 28, 2021

These personalized tours were led by James Steward, Director; Juliana Ochs Dweck, Chief Curator; and Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art. Following the tour and remarks from the Director, guests enjoyed an outdoor reception.

**Exclusive Members Event and Reception |
Cocktails and Conversation**

Targeted Event

December 7, 2021

At Mistral restaurant in downtown Princeton, members engaged in an intimate, conversational event with remarks by Director James Steward. They also enjoyed the opportunity to get a first-hand glimpse at the construction of the new Museum, with commentary from the Director.

Gala 2022: The Museum Deconstructed
Fundraising Event

March 5, 2022

The Museum's signature fundraising event, Gala 2022: The Museum Deconstructed, was held in-person with a cocktail reception and program in Princeton's Chancellor Green and a seated dinner at

Prospect House. The event was refined to limit the number of guests overall by attracting more table sponsorships and increasing the price of a single ticket threefold. Fundraising goals were exceeded, and more than two hundred guests attended. The Annual Gala is the Museum's sole fundraising event each year. Proceeds from the event support the wide range of education, engagement, and scholarly programs that the Museum offers free of charge.

**Members Event | The Art of the Private
Print: A Tour with Sebastian Izzard**

Membership Fulfillment Event

March 8, 2022

Sebastian Izzard is one of the premier dealers of Japanese art in the West, with a specialty in prints. Based in New York City, he founded his gallery more than two decades ago, after a career at Christie's Auction House. In preparation for Asia Week 2022, Izzard presented members with a preview of his exhibition of *surimono* prints (privately issued prints) and discussed collecting Japanese prints with Associate Curator of Asian Art, Zoe S. Kwok.

**Members Event | Lecture: In Pursuit
of Ganymede**

Membership Fulfillment Event

April 19, 2022

Ronni Baer, Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, and Chief Conservator Bart Devolder discussed two works of art by Rubens in the collection of the Princeton University Art Museum: a newly acquired oil sketch of *The Abduction of Ganymede*, made for King Philip IV's hunting lodge outside Madrid, and *The Death of Adonis* (long in Princeton's collections), made at about the same time for Philip's summer apartments in his city palace. The speakers explored the artist's approach to these commissions, including his interpretation of the subject matter, and expounded on his technical prowess and idiosyncratic working methods.

**Sunday Suppers | Hosted by Museum
Director James Steward**

Targeted Event

Sunday, April 24, 2022

This supper inaugurated a new series of informal and intimate suppers modeled on

the salons of Gertrude Stein and Alice B. Toklas. Each of these regular gatherings will feature a special guest. This first salon featured photographer Emmett Gowin and his artistic muse, Edith Gowin.

Advisory Council Dinner

Targeted Event

May 5, 2022

At this special evening celebrating fifty years of Photography at Princeton, attendees enjoyed a lecture by Anne McCauley, David Hunter McAlpin Professor of History of Photography and Modern Art Lecture, followed by a seated dinner.

Members Event | Open House

Membership Fulfillment Event

Wednesday, June 15

Members were invited to an open house with Curatorial Associate Beth Gollnick at the Museum's downtown gallery space Art on Hulfish, for a private viewing of the exhibition *Screen Time: Photography and Video Art in the Internet Age*.

STUDENT PROGRAMMING

LATE! Cocktails and Curators

September 9, 2021

Graduate students from all departments joined Museum curators for an artful and art-full conversation about the Museum's collections. This program featured presentations by Juliana Ochs Dweck, chief curator; Beth Gollnick, curatorial associate, photography and modern and contemporary art; and Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings. Refreshments, including wine and a special cocktail, were served.

LATE! SAB Artist Conversation | Arnold
Chang and Michael Cherney

September 30, 2021

The Art Museum's Student Advisory Board (SAB) welcomed the painter Arnold Chang, based in New Jersey, and the photographer Michael Cherney, based in China, for their annual artist talk. Artists Chang and Cherney began collaborating in 2007 and have created a series of objects that blur the boundaries between painting and photography and challenge accepted notions of Chinese ink art, both

contemporary and traditional. The two artists were joined in conversation by Zoe S. Kwok, associate curator of Asian art.

Performance | Princeton University Ballet Presents: Abstraction
November 12 and 13, 2021

The Art Museum and Princeton University Ballet (PUB) presented a collaborative dance performance inspired by objects in the Museum's collections. Princeton University Ballet, founded in 2008, is an entirely student-led, innovative, and evolving ballet company. PUB strives to renew the expression of ballet while maintaining a strong classical base; to that end, the company leads, creates, and performs two shows per year, showcasing both student and guest choreography in contemporary and classical ballet.

Watch Party, Exhibition Tour, and Discussion | Orlando
January 19, 2022

The Princeton University Art Museum, the Gender + Sexuality Resource Center, and Princeton Pride Alliance hosted a screening for students of Sally Potter's 1992 film *Orlando*, followed by a tour and discussion of the exhibition *Orlando* at Art on Hulfish. The discussion was led by Janna Israel, Mellon Curator of Academic Engagement.

Performance | L'Avant-Scène presents Les Fausses confidences
March 19 and 20, 2022

The students of L'Avant-Scène, Princeton University's French Theater Workshop, performed *Les Fausses confidences* by Marivaux, directed by Florent Masse. In *Les Fausses confidences*, Dorante, an impoverished young man, is taken on as a secretary by Araminte, a rich widow with whom he is secretly in love. The valet Dubois does all he can to get Araminte to fall in love with Dorante. Performed in French at Art on Hulfish.

LATE! Art Museum Student Gala: Together Again
March 31, 2022

The Art Museum's Student Advisory Board returned to an in-person celebration for this year's student gala, hosting an event inspired by the students' reunion with Princeton's art, culture, and community. At Campus Club, student curators selected reproductions of art from the Museum's collections to recreate a gallery experience for their peers and find resonance between the collections and their own lives. Sushi, sweets, apple cider, and more were served; attendees also enjoyed performances from student-led musical and dance acts, including BibaBlebbBaba, Old NasSoul, Songline Slam Poetry, the Princeton Katzenjammers, and the Princeton HighSteppers.

LATE! Community Event | Galleries on the Go: A Night of Art in Town
April 14, 2022

Students and the wider Princeton community joined the Student Advisory Board for a night of art at the Princeton University Art Museum's two downtown galleries and the Arts Council of Princeton. Guests dropped into open houses at Art@Bainbridge, Art on Hulfish, and the Arts Council to enjoy live music, food and drink, student performances, art making, and gallery activities.

Advisory Council, Staff, Volunteers

ADVISORY COUNCIL

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Juan A. Sabater, Class of 1987; partner and president, Valor Equity Partners, New York, NY

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Joshua R. Slocum, Class of 1998; managing director, Chieftain Capital Management, New York, NY

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

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

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Jonathan Brown[†], Graduate School Class of 1964 and Princeton parent, Princeton, NJ; Carroll and Milton Petrie Professor Emeritus of Fine Arts, Institute of Fine Arts, New York University

Stuart P. Feld, Class of 1957; president and director, Hirschl & Adler Galleries, New York, NY

Alice Cooney Frelinghuysen, Class of 1976 and Princeton spouse and parent; Anthony W. and Lulu C. Wang Curator of American Decorative Arts, The Metropolitan Museum of Art, New York, NY

Marco Grassi, Class of 1956; president, Marco Grassi Studio Inc., New York, NY

Preston H. Haskell, Class of 1960; founder, The Haskell Company, Jacksonville, FL

Herbert Schorr, Graduate School Class of 1962 and 1963 and Princeton parent, New York, NY; vice dean emeritus, Viterbi School of Engineering, University of Southern California

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Kate Bech, vice president of Mission Advancement, Greater Somerset County YMCA

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

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

Jessica Durrie, co-owner, Small World Coffee, Princeton

Leticia Fraga, councilwoman, Municipality of Princeton

Sean Jackson, CEO, Isles Inc., Trenton

Sadaf Jaffer, New Jersey Assemblywoman and former mayor, Montgomery Township

Izzy Kasdin, Class of 2014; arts and culture philanthropy

Liz Lempert, former mayor, Princeton

Rabbi Gil Steinlauf, Class of 1991; executive director and Jewish chaplain, Center for Jewish Life–Princeton Hillel

Dorothea von Moltke, co-owner, Labyrinth Books, Princeton

Adam Welch, executive director, Arts Council of Princeton and lecturer in Visual Arts, Princeton University

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

MUSEUM STAFF

Mitra Abbaspour, *Haskell Curator of Modern and Contemporary Art*

Nour Abouhaib, *Visitor Engagement Representative*

Moses Abrahamson, *Undergraduate Student, Gallery Attendant (through 4/22)*

Emmanuelle Adamson, *Undergraduate Student, Gallery Attendant (through 12/21)*

Darren Alizio, *Security Officer*

Angela Allen, *Undergraduate Student, Gallery Attendant (through 4/22)*

Chris Andriana, *Security Officer*

Emile Askey, *Visual Resources Imaging Specialist (through 5/22)*

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

Todd Baldwin, *Head of Installations*

Michael Banks, *Museum Store Associate, Visitor Engagement Representative (through 8/22)*

Louise Barrett, *Visitor Logistics Coordinator*

Brice Batchelor-Hall, *Manager of Community Engagement*

Sally Bickerton, *Associate Director for Museum Development*

Mary Bowden, *Museum Store Associate (through 8/21)*

William Boyle, *Security Officer*

Cara Bramson, *Student Engagement and Programming Coordinator*

Daniel Brennan, *Museum Application Developer (through 1/22)*

Anna Brouwer, *Managing Editor*

Sarah Brown, *Museum Information Coordinator*

Dawid Brozyna, *Facilities Assistant*

Patricia Bullock, *Security Officer*

Holly Bushman, *Graduate Student, Gallery Attendant (through 10/21)*

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

Kaileen Campbell, *Gallery Attendant (through 10/22)*

Kristianna Chanda, *Records Management Assistant (temporary)*

Nathalie Charles, *Undergraduate Student, Gallery Attendant (through 2/22)*

Stanley Cheek, *Head Security Supervisor*

Shang (Sunny) Chen, *Undergraduate Student, Gallery Attendant (through 4/22)*

Syed Chishti Sr., *Security Officer*

David Chmielewski, *Undergraduate Student, Gallery Attendant (through 5/22)*

Joelle Collins, *Collections Associate*

Nathan Connors, *Security Officer (through 04/22)*

Aric Davala, *Facilities Manager*

Dylan Demarest, *Security Officer*

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Cassandra DiCarlo, *Exhibitions Coordinator*

Nikasi Doorn, *Visitor Engagement Representative*

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Chermiah Doyle, *Security Officer*

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Abbey Ellis, *Visitor Engagement Representative*

Miel Escamilla, *Undergraduate Student, Gallery Attendant (through 5/22)*

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Jacqueline Fletcher, *Associate Registrar for Collections*

Danielle Flores, *Donor Relations Officer*

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Yoko Franklin, *Gallery Attendant (through 8/22)*

Breh Franky, *Security Operations Manager*

Jennifer Garey, *Gallery Coordinator, Art@Bainbridge and Campus Collections*

Catherine Garrett, *Undergraduate Student, Gallery Attendant (through 12/21)*

Kristina Giasi, *Marketing and Public Relations Coordinator*

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

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Christopher Gorzelnik, *Senior Lighting Technician*

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Caroline Harris, *Diane W. and James E. Burke Associate Director for Education*

Kenneth Harris, *Security Officer*

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Katherine Hosie, *Undergraduate Student, Gallery Attendant (through 4/22)*

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Donna Hutchinson, *Security Officer (through 3/22)*

Janna Israel, *Andrew W. Mellon Curator of Academic Engagement*

Michael Jacobs, *Manager of Exhibition Services and Gallery Design*

Edwina Joe-Kamara, *Gallery Attendant*

Griffin Jones, *Graduate Student, Gallery Attendant*

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Christine Minerva, *Writing and Communications Assistant*

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Samantha Muir, *Visitor Engagement Representative (through 3/22)*

Nora Renee Muniz Hernandez, *Graduate Student, Gallery Attendant (through 4/22)*

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Valentina Nolli, *Museum Store Associate (through 5/22)*

Alexandra Novikova, *Gallery Attendant (through 3/22)*

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Kyle Smith, *Security Officer*

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Max Widmann, *Undergraduate Student, Gallery Attendant (through 12/21)*

Mary Witterschein, *Museum Store Associate*

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Pia Wong, *Gallery Attendant (through 3/22)*

Dafna Yavetz, *Undergraduate Student, Gallery Attendant (through 10/21)*

Lydia Yi, *Undergraduate Student, Gallery Attendant (through 5/22)*

Sea Yoon, *Undergraduate Student, Gallery Attendant (through 4/22)*

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INTERNS

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Nicole Gomez
Monica Joyce
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Sasha Whittaker
Christopher Wilson

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Joseph Feng
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Ambri Ma
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Daniel Park
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Benjamin Roberts
Grace Rocker
Joshua Rogers
Jaimee Simwinda
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FIG. 69

114,701

Objects in the Museum's Collections

802

Works in Campus Collections

577,465

Annual Museum Website Visitors

94

Student Interns, Guides, and Student Advisory Board Members

36,000

Followers on Facebook and Instagram

8,049

Museum Members

39

University Departments That Taught from the Museum's Collections

89

Public Programs

2,086

Works in Collections Examined for Teaching and Research, In-Person and Virtual

51,441

Attendees at Public Programs

77

Course Visits to Art@Bainbridge, Art on Hulfish, Firestone Library, and Off-Site Classrooms

74

Countries Represented by Program Attendees

0

Cost of Admission



FIG. 70

IMAGE CREDITS

1. Gustave Le Gray (1820–1882; born Villiers-le-Bel, France; died Cairo, Egypt; active Paris and Cairo), *Ciel Chargé – Mer Méditerranée*, 1857. Albumen print, 32.4 × 41.6 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-112). Photo: Emile Askey

2. Norman Wilfred Lewis (1909–1979; born New York, NY; died New York), *Untitled*, 1954. Oil and ink, 58.4 × 83.8 cm. Princeton University Art Museum. Museum purchase, Felton Gibbons Fund (2021-175). © Estate of Norman Wilfred Lewis. Courtesy of Michael Rosenfeld Gallery LLC, New York. Photo: Emile Askey

3. Japanese, Edo period (1615–1868), Utagawa Kunisada 歌川国貞 (Utagawa Toyokuni III 三代歌川豊国) (1786–1865), *Snowy Morning (Yuki no Ashita 雪のあした)*, ca. 1830. Woodblock print (Ōban tate-e triptych): ink and color on paper, 38.3 × 25.8 cm (each). Princeton University Art Museum. Museum purchase, Laura P. Hall Memorial Fund. Selected for acquisition by students in ART 425: The Japanese Print (2022-1 a-c). Photo: Jeffrey Evans

4. Henry Moore (1898–1986; born Castleford, UK; died Perry Green, UK), *Oval with Points*, 1969–70. Bronze, 335 × 265.4 × 133.3 cm. The John B. Putnam Jr. Memorial Collection, Princeton University (y1969-128). © The Henry Moore Foundation.

Reproduced by permission of the Henry Moore Foundation. All Rights Reserved, DACS 2022 / www.henry-moore.org. Photo: Jeffrey Evans

5. Installation views of *Elizabeth Colomba: Repainting the Story* at Art@Bainbridge. Photo: Emile Askey

6. Visitors to *Screen Time: Photography and Video Art in the Internet Age* at Art on Hulfish. Photo: Jeffrey Evans

7. Visitors participate in an art-making activity at Art on Hulfish. Photo: Kristina Giasi

8. A visitor at the opening celebration for *Witness / Rose B. Simpson* at Art@Bainbridge. Artwork shown: Rose B. Simpson (Tewa

Pueblo, born 1983, Santa Clara Pueblo, NM; active Santa Clara Pueblo), *Believer I*, 2020. Ceramic, metal, and mixed media, 94 × 35.6 × 35.6 cm. Collection of Bridgitt and Bruce Evans. © Rose B. Simpson. Courtesy of the artist and Jessica Silverman, San Francisco. Photo: Mike Lee Orr

9. Installation view of *Between Heartlands / Kelly Wang* at Art@Bainbridge. All art © Kelly Wang. Photo: Emile Askey

10. Kelly Wang (Wang Jiayi 王佳怡) (born 1992, New York, NY; active New York), *Thank You for Reminding Me of My Rich Cultural Past* (detail), 2021. Ongoing installation comprised of found vintage and contemporary cosmetic compacts and burnt xuan paper. Collection of the artist. © Kelly Wang. Photo: Emile Askey

11. Installation view of *Native America: In Translation* at Art on Hulfish. Photo: Emile Askey

12. Installation view of *Screen Time: Photography and Video Art in the Internet Age* at Art on Hulfish. Photo: Jeffrey Evans

13. Wutoni (Tina Charlie) (Kootzaduka'a (Mono Lake Paiute), 1869–1962), *Opo (basket)*, 1928–29. Sedge root, dyed bracken root, redbud, and willow, 25.4 × 50.8 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-185). © Estate of Wutoni (Tina Charlie). Photo: Jeffrey Evans

14. Hannah Wilke (1940–1993; born New York, NY; died Houston, TX; active New York), *Self Portrait, B.C. Series*, September 11, 1990. Watercolor, 105.4 × 74.3 cm. Princeton University Art Museum. Gift of Marsie, Emanuelle, Damon, and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles. In memory of Selma and Emanuel Butter and in honor of Eli Scharlatt Davey, their great grandson, doctoral program, Political History, Princeton University (2021-296). © Marsie, Emanuelle, Damon, and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles / Licensed by VAGA at Artist Rights Society (ARS) New York, NY / Image courtesy of Hannah Wilke Collection and Archive

15. Installation view of *Time's Relentless Melt* at Art on Hulfish. Photo: Jeffrey Evans

16. Construction of the new Museum. Photo: Ricardo Barros

17. Photo: James Steward

18. Photo: Kristina Giasi

19. Renderings of the Art of the Ancient Americas Pavilion in the new Museum by Studio Joseph. © Studio Joseph

20. A view of Glulam beams during the installation process. Photo: James Steward

21. Rendering of the Grand Hall in the new Museum by Adjaye Associates. © Adjaye Associates

22. George Rickey (1907–2002; born South Bend, IN; died Saint Paul, MN), *Two Planes Vertical Horizontal II*, 1970. Stainless steel, 450 × 312 × 12 cm. Princeton University Art Museum. The John B. Putnam Jr. Memorial Collection, Princeton University (y1972-42). © 2022 George Rickey Estate, LLC / Licensed by Artists Rights Society (ARS), New York. Photo: Bruce M. White

23. Top from left: Perrin M. Lathrop, Assistant Curator of African Art; Alexandra Letvin, Duane Wilder, Class of 1951, Associate Curator of European Art. Bottom from left: Carolyn M. Laferrière, Assistant Curator of Ancient Mediterranean Art; Elena Torok, Associate Objects Conservator. Photo: Kristina Giasi

24. Italian, *Portrait of a woman; Verso: sketch of a boy*, 16th century. Oil on pewter, 16.3 × 12.4 × 0.2 cm. Princeton University Art Museum. Gift of Marco Grassi, Class of 1956, and Cristina Grassi (y1991-71)

25. John Anansa Thomas Biggers (1924–2001; born Gastonia, NC; died Houston, TX), *Fishmongers*, 1957. Conte crayon, 73.7 × 100.3 cm. Princeton University Art Museum. Museum purchase, Felton Gibbons Fund (2021-174). © 2022 John T. Biggers Estate / Licensed by VAGA at Artists Rights Society (ARS), New York. Estate Represented by Michael Rosenfeld Gallery. Photo: Emile Askey

26. Attributed to the Darius Painter (South Italian, Apulian), Red-figure volute krater: *Medea at Eleusis*, ca. 340–330 BCE. Ceramic, 100.1 × 37 cm. Princeton University Art Museum. Museum purchase, Carl Otto von Kienbusch Jr. Memorial Collection Fund, in honor of Francis Follin Jones (y1983-13). Photo: Bruce M. White

27. R & R Studios (established 1995, Miami, FL): Rosario Marquardt (born 1954, Mar del Plata, Argentina; active Miami, FL) and Roberto Behar (born 1953, Buenos Aires, Argentina; active Miami, FL), *The Home We Share (Dreaming Room)*, 2022. Painted cast concrete, terrazzo, gravel, and light fixtures. Princeton University (CC2022-1). © R & R Studios. Photo: Kristina Giasi

28. R & R Studios, Rosario Marquardt, Roberto Behar, *The Home We Share (Forget Me Not)*, 2022. Painted cast concrete and stainless steel, gravel, and light fixtures. Princeton University (CC2022-2). © R & R Studios. Photo: Kristina Giasi

29. R & R Studios, Rosario Marquardt, Roberto Behar, *The Home We Share (Flower Fields Forever)*, 2022. Painted stainless steel, gravel, and light fixtures. Princeton University (CC2022-3). © R & R Studios. Photo: Kristina Giasi

30. Mario Moore (born 1987, Detroit, MI; active Detroit), *Center of Creation (Michael)*, 2019. Oil on linen, 182.9 × 152.4 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2020-8). © Mario Moore. Photo: Jeffrey Evans

31. Installation view in the lobby of Robertson Hall on Princeton University's campus. Mario Moore, *The Great Reckoning*, 2020–21. Oil on linen, 259.1 × 518.2 cm. Lent by The Popkin Family. © Mario Moore. Courtesy Arthur Roger Gallery. Photo: Egan Jimenez

32. Buenaventura José Guiol (active late 18th century, Mexico), *7. From Spaniard and Morisca, an Albina is Born*, 1777. Oil on canvas, 62.3 × 55.2 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-46). Photo: Jeffrey Evans

33. Buenaventura José Guiol, *10. From Loba and Indian, a Zambaigo is Born*, 1777. Oil on canvas, 62.3 × 55.2 cm. Princeton University

Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-47). Photo: Jeffrey Evans

34. Buenaventura José Guiol, *12. From Cambujo and Mulatta, an Albarazo is Born*, 1777. Oil on canvas, 62.3 × 55.2 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-48). Photo: Jeffrey Evans

35. Buenaventura José Guiol, *16. From Black and China, a Genisara is Born*, 1777. Oil on canvas, 62.3 × 55.2 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-49). Photo: Jeffrey Evans

36. Peter Paul Rubens (Flemish, 1577–1640), *The Abduction of Ganymede*, ca. 1636. Oil on oak panel, 33 × 24.8 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-13). Photo: Jeffrey Evans

37. Alison Saar (born 1956, Los Angeles, CA; active Los Angeles), *condūcere*, 2021. Tin and copper over a wooden figure with found keys, leather, bronze, and found bottles, 139.7 × 66 × 50.8 cm. Princeton University Art Museum. Museum purchase, Kathleen Compton Sherrerd Fund for Acquisitions in American Art (2022-33). © Alison Saar. Courtesy of L.A. Louver, Venice, CA. Photo: Jeff McLane

38. Alison Saar, *condūcere* (detail), 2021. © Alison Saar. Courtesy of L.A. Louver, Venice, CA. Photo: Jeff McLane

39. Barkley L. Hendricks (1945–2017; born Philadelphia, PA; died New London, CT; active New London and Mandeville, Jamaica), *New Year's Day in the Quarry (Marl Hole)*, 2006. Oil on linen canvas, 59.7 × 79.4 × 1.3 cm. Princeton University Art Museum. Museum purchase, Mary Trumbull Adams Art Fund (2021-133). © Barkley L. Hendricks. Courtesy of the Estate of Barkley L. Hendricks and Jack Shainman Gallery, New York. Photo: Emile Askey

40. Top left: Zanele Muholi (born 1972, Umlazi, South Africa; active Johannesburg, South Africa), *Massa and Minnah IV, Hout Bay*, from the series *Massa and Minnah*, 2009. Chromogenic print, 32.9 × 49.3 cm. Princeton University Art Museum. Gift of Christopher E. Olofson, Class of 1992 (2021-223). © Zanele Muholi. Courtesy of the

artist; Yancey Richardson, New York; and Stevenson, Cape Town / Johannesburg. Photo: Jeffrey Evans

41. Bottom left: Zanele Muholi, *Massa and Minnah II*, from the series *Massa and Minnah*, 2008. Chromogenic print, 33.2 × 49.9 cm. Princeton University Art Museum. Gift of Christopher E. Olofson, Class of 1992 (2021-221). © Zanele Muholi. Courtesy of the artist; Yancey Richardson, New York; and Stevenson, Cape Town / Johannesburg. Photo: Jeffrey Evans

42. Right: Zanele Muholi, *Massa and Minnah VI, Brazil*, from the series *Massa and Minnah*, 2010. Chromogenic print, 49.4 × 33 cm. Princeton University Art Museum. Gift of Christopher E. Olofson, Class of 1992 (2021-222). © Zanele Muholi. Courtesy of the artist; Yancey Richardson, New York; and Stevenson, Cape Town / Johannesburg. Photo: Jeffrey Evans

43. Zanele Muholi, *Bester V, Mayotte*, from the series *Somnyama Ngonnyama (Hail the Black Lioness)*, 2015. Gelatin silver print, 50 × 41 cm. Princeton University Art Museum. Gift of Christopher E. Olofson, Class of 1992 (2021-225). © Zanele Muholi. Courtesy of the artist; Yancey Richardson, New York; and Stevenson, Cape Town / Johannesburg. Photo: Jeffrey Evans

44. Indian, Parasuram (active mid–late 19th century), *Mewar equestrian portrait of Maharana Sarup Singh*, 1859. Stippled drawing with color and gold on paper, 27.5 × 17.8 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2022-40). Photo: Jeffrey Evans

45. Front cover and interior spread of *Picture Ecology* (Princeton University Art Museum, 2021). Designed by Daphne Geismar. Photographs on the spread are by Subhankar Banerjee / © Subhankar Banerjee

46. Cover of the *Record*, Volume 77–78, 2017–18. Follower of Hieronymus Bosch (Netherlandish, ca. 1450–1516), *Christ before Pontius Pilate* (detail), 1513–?. Princeton University Art Museum. Gift of Allan Marquand, Class of 1874 (y711)

47. Top left: Student group performs at the 2021 Nassau Street Sampler. Photo: Kristina Giasi

48. Top right: Student group performs at the opening celebration of *Orlando* at Art on Hulfish. Photo: Cara Bramson

49. Bottom: Staff serve alumni at the Museum's annual beer tasting event during Reunions 2022. Photo: Kristina Giasi

50. Visitors at the opening of *Witness / Rose B. Simpson* at Art@Bainbridge. Photo: Mike Lee Orr

51. Exhibition curator Mitra Abbaspour, Haskell Curator of Modern and Contemporary Art, discusses a work at the open house for *Body Matters / Martha Friedman* at Art@Bainbridge. Photo: Kristina Giasi

52. A student shows off their painted rock from the art-making station at the 2021 Nassau Street Sampler. Photo: Kristina Giasi

53. The Princeton Singers present *For the Beauty of the Earth*, including Artistic Director Steven Sametz's new cantata, *For the Earth*. Photo: Cara Bramson

54. Bryan R. Just, the Peter Jay Sharp, Class of 1952, Curator and Lecturer of Art of the Ancient Americas, joins a graduate student for a hands-on introduction to jade, jade-working, and the long social lives of objects made from this material. Photo: Kristina Giasi

55. Professor Andy Watsky teaches the course "The Japanese Print" at the Museum's off-site classroom. Photo: Kristina Giasi

56. Tlatilco, Early Formative, Central Mexico, Mesoamerica, *Double-faced female figure*, 1200–900 BCE. Ceramic with traces of pigment, 9.5 × 4.8 × 2.1 cm. Princeton University Art Museum. Gift of Gillett G. Griffin (1999-245). Photo: Bruce M. White

57. Albrecht Dürer (German, 1471–1528), *Adam and Eve*, 1504. Engraving, 24.8 × 19.2 cm. Princeton University Art Museum. Bequest of Julie Parsons Redmond (x1960-28). Photo: Jeffrey Evans

58. Rendering of the new Museum building. Exterior view from Prospect Drive. Design by Adjaye Associates. © Adjaye Associates

59. Attendees at the cocktail hour for Gala 2022: The Museum Deconstructed, held at Chancellor Green, March 2022. Photo: Kristina Giasi

60. A view of the inaugural Museum for All Ball, held in the Frick Chemistry Atrium, October 2022. Photo: Kristina Giasi

61. President Christopher Eisgruber poses with students at the Gala 2022: The Museum Deconstructed. Photo: Kristina Giasi

62. Interior rendering of a pavilion gallery in the new Museum building. © Studio Joseph

63. Nari Ward (born 1963, St. Andrew, Jamaica; active New York, NY), *Scape*, 2012. Shoelaces, 304.8 × 129.5 × 7.6 cm. Princeton University Art Museum. Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2021-131). © Nari Ward. Courtesy the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London

64. Visitors to *Body Matters / Martha Friedman* at Art@Bainbridge. Photo: Kristina Giasi

65. Ewe artist, Togo, Western Africa, *Wrapper*, early 20th century. Cotton, indigo, and dye, 203.2 × 152.4 cm. Princeton University Art Museum. Museum purchase, Hugh Leander Adams, Mary Trumbull Adams, and Hugh Trumbull Adams Princeton Art Fund and anonymous gift (2021-115). Photo: Emile Askey

66. Ilse Bing (1899–1998; Frankfurt, Germany; died New York, NY; active France and United States), *Paris Street Fair*, 1933. Gelatin silver print, 19.7 × 28.3 cm. Princeton University Art Museum. Museum purchase, Carl Otto von Kienbusch, Jr. Memorial Collection Fund (2021-232). © Estate of Ilse Bing

67. Late Chimú (or Inka), Late Intermediate to Late Horizon, Peru, Andes, *Aquilla (beaker), previously known as "The Cup of Montezuma"*, 1400–1530 CE. Gold (copper alloy?), 11 × 8.3 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-116). Photo: Emile Askey

68. Attributed to Bamgbose of Osi-Ilorin (died 1920; active Osi-Ilorin, Nigeria), Nigeria, Helmet mask (*epa*), before 1920. Wood and pigment, h. 152.4 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-26). Photo: Emile Askey

69. Nick Cave (born 1959, Fulton, MO; active Chicago, IL), *Soundsuit*, 2013. Mixed media including fabric, crochet blanket, doilies, sequins, and mannequin, 251.5 × 66 × 45.7 cm. Princeton University Art Museum. Gift of Joshua R. Slocum, Class of 1998, and Sara T. Slocum (2021-261). © Nick Cave. Image courtesy of Jack Shainman Gallery

70. Lucy Lewis (Acoma Pueblo, ca. 1890s–1992; born Sky City, NM; died Acoma Pueblo, NM; active Acoma Pueblo), *Bowl*, ca. 1980. Ceramic with cream slip and brown and orange slip-paint, 14.5 × 24.5 cm. Princeton University Art Museum. Gift of Jim Maddox, Class of 1965, and Lucy Maddox. © Estate of Lucy Lewis. Photo: Jeffrey Evans

71. Central Region-Atlantic Watershed, Period VI, Costa Rica, Standing female, 1000–1550 CE. Vesicular andesite, 80.6 × 40.6 × 19.7 cm. Princeton University Art Museum. Museum purchase, Peter Jay Sharp, Class of 1952, Fund (2021-92). Image courtesy of Sotheby's, Inc.

Front Cover

Top: A student sits on Scott Burton's *Public Table*, 1978–79. Princeton University Art Museum. Museum purchase, gift of the National Endowment for the Arts, a federal agency, with a matching gift from the Mildred Andrews Fund (y1980-11). © 2022 Estate of Scott Burton / Artist Rights Society (ARS), New York. Photo: Kristina Giasi

Bottom: Students pose in front of Alexander Phimister Proctor's *Pair of Tigers* during a scavenger hunt for Nassau Street Sampler. Princeton University, gift of the Class of 1879 (PP287.1-.2). Photo: Kristina Giasi

Back Cover

Ming Smith (born Detroit, MI; active New York, NY), *Oopdeedoo, Brooklyn, NY*, from the *Coney Island Series*, 1976. Gelatin silver print, 45 × 30.2 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-113). © Ming Smith. Photo: Emile Askey



FIG. 71



PRINCETON UNIVERSITY
ART MUSEUM

M. & S. Smith