



#### Mission Statement

The Nasher Museum of Art at Duke University promotes engagement with the visual arts among a broad community including Duke students, faculty, and staff, the greater Durham community, the Triangle region, and the national and international art community. The museum is dedicated to an innovative approach, and presents collections, exhibitions, publications, and programs that attain the highest level of artistic excellence, stimulate intellectual discourse, enrich individual lives, and generate new knowledge in the service of society. Drawing on the resources of a leading research university, the museum serves as a laboratory for interdisciplinary approaches to embracing and understanding the visual arts.

## NASHER MUSEUM OF ART AT DUKE UNIVERSITY

Box 90732 | Durham, NC 27708 | 919-684-5135 | [nasher.duke.edu](http://nasher.duke.edu)

COVER: Visitors take in Alexander Calder's *Chat-Mobile* (*Cat Mobile*). Photo by J Caldwell.  
Alexander Calder, *Chat-Mobile* (*Cat Mobile*) (detail), 1966. Painted sheet metal and steel wire, 20 x 26 x 26 inches. Museum of Contemporary Art Chicago. The Leonard and Ruth Horwich Family Loan (EL1995.10) © 2012 Calder Foundation, New York/Artists Rights Society (ARS).

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TOP: Outgoing Nasher Museum Director Kimerly Rorschach addresses the crowd at the director's preview event for exhibitions *Becoming* and *The Deconstructive Impulse*.  
LEFT: Kim Rorschach mingles with visitors. RIGHT: Kim Rorschach shares a hug with Blake Byrne, Chair, Board of Advisors. Photos by J Caldwell.

## FROM THE DIRECTOR

I am, and always will be, the founding director of the Nasher Museum of Art at Duke University. That statement makes me very proud!

After eight years here at Duke, I am stepping down to become director of the Seattle Art Museum. The feeling is bittersweet. A look back at the Nasher Museum's spectacular seventh year has, for me, become a reminder of all we have achieved since the museum opened in October 2005.

Last fall, two very different exhibitions of contemporary art overlapped in exciting ways with themes around identity. Visitors from around the country exclaimed over *Becoming: Photographs from the Wedge Collection*, a stunning survey of portrait photography by artists of the African diaspora. *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991*, reminded us that feminism is alive and well. The Guerrilla Girls delighted us with their performance; we are all proud that female artists are well represented in the Nasher Museum's permanent collection.

This winter and spring, visitors felt as though they were floating through our two main gallery pavilions with *Alexander Calder and Contemporary Art: Form, Balance, Joy*. The exhibition was a wonderful success with thousands of visitors, including 5,600 K-12 school children, many of whom made mobiles of their own. Early summer brought a number of significant works by great artists, including Romare Bearden, Mark Bradford, John Chamberlain, Richard Deacon, Olafur Eliasson and Henri Laurens, provided by generous lenders including the Nasher Sculpture Center in Dallas.

Meanwhile, we cheered on our groundbreaking exhibition *The Record: Contemporary Art and Vinyl* as it traveled to the Miami Art Museum and the final venue, the Henry Art Gallery in Seattle.

As always, a shared love of art kept us focused despite many changes this year. The museum's longtime deputy director of finance and operations, Dorothy N. Clark, retired after 14 years of service at Duke. We will miss her very much. We also said farewell to colleague Doug Zinn, former executive director of the Mary Duke Biddle Foundation, now with the William R. Kenan Charitable Trust, Chapel Hill.

We lost a longtime supporter of the Nasher Museum and passionate advocate for the arts when Mary D.B.T. Semans passed away on January 25, 2012, at the age of 91. We would not be here, and the Nasher Museum would not exist, without Mary. Every arts organization in North

Carolina knew her generosity. On a personal level, Mary cared very deeply about people, possessed a unique historical perspective and was a wonderful advisor. She was also our very real connection to the founding of Duke University.

In April, we toasted Blake Byrne, outgoing (and founding) chairman of our national Board of Advisors. He has been a steady force of unwavering support and advice as the museum stretched and grew toward a series of ambitious goals during these early years. His generous gifts have bolstered the Nasher Museum's permanent collection with some of today's best contemporary art. His successor, Nancy A. Nasher, daughter of the late Raymond D. Nasher, the museum's founder and namesake, has been with us since the Nasher Museum at Duke was just an ambitious idea. She is the perfect steward, going forward.

I want to thank the entire Board of Advisors, who give the museum generous financial support, bestow us with wonderful works of art and counsel us wisely as we navigate our role as a young university art museum in the international art world. I am also thankful for the leadership of Ann Craver, our Friends Board chair, and our entire Friends Board, who rally the museum's members and help us reach new audiences. Our Faculty Advisory Committee keeps us closely connected with Duke's professors, and our Student Advisory Board is a wealth of ideas for involving the student body. The Mary Duke Biddle Foundation is always here for the museum. Our loyal Duke alumni are a powerful, global network of support and ideas. President Richard H. Brodhead keeps the Nasher Museum and the arts at the forefront of Duke's mission. Provost Peter Lange possesses a rare understanding of the arts and our special role as a university art museum.

The Nasher Museum is poised for a dazzling future. I will always support this great institution—as a Duke parent, museum member and friend. I wish all the best to members of the Duke community who inspire and work alongside us, and to our generous, art-loving members and enthusiastic visitors, who continue to push us to new milestones. Most especially, I will miss the Nasher Museum's extraordinarily talented staff, and I am delighted that our distinguished senior curator Sarah Schroth will lead the museum forward as interim director.

**Kimerly Rorschach**

*Mary D.B.T. and James H. Semans Director*





TOP: Nancy Nasher, Blake Byrne and Kim Rorschach. Photo by Wil Weldon.



## BOARD OF ADVISORS

What does one say about the incredible leadership that has been shown by Kim Rorschach over these past eight years? Oh yes, I'm sure if she had been only half as good we would have thought we were doing fine. It's that second half that made it extraordinary.

From the opening of the museum to the welcoming of the campus community, Kim's leadership has been exemplary. Let's not forget that the museum has brought more citizenry from Durham to the campus than ever before. We knew the day was coming when Kim would take the next step in her illustrious career and, of course, it's always too soon. We wish for her a duplication of all the successes at Duke at the Seattle Art Museum. They are a fortunate community to have her leadership.

Again, this year was another incredible one at the Nasher Museum with *Alexander Calder* alone drawing more

than 40,000 visitors. We continue to develop our collection and since our opening in 2005 we have grown the African-American collection to near the top of all university museums in the country. Also, it's a great time to celebrate this fall's presentation of the collection of our esteemed Board of Advisors member Jason Rubell.

I thank each and every one of you for all you do and continue to do for the museum. I'm looking forward to my new role as Chairman Emeritus.

Thanks so much, Kim, and thanks to all of you. It's been a wonderful time.

### **Blake Byrne**

*Chairman*

*Nasher Museum Board of Advisors*

*See full listing of Board of Advisors on page 44.*



TOP: Supporting members gather for a gallery talk by Kim Lamm, assistant professor in Duke's Women's Studies Program, and Sarah Schroth, Nancy Hanks Senior Curator, on *The Deconstructive Impulse*. BOTTOM LEFT: Very young friends listen to a cappella singers at the annual Member Holiday Party. BOTTOM RIGHT: Nasher Museum members enjoy live music at a supporting member event. Photos by J Caldwell.

## FROM THE FRIENDS BOARD

As I write comments for the 2011-12 annual report for this remarkable institution, I am informed and inspired by a recent visit to *The uncertain museum* by Olafur Eliasson. The artist's genius, for me, is in the creation of a pleasing physical structure that enables visitors to create their own experience of the art. Barriers are blurred, boundaries are broken.

That is the Nasher Museum at its best, and there is nothing "uncertain" about what we have accomplished in the past fiscal year. The museum has been challenging, innovative, inclusive and nurturing in its intentions to teach, enlighten and entertain the broadest possible audience. Duke students and faculty, school children from Durham and the region, the casual visitor and the most devoted supporter are considered in the vast array of offerings. Peruse the calendar and the amazing events that take place on a weekly basis will astound you.

The mission of the Nasher Museum Friends Board is to promote broader awareness of the museum's programs and exhibitions, and to solidify and increase membership support. This year we have been "in action" in many different ways to accomplish this goal.

We planned and supported the annual benefit gala, *Changing the Game*, which raised significant unrestricted dollars for the museum. Coach K and members of the Blue Devils Men's Basketball team were our featured guests, as we celebrated the university's excellence in the fields of sport and art—and contemplated the intersection between the two.

We enjoyed a significant increase in the museum's membership, due to the amazing Calder exhibition, a ticketed exhibition to which members received two

free tickets each day and more, depending on their level of support.

We created a Membership Task Force under the leadership of Carol O'Brien to study our current structure, to make recommendations to ensure our continued vibrancy as a Friends group, and to enhance our efficacy in attracting and retaining membership constituents.

We continued to monitor the great work of our Outreach Task Force under the leadership of Paula Flood and Doug Zinn. The community ties we have forged and nurtured with the East Durham Children's Initiative, Y.E. Smith School, Durham Public Library and others reveal our enduring commitment as a resource.

I want to thank outgoing director Kim Rorschach, who has that rare combination in a leader: strength, integrity, honesty, passion. She positioned the museum to succeed and reach new exciting heights. I am glad to know her, and I am certain she will always support the Nasher Museum as we cheer her on in Seattle.

I also wish to express my appreciation to the retiring Friends' Board members for their unselfish contribution of time, talent and treasure to the Nasher Museum during the past three years: Diane Evia-Lanevi, June Michaux, Carol O'Brien, Francine Pilloff and Arthur Rogers.

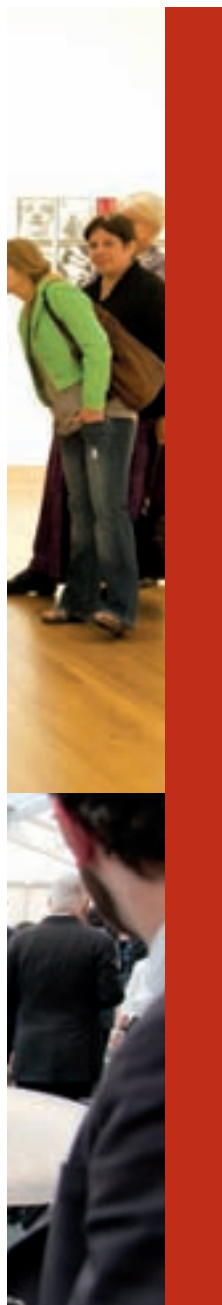
Finally, I close by saying what a pleasure it is to serve as the Friends Board President. If you are a current member of the museum, I thank you. If you are not a current member, I invite your inquiry and engagement.

**Ann W. Craver**

*President*

*Nasher Museum Friends Board*

*See full listing of Friends Board on page 45.*







LEFT: Andrew Huff and Reshma Kalimi, co-chairs of the Student Advisory Board, attend the annual gala. TOP RIGHT: Duke student a cappella group Out of the Blue perform in the gallery in front of Barbara Kruger's 1990 silkscreen print, *Untitled (You Can't Drag Your Money into the Grave with You)*. BOTTOM RIGHT: Students take in the Brummer collection of medieval art. Photos by J Caldwell.

## FROM THE STUDENT ADVISORY BOARD

Throughout the 2011-2012 academic year, the Nasher Student Advisory Board (NSAB) pursued a two-dimensional objective: to present events to Duke students and the greater Durham population and to strengthen the internal structure of the board itself, in hopes of creating a more efficient and effective organization. As such, the academic year was marked by five major events featuring important social themes, collaborations with area colleges and new museum precedents.

As is tradition each Orientation Week, the Nasher Museum welcomed 1,200 freshmen students to their first museum event, "A Night at the Nasher." This event is designed to expose Duke students to the museum's facilities and exhibitions early on and is widely held to be a freshman favorite.

The next two fall-semester events were Art for All events—a type of programming designed to target Duke students and also welcome Durhamites while focusing on a single, temporary exhibition. The first, "XX" in October, celebrated feminist art on view in *The Deconstructive Impulse*. The NSAB celebrated gallery acoustics and fostered a more intimate viewing experience by hosting the Duke female student a cappella group Out of the Blue and a free, somewhat satirical screening of the 1974 educational film, "Women in Management: Threat or Opportunity?" from a vintage 16-mm print. Throughout the evening, photographers from *Latent Image* (Duke's photography magazine) took professional-quality portraits of guests, and visitors decorated oven mitts. For the Art for All event in November, the NSAB collaborated with students at the North Carolina Central University Art Museum for "Double Exposure," cross-promoting the Nasher Museum's exhibition *Becoming* and the NCCU Art Museum's *Let Your Motto Be Resistance: African American Portraits*. The black-and-white theme of the event, hosted simultaneously at each museum, played off the black and white photography featured in each exhibition, and included multiple gallery talks, live

jazz music and spoken word poetry. Buses transported about 300 students and local residents between the campuses.

The board's most exciting event was a red-carpet soiree in late February, "Classic Hollywood," where nearly 1,600 students walked the red carpet in their finest semi-formal attire to celebrate the exhibition *Alexander Calder and Contemporary Art* and dance the night away with a rocking live band. Students enjoyed gourmet popcorn, an extremely popular photo booth, movie theater candy and Oscar-inspired munchies. The event focused on undergraduate seniors, as this is was most likely their last big event at the Nasher Museum, and beautifully mirrored their first-year "Night at the Nasher" party. To that end, we partnered with the Senior Class Council and the Annual Fund to create an enclosed senior lounge and giveaways for the senior class. The NSAB employed an extensive marketing campaign surrounding this event—emails, online invitations, a Facebook page, tabling on both East and West campuses and for the first time, a NSAB Twitter page—and we are thrilled to report that it was the best-attended student event ever at the museum.

The final Art-for-All event of the year, "Comfy with Calder," was a casual evening event in early March, designed to be a midterm study break.

In addition to planning our own events, the NSAB also focused on bolstering student presence at Nasher Museum events such as the Thursday evening film series and the gallery talk on Outsider Art.

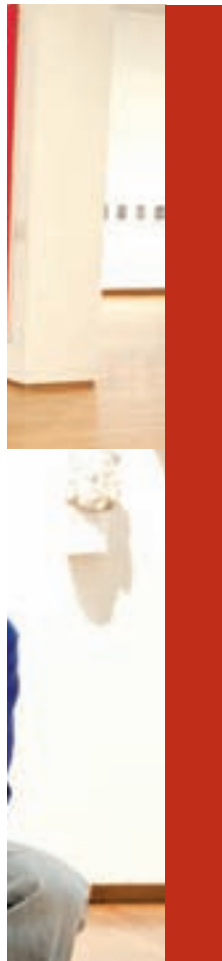
We wish to thank Juline Chevalier, curator of education, and Kathy Wright, special events coordinator, for their generous support of the NSAB.

**Reshma Kalimi** (T'12)

**Andrew Huff** (T'12)

*Co-chairs of the Nasher Student Advisory Board*

*See full listing of the Student Advisory Board on page 45.*





TOP LEFT: Museum Director Kim Rorschach visits the permanent collection gallery with a Duke student. TOP RIGHT: Duke graduate student Katie Jentleson leads a gallery tour through *Angels, Devils and the Electric Slide*. Photos by J Caldwell. BOTTOM RIGHT: A scholarly conversation complements the exhibition and newly published catalogue, *The Past is Present: The Kempner Collection of Classical Antiquities* at the Nasher Museum of Art at Duke University. Photo by J Caldwell.

## FROM THE FACULTY ADVISORY COMMITTEE

Duke faculty continued to play an active role in the Nasher Museum—organizing exhibitions, giving talks, consulting, creating complementary classes and projects, and advising on art acquisitions.

In four meetings last year, the Faculty Advisory Committee reported on collaborations with the summer reading program and the medical school, generated ideas for faculty involvement with upcoming exhibitions and discussed new web resources for faculty and students as well as opportunities for virtual exhibitions and curation to encourage online participation.

One of the year's most exciting exhibitions, *The Deconstructive Impulse*, was enhanced by Kim Lamm, assistant professor in Duke's Women's Studies Program. She gave a gallery talk and also designed a complementary course, "Feminist Art from the 1970s to the Present," which used the exhibition as primary material.

I am pleased also to acknowledge Duke graduate student Katie Jentleson, who helped to research and write wall labels for *Angels, Devils and the Electric Slide: Outsider Art from the Permanent Collection*.

Faculty members Sumathi Ramaswamy, professor of history, and Philip Stern, assistant professor of history and co-director of the BorderWork(s) Lab at Duke's Franklin Humanities Institute, have worked closely with Nasher Museum curators Sarah Schroth and Trevor Schoonmaker to coordinate the upcoming exhibition *2013 Lines of Control*. That exhibition explores the creation and maintenance of borders, physical as well as psychological, with multi-disciplinary implications in the fields of geography, cartography, political science, public policy, history, economics and environmental studies.

The project "Rivalrous Masculinities: Images of the Male Body over Time," under the supervision of Ann Marie Rasmussen,

professor in Duke's Department of Germanic Languages and Literature, comprises a series of undergraduate seminars at Duke that will meet virtually with similar seminars being held at the University of Hamburg, University of Frankfurt and University of Bamberg. The goal is to create a series of student-curated exhibitions, cumulating in an exhibition at the Nasher Museum in 2013-14, with a parallel exhibition at the City Museum in Bamberg, Germany.

Caroline Bruzelius, Anne M. Cogan Professor of Art, Art History & Visual Studies, and Mark Olson, assistant professor of visual and media studies, worked with students on the upcoming exhibition of the museum's Brummer collection of Medieval and Renaissance art. Their spring 2012 seminar, "The Museum Inside/Out: Sculpture in Context," was part of the "Wired! New Representational Technologies" series of courses in Visual and Media Studies. Using the Nasher Museum as a laboratory, the students and professors experimented with a variety of digital tools, such as laser scanning, photogrammetry, geo-mapping and restorative 2D/3D digital modeling to offer non-invasive meditations on objects. They created five 3D digital models of works in the permanent collection.

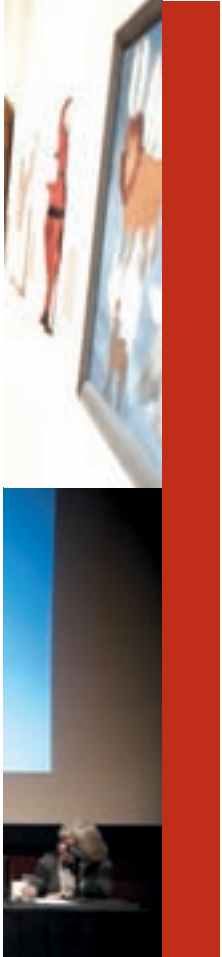
Last, but hardly least, I am happy to report that Patricia Leighton, professor of Art History & Visual Studies at Duke, is working with Sarah Schroth to co-organize *Light Sensitive*, an exhibition of more than 100 works drawn from leading North Carolina collections, for winter 2013.

Sincerely,

**Kristine Stiles**

*France Family Professor of Art, Art History & Visual Studies  
Chair, Faculty Advisory Committee*

*See full listing of the Faculty Advisory Committee on page 45.*







TOP LEFT: Duke students take a closer look at photographs in *Becoming*. Photo by J Caldwell. TOP RIGHT: Dr. Kenneth Montague, who organized *Becoming*, addresses the crowd at the exhibition opening. Photo by J Caldwell. BOTTOM: Gallery photo by Peter Paul Geoffrion.

# BECOMING

## *Photographs from the Wedge Collection*

**August 11, 2011 - January 8, 2012**

*Brenda La Grange Johnson and Heather Johnson Sargent Pavilion*

*Becoming: Photographs from the Wedge Collection* was a significant exhibition, unusual for a regional art museum, featuring more than 100 original photographic portraits of people of color. The exhibition was well suited for Durham, which was once a major center of African American entrepreneurship and possesses a rich cultural history.

The portraits were taken over the past 100 years by more than 60 global artists. In some of the portraits, the subjects have little or no control over the way they were depicted; in others, the subjects become increasingly involved with the photographer. All of the artists reject a common tendency to view black communities in terms of conflict or stereotype. *Becoming* included studio portraitists (Malick Sidibé, James VanDerZee), social documentarians (Milton Rogovin, Jürgen Schadeberg), conceptual artists (Hank Willis Thomas, Carrie Mae Weems) and young contemporary artists whose work is largely unknown in this country (Zanele Muholi, Viviane Sassen).

The work was on loan from the collection of Dr. Kenneth Montague, who organized the exhibition. Montague, a dentist based in Toronto, has collected contemporary art since the 1990s. He grew up in the Canadian border town of Windsor, where he was influenced by the African American culture across the river, in Detroit.

*Becoming* was complemented by free programs, including a curator conversation with Kenneth Montague and Trevor Schoonmaker, Patsy R. and Raymond D. Nasher Curator of Contemporary Art; a Family Day event, a talk by celebrated English filmmaker and artist John Akomfrah and screening of his film *Mnemosyne*, and a First Thursday gallery talk by Richard J. Powell, Duke's John Spencer Bassett Professor of Art and Art History. Students at Duke and North Carolina Central University organized an Art for All event to celebrate NCCU Art Museum's concurrent exhibition, *Let Your Motto Be Resistance*, with refreshments, live music and buses between both university art museums.

*Becoming* was supported by the Mary Duke Biddle Foundation, Paula and Eugene Flood, the Graduate Liberal Studies program at Duke University, and Gail Belvett, DDS.



TOP LEFT: Wonder Woman socializes with visitors during an Art for All event at the Nasher Museum. TOP RIGHT: Co-curators Helaine Posner and Nancy Princenthal visit the gallery before their free public talk. BOTTOM: Supporting members take in a gallery talk by Sarah Schroth, Nancy Hanks Senior Curator. All photos by J Caldwell.

# THE DECONSTRUCTIVE IMPULSE

*Women Artists Reconfigure The Signs Of Power, 1973-1991*

**September 15 - December 31, 2011**

*Nicholas Benjamin Duke Biddle Pavilion*

The Nasher Museum presented a new exhibition of work by leading North American women artists who exposed messages of stereotypes, racism and sexism in the mass media. *The Deconstructive Impulse* examined the contribution of women to the deconstructivism movement in the 1970s and '80s.

Deconstructivism is the practice of borrowing images—from newspapers, magazines, television, advertisements, movies and the art world itself—and taking apart and revealing imbedded messages to create new work.

The exhibition featured more than 60 photographs, paintings, prints, videos and installations by 22 artists who were on the forefront of deconstructivism, including Dara Birnbaum, the Guerrilla Girls, Lynn Hershman, Jenny Holzer, Deborah Kass, Barbara Kruger, Lorna Simpson, Cindy Sherman, Laurie Simmons and Carrie Mae Weems.

The exhibition was complemented by a talk by co-curators Helaine Posner and Nancy Princenthal; a gallery talk for supporting members by Kim Lamm, assistant professor in Duke's Women's Studies Program, and Sarah Schroth, Nancy Hanks Senior Curator; a free performance by the Guerrilla Girls as the Barbra and Andrew Rothschild Lecture; a "Wonder Woman" concert by Mallarmé Chamber Players; a film screening of Lynn Hershman Leeson's "Women Art Revolution"; an Art for All event featuring a Wonder Woman impersonator; two free Family Day events; an Art with the Experts talk at Durham Public Library by Juline Chevalier, curator of education; a gallery performance by the a cappella Duke student group Out of the Blue; and a screening of the 1974 film *Women in Management: Threat or Opportunity?*

*The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973–1991* was organized by the Neuberger Museum of Art, Purchase College, State University of New York. It was funded in part by the National Endowment for the Arts, Washington, D.C.; the Friends of the Neuberger Museum of Art; and the Westchester Arts Council. At the Nasher Museum, major support for the exhibition was provided by Katherine Thorpe, T'04. Additional support was provided by the Mary Duke Biddle Foundation, and the Graduate Liberal Studies program at Duke University. Furniture in the exhibition was kindly provided by Ambiente International.





## A SELECTION OF WOMEN ARTISTS FROM THE NASHER MUSEUM'S COLLECTION

**July 23 - December 4, 2011**

*Pavilion III*

Acquiring works by women artists is a priority at the Nasher Museum. This installation from the permanent collection complemented *The Deconstructive Impulse* with work by groundbreaking women artists in the permanent collection. Two of the artists, Cindy Sherman and Lorna Simpson, were also represented in *The Deconstructive Impulse*. *A Selection of Women Artists* included a sculpture by Petah Coyne (the museum's first major acquisition) and works by Louise Bourgeois, Beverly McIver, Kate Millet and Irene Peslikis. The installation was anchored by a drawing by Kara Walker, on loan from Marjorie and Michael Levine, alongside prints and drawings from the archives of the Sallie Bingham Center for Women's History and Culture at Duke's Special Collections Library. This small sampling of works, dating from the 1950s to the present day, illustrated the wide range of styles, media and subjects tackled by women artists in the last 60 years.

TOP: Visitors take part in a gallery tour on Family Day. Photo by J Caldwell.



## LAND, SEA AND SKY IN THE NINETEENTH CENTURY

**August 27, 2011 - January 29, 2012**

*Pavilion III*

This installation from the permanent collection presented the dominant American styles of landscape painting leading up to the 20th century, including the Hudson River School, Tonalism and the American Barbizon School. During the second half of the 1800s, the United States was rapidly changing as a result of the Industrial Revolution and the American Civil War (1861-1865). Escaping these realities, the artists involved in these schools of landscape painting chose to depict an untamed and unpopulated countryside tinged with nostalgia rather than mechanized cityscapes with bustling crowds. Anchoring the exhibition was Alfred T. Bricher's *At the South Head, Grand Manan*, a gift from John and Anita Schwarz. Also included were landscapes by European artists whose styles and concerns mirrored those popular in America.

TOP: Two Duke Men's Basketball players lean in for a closer look at Adalbert Waagen's *Hunting in the Alps*. Photo by J Caldwell.



TOP: Juline Chevalier, Curator of Education, leads a tour. LEFT: Children make mobiles inspired by the work of Alexander Calder. Photos by J Caldwell.  
MIDDLE RIGHT: Alexander Calder's 1969 stabile *Indian Feathers* was on loan from the Whitney Museum of American Art, New York. Photo by Peter Paul Geoffrion.  
RIGHT: Duke students browse the gallery filled with Calder's perfectly balanced mobiles. Photo by J Caldwell.

# ALEXANDER CALDER AND CONTEMPORARY ART

## *Form, Balance, Joy*

**February 16 - June 17, 2012**

*Nicholas Benjamin Duke Biddle Pavilion and Brenda La Grange Johnson and Heather Johnson Sargent Pavilion*

The Nasher Museum devoted two gallery pavilions to *Alexander Calder and Contemporary Art*, presenting a fresh perspective on Calder (1898-1976) and his influence on a new generation of artists.

The exhibition paired 32 master works by Calder with works by seven young artists: Martin Boyce, Nathan Carter, Abraham Cruzvillegas, Aaron Curry, Kristi Lippire, Jason Meadows and Jason Middlebrook. Visitors know and love Calder as the inventor of the mobile, and for his legacy as a modern sculptor. This was the first exhibition to explore Calder's influence on an exciting new generation of artists. Visitors had a rare chance to see their work side by side with that of Calder, to compare the creative use of materials to define space and explore form, balance, color and movement.

The ticketed exhibition was complemented by two Free Family Day events; weeklong residencies with artists Kristi Lippire and Jason Middlebrook; the Annual Semans Lecture by Duke engineering professor Henry Petroski; and "The Calder Project," three ballets commissioned by the North Carolina Ballet based upon works of art in the exhibition. The museum also presented free screenings of the 1955 film by Jean Pavileve, "Le Grand Cirque Calder 1927," and 1961 documentary by Carlos Vilardebo, "Calder's Circus," gallery tours, teacher workshops and other programs. Visitors made their own mobiles in the Mary D.B.T. Semans Great Hall and shared pictures of their creations on the museum website.

The museum reached out to visitors from the science and engineering communities with two free evening events for corporate sponsors of the exhibition and their employees, including all employees of Research Triangle Park, courtesy of The Research Triangle Park.

*Alexander Calder and Contemporary Art* was organized by Lynne Warren, a curator at the Museum of Contemporary Art (MCA), Chicago. The exhibition traveled to the Nasher Sculpture Center in Dallas and the Orange County Museum of Art in California. The exhibition was accompanied by a fully illustrated catalogue co-published by the MCA and Thames & Hudson.

*Alexander Calder and Contemporary Art* was sponsored by The Northern Trust Company. Lead foundation support was provided by the Terra Foundation for American Art and the Chicago Community Trust. Major support for the exhibition was generously provided by The Kenneth and Anne Griffin Foundation. Additional generous support was provided by Margot and George Greig, Anne and Burt Kaplan, Ruth Horwich, The Broad Art Foundation, Gagosian Gallery, Lindy Bergman, Helyn Goldenberg, Sara Szold, and The Elizabeth F. Cheney Foundation.

At the Nasher Museum, major individual support for the exhibition was provided by Frances P. Rollins, Marilyn M. Arthur, Trent and Susan Carmichael, Drs. Victor and Lenore Behar, Kathi and Stephen Eason, and Mindy and Guy Solie. Additional generous support was provided by Deborah DeMott, Nancy Palmer Wardropper, The E. T. Rollins Jr. and Frances P. Rollins Fund, Jo and Peter Baer, Paula and Eugene Flood, Pepper and Donald Fluke, Kelly Braddy Van Winkle and Lance Van Winkle, Carolyn Aaronson, Diane Evia-Lanevi and Ingemar Lanevi, Caroline and Arthur Rogers, Angela O. Terry, and Richard Tigner. Major corporate and grant support for the exhibition was provided by the Mary Duke Biddle Foundation, NetApp, and the N.C. Arts Council, a division of the Department of Cultural Resources.

Additional support was provided by Carolina Biological Supply Company, Duke's Pratt School of Engineering, The Research Triangle Park, Parker and Otis, Sigma Xi, The Scientific Research Society, *American Scientist* magazine, and Tech Shop.





TOP AND BOTTOM RIGHT: Visitors learn about Outsider Art during a gallery talk by Duke graduate student Katie Jentleson. Photos by J Caldwell.  
BOTTOM LEFT: Gallery photo by J Caldwell.

# ANGELS, DEVILS AND THE ELECTRIC SLIDE

*Outsider Art from the Permanent Collection*

**December 10, 2011 - July 8, 2012**

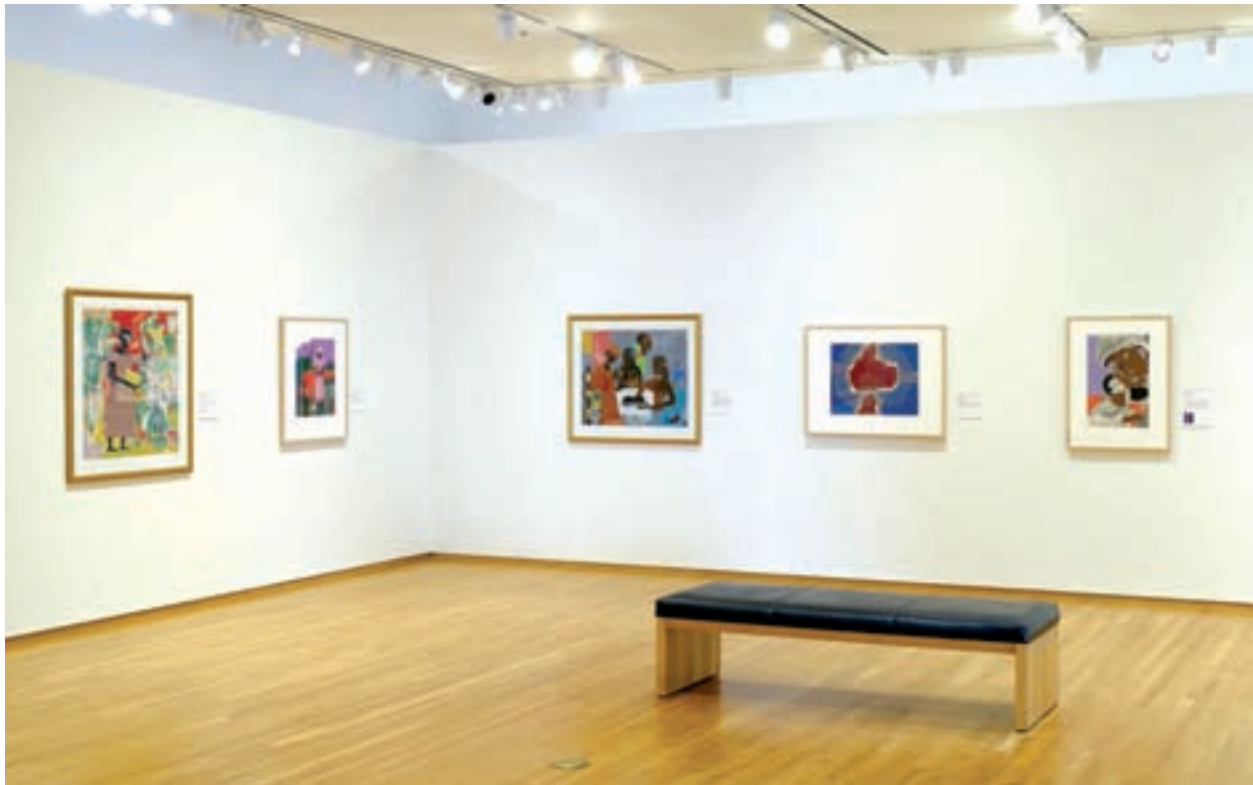
*Pavilion III*

The Nasher Museum presented an exhibition of Outsider artists from the permanent collection to complement *Alexander Calder and Contemporary Art*. Outsider art refers to the visionary work of contemporary artists who have never had formal training. The artists, like Calder, share the practice of incorporating found objects and unusual materials in their work. The artists in the exhibition hail from across the Southeastern United States, and their art ranges from painting to ceramics to sculpture in wood or metal. All of their works give voice to an interior world—those personal fantasies, meditations on everyday life and unspoken fears—that most people cannot put into words or images.

*Outsider Art* demonstrated the innovative strategies and imaginative visual languages that result when Outsider artists follow their irrepressible artistic impulses. It included work by Minnie Black, the Rev. Howard Finster, Jimmy Lee Sudduth, Mose Tolliver and Purvis Young. In every case, the artists used unique materials and creative processes to make their art. Whereas Jimmy Lee Sudduth finger-painted with pigment-tinted mud, Hubert Walters fashioned his *Passenger Ship* out of discarded furniture pieces and Bondo—an industrial putty that is a staple of auto body shops and carpenter tool sheds.

The exhibition was complemented by a gallery talk by Duke graduate student Katie Jentleson and a free Family Day event.

*Outsider Art* included gifts and promised gifts from Bruce Lineker, New York, and the Rubell Family Collection, Miami.



## ROMARE BEARDEN

*20th Century American Master*

**March 3 - August 26, 2012**

*Pavilion III*

To celebrate the 100th anniversary of American artist Romare Bearden's birthday, the Nasher Museum took part in a project organized by the Bearden Foundation entitled *Romare Bearden: 20th Century American Master*. The installation of Bearden works alongside other American artists of his generation came from the Nasher Museum's permanent collection and loans from local private collections. Best known for his collages, which he began producing in 1964, Bearden also worked throughout his career in the visual language of Cubism. For this reason, the installation included works on paper by Albert Gleizes, August Herbin, Felrath Hines and Max Weber.

TOP: Gallery photo by Peter Paul Geoffrion.



ABOVE: Kerry James Marshall, *Portrait of the Artist & a Vacuum*, c. 1981. Acrylic on paper, 63 x 52<sup>1/2</sup> inches (160 x 133.4 cm). Museum purchase with additional funds provided by Nailya Alexander, Maya and Anatol Bekkerman, Jeff Blumiss, Dr. Robert E. Falcone, Alexandre Gertsman, Marilyn J. Holmes (T'72), INTART: - International Foundation of Russian & Eastern-European Art, Inc., Virginia Kinzey, Jacques Leviant, Innessa Levkova-Lamm, Mina E. Litinsky, Fran and Robert Malina, Teresa and Joseph Masarich, Marjorie Pfeffer, Anthony T. Podesta, Maya and Michel Polsky, Estate of Alek Rapoport, Vladimir Rapoport, Mrs. W.A.Y. Sargent in memory of Dr. Winston Sargent, Natalia Sokov, and Drs. Irene and Alex Valger, by exchange, 2011.23.1. © Kerry James Marshall.





TOP LEFT: The Guerrilla Girls always wear masks in public to maintain anonymity. TOP RIGHT: Henry Petroski in the Great Hall with Alexander Calder's 1970 painted steel sculpture, *Three Bollards (Trois Bollards)*, on loan from the Raymond and Patsy Nasher Collection at the Nasher Sculpture Center, Dallas. BOTTOM: Hundreds of Guerrilla Girls fans through the Great Hall before the lecture. All photos by J Caldwell.

## THE BARBRA AND ANDREW ROTHSCHILD LECTURE THE ANNUAL SEMANS LECTURE

Two important funded lectures continued to prove popular with visitors last year, complementing exhibitions with important new perspectives. Two anonymous members of the Guerrilla Girls, whose work was part of *The Deconstructive Impulse*, gave the Barbra and Andrew Rothschild Lecture on October 13, 2011. Henry Petroski, Duke's Aleksandar S. Vesic Professor of Civil Engineering and professor of history, gave the Annual Semans Lecture on March 15, 2012.

Petroski is widely renowned for his work on the interrelationship between success and failure in design, from the pencil to Alexander Calder. He contributed a catalogue essay to the Whitney Museum's Calder exhibition in 2008. He writes regular columns for *American Scientist*, *ASEE Prism* and *Design News*. In his talk, Petroski told stories of Calder's childhood and development as an artist who always relied on an engineering background in his work.

"Calder never went anywhere without a pair of pliers in his pocket," Petroski told the audience. " 'Ready to draw in space with industrial steel wire,' wrote one art critic. Calder had become famous for drawing in a single, continuous line. He could draw faces, he could draw caricatures, he could draw animals, he could draw just about anything, putting the pen down or the pencil down and just continuing and ending up with the pencil exactly where he wanted to, because he had thought it through as he was doing it. Wire was just a three-dimensional way of thinking. He thought best in wire, he repeatedly said."

In their visit to the Nasher Museum, two founding members of the Guerrilla Girls kept up the collective's reputation as feminist masked avengers who stir up audiences all over the world with presentations in full jungle drag. Their ongoing goal is to expose sexism, racism and corruption in politics, art, film and pop culture. They use facts, humor and outrageous visuals to reveal the subtext, the overlooked and the unfair. In the past few years, they have appeared at more than 90 universities and museums, authored billboards, posters and books, including *The Guerrilla Girls' Bedside Companion to the History of Western Art*.

The Guerrilla Girls threw bananas they described as "feminist" and "transformative" out into the packed lecture hall at the Nasher Museum.

"From the very beginning, one of our goals was to change people's minds about that f word—feminism," one of them told the crowd. "We think it's crazy that people who actually believe the tenets of feminism—equal opportunity for women, equal pay for equal work, freedom from sexual abuse and exploitation, the right to universal education—people believe in those things and those principles but they've been so brainwashed by the negative stereotypes of feminism in the media and society that they refuse to identify themselves as feminists."

Much work remains on these issues, the Girls said.

"How many of you out there identify yourselves as feminists?" one of the Girls asked.

Many people raised their hands.

"How many of you are not feminists at all?" the other Girl asked.

No one raised a hand. Many people in the audience were "sitting on the fence," one of the Girls said, and the evening's lecture was dedicated to those visitors.



TOP FAR LEFT: Duke Men's Basketball players take a close look at Nari Ward's *Album*, a collage made from basketball trading cards. Photo by Duke Photography. TOP MIDDLE: Nancy Nasher, Coach K and Nasher Museum Director Kimerly Rorschach. Photo by Duke Photography. TOP RIGHT: Victor Dzau, Duke's chancellor for health affairs, and Duke President Richard H. Brodhead. Photo by Duke Photography. BOTTOM LEFT: Photo by Duke Photography. BOTTOM RIGHT: John Brown & the Groove Shop Band. Photo by J Caldwell.

## CHANGING THE GAME

### *2011 Nasher Benefit Gala Featuring Coach Mike Krzyzewski and the Duke Men's Basketball Team*

Coach K changed the game for basketball; the Nasher Museum is changing the game for museums. That wonderful connection between art and basketball was cause for celebration at the Nasher Museum's annual benefit gala on October 3, 2011. Instead of drilling his team in preparation for the season, Coach K and the team spent the evening mingling with guests and taking in contemporary art with a basketball theme.

More than 300 friends of the Nasher Museum—including Duke basketball fans and friends from the Triangle and beyond—attended the gala. A one-night-only installation throughout the Great Hall featured four video works by internationally renowned contemporary artists Artigas, Mark Bradford, Tracey Rose and Robin Rhode. John Brown & the Groove Shop Band delighted guests with a special blend of funk, rhythm and blues.

In his speech at the gala, Coach K talked about the beauty and greatness of Duke University.

"When you have a place like the Nasher Museum of Art, when you have Duke Basketball, when you have John Brown and his group playing music here, we basically take sport, art and music and we say let's be together one night and feel Duke," he said. "Let's put Duke into our hearts."

President Brodhead focused his remarks on what the Nasher Museum and Duke Basketball have in common—from player Kyle Singler, a graphic arts major, to Grant Hill's collection of African-American art on view at the museum in 2006, to the late Raymond D. Nasher, the Nasher Museum's founder and benefactor, who was captain of the Duke Men's Tennis Team.

"For me this is the real secret of Duke," Brodhead said. "There might be universities that have great arts in one place, great medicine in one place, great academics in one place, great sports in another place. But at Duke the point is that we have all those things, but they are all tied together."

The 2011 event was generously supported by lead underwriter GlaxoSmithKline. Honorary co-chairs Blake Byrne (chair of the museum's Board of Advisors), Nancy A. Nasher (Board of Advisors member), and former Duke Men's Basketball players Grant Hill, Jay Bilas and Michael Gminski helped to promote the event, and gala planning committee members Jeff Jones and Brad Brinegar devoted many hours of consulting and fundraising to the event. Proceeds from the annual gala help expand the museum's commitment to education and exhibition programming.

See full listing of Gala Planning Committee on page 44.





LEFT (THIS PAGE): Visitors celebrated Father's Day on the final day to see the works of Calder, father of the mobile, with putting greens in the museum and a cookout menu in the Nasher Museum Cafe. Photo by J Caldwell. TOP RIGHT (THIS PAGE): Visiting artists Jason Middlebrook and Kristi Lippire pose near their work in *Alexander Calder*. Photo by Duke Photography. BOTTOM RIGHT (THIS PAGE): In late June, six trucks removed 70 crates of Alexander Calder mobiles and stabiles, and works by seven contemporary artists. Photo by J Caldwell.



TOP (THIS PAGE): Nasher Museum Director Kimerly Rorschach and Trevor Schoonmaker, curator of contemporary art (left), accept a gift from collector Kenneth Montague—a photograph by Henry Clay Anderson, *Motorcycle Riders*. BOTTOM: Duke students pose for photographers from *Latent Image* (Duke's photo magazine) during the "XX" Art for All event to celebrate *The Deconstructive Impulse*. Photos by J Caldwell.



TOP LEFT: The study storage program gives faculty and students access to works of art that are not on public view.  
TOP RIGHT AND BOTTOM: First-year medical students visit the galleries as part of a required course focusing on doctor-patient relationships. Photos by J Caldwell.



# UNIVERSITY PARTNERSHIPS

## *Duke Faculty and Students*

While the Nasher Museum is a stand-alone institution that serves as a gateway to the surrounding community, the museum thrives because of Duke University. The campus community also finds inspiration and rich resources at the museum.

To that end, Marianne Eileen Wardle, the museum's Andrew W. Mellon Coordinator of Academic Programs, continued to work with faculty to invite connections between courses and research with upcoming exhibitions and the museum's permanent collection. This outreach brought 146 class visits and a total of 906 students to Study Storage, a 45 percent increase over the past year. A total of 2,180 faculty and students visited storage and galleries.

The schedule of visiting classes (and 53 faculty members) reflects the museum's interdisciplinary vision: not just art history but also African & African American Studies, Asian & Middle Eastern Studies, Chinese Classical Studies, Cultural Anthropology, Divinity, English, French, German, History, Italian, Literature, Medical School, Nicholas School of the Environment, Philosophy, Pratt School of Engineering, Psychology, Religion, Spanish, Theater Studies, University Scholars, Women's Studies and the Writing Program.

First-year medical students visited the galleries as part of a required course focusing on doctor-patient relationships. First-year engineering students toured the building—including the wood shop—to learn about facility management.

Wardle worked closely with Duke professors Carla Antonaccio and Sheila Dillon to publish a fully illustrated catalogue on the museum's collection of classical antiquities, *The Past is Present: The Kempner Collection of Classical Antiquities at the Nasher Museum of Art*.

Professors and students alike worked with Wardle and Molly Boarati, the academic

program assistant, to design a series of rotating installations in the museum's Education Gallery, located in the corridor between the two classrooms.

The museum collaborated with Duke's Office of New Student Programs with an installation inspired by the book *Eating Animals* by Jonathan Safran, the summer reading assignment. During orientation week, first-year students took part in discussions about the summer reading book, attended talks presented by the author and enjoyed the installation during an exclusive party at the Nasher Museum. Boarati selected works from the permanent collection that reflected themes in the book and invited faculty to write responses to works of art in relation to their fields of study.

The Nasher Museum continued to train students interested in museum careers. Museum Director Kimerly Rorschach taught 11 students in the course "Museum Theory and Practice," and 16 students learned about museum careers through Art and Art History internships for course credit.

The Trent A. and Susan L. Carmichael Summer Internship Award went to Anne Drescher, T'15, who worked in the museum's education department. The museum was pleased to award three exceptional Duke students grants to serve as interns for the summer of 2011, thanks to a generous grant from the Mary Duke Biddle Foundation. Molly Superfine, T'13, and Nicole Whang, T'14, worked at the Whitney Museum of American Art, New York. Sarah Soltis, T'14, worked in the Nasher Museum's curatorial department. Duke's Vice Provost for the Arts awarded graduate internships to Camila Maroja, PhD student, who worked at Colección Patricia Phelps de Cisneros (CPPC) in New York, and MFA student Annabel Manning, who worked at the Bechtler Museum of Art in Charlotte.







LEFT: A young visitor makes art out of dough. TOP RIGHT: Inspired by Calder, school children made mobiles in the Great Hall—and in the process learned about balance, color and shape. BOTTOM RIGHT: Visitors of all ages engage with *Becoming* through a gallery hunt on Family Day. Photos by J Caldwell.

# CONNECTING WITH THE COMMUNITY

## Education Department

Nasher Museum educators found new ways to support teachers and students as never before, and to help strengthen the arts in local public schools through programs, events and activities related to exhibitions.

The museum received an exciting new \$75,000 Art Works grant from the National Endowment for the Arts to work with public elementary school teachers and their students. The NEA grant allows the Nasher Museum's education department and Durham public school teachers to create a language arts curriculum for kindergarten, first- and second-graders using art from the museum's collection. The lesson plans and activities will meet the curriculum standards set out in the Common Core Standards (adopted by 44 states) and 21st Century Skills (adopted by 15 states). The curriculum materials will be available on a free new website.

*Alexander Calder* drew about 550 K-12 schoolchildren to the museum each week, for a total of 5,600 on guided tours for this exhibition alone. The education department brought Kinetic Works, a dance company in Charlotte, to perform twice at Duke's Reynolds Auditorium. About 1,000 local schoolchildren watched the free performance, which connected directly to *Alexander Calder*. All students who saw the dance performance also visited the exhibition on a guided tour. Kidzu Children's Museum in Chapel Hill held Saturday workshop events inspired by Calder. Tech Shop, a do-it-yourself workshop "for makers, artists, hobbyists and entrepreneurs," offered classes on Calderesque mobile-making. The Scrap Exchange held a free open studio event, where instructor Sara McCreary led the making of mobiles.

Curator of education Juline Chevalier and associate curator of education Jessica Ruhle strengthened connections with Y.E. Smith Elementary School, the only museum school in Durham Public Schools. Last spring, students helped create a sculpture inspired by Calder in front of their school. Artist Renee Levery made a wireframe armature of a tiger, the school mascot. Using materials from the Scrap Exchange, students hung their favorite objects—corks, slide projector photos, keys—on the tiger.

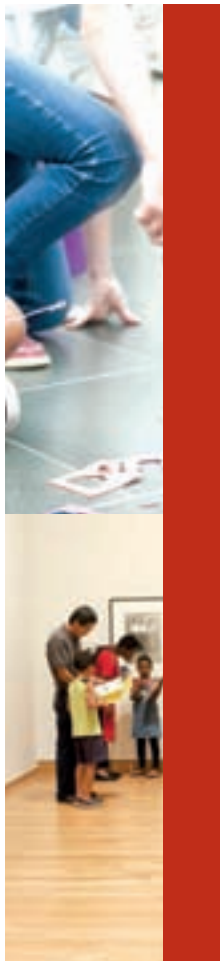
At the museum, the education department continued to encourage visitors to share their experiences with interactive activities in the galleries and Great Hall. A mobile-making station in the Great Hall allowed visitors to experiment with balance and color using different shapes of metal, wood and paper. The result was an online image gallery of visitors posing with their creations. Website visitors played "curator" in two new online games that complemented *Alexander Calder*.

Visitors enhanced *The Deconstructive Impulse* with two gallery activities. Some visitors shared thoughts about what it means to be a feminist today, and many visitors wrote "truisms" à la Jenny Holtzer, an artist whose work was in the exhibition. One example, submitted by a 25-year-old female visitor: "It's better to be lonely than to be controlled."

Five free Family Day events on Sunday afternoons drew a total of 2,500 visitors with live entertainment, hands-on crafts and gallery hunts, all designed to complement exhibitions. The student dance group NC Arts in Action performed and Acro Sport Gymnastics gave a gymnastics demonstration for one event; other activities included performances by local children's theater group Rags to Riches and building a community mobile. Support for the Nasher Museum's education programs was provided by the Fox Family Foundation, Nordstrom, and SunTrust Foundation. In-kind support was provided by The Container Store®.

For the second year, the "Summer Make and Takes" program grew in popularity on Tuesdays and Thursdays. Visitors of all ages made slithering snakes inspired by Outsider artists, table-top stabiles and mobiles inspired by *Alexander Calder*, memory books and "picture pies" inspired by the permanent collection, and shiny jewelry inspired by *Containing Antiquity*.

About 200 teachers earned continuing education credit by attending five free workshops that gave them field trip materials and suggestions for connecting the museum experience with state curriculum standards. Chevalier and other museum curators also led three "Art With the Experts" talks, a series of Sunday afternoon talks at the Durham County Library about exhibitions at the Nasher Museum.



# ACQUISITIONS TO THE COLLECTION

## Painting

Vicente Carducho, attributed  
Italian, 1570-1638, active in Spain  
1585-1638  
*The Virgin Contemplating Instruments of the Passion*, c. 1620 - 1630  
Oil on canvas  
52<sup>3</sup>/<sub>4</sub> x 43<sup>1</sup>/<sub>16</sub> inches (134 x 111 cm)  
Museum purchase, John A. Schwarz III and Anita Eerdmans Schwarz Family Endowment Fund  
2011.2.1

Anderson Johnson  
Born in Virginia,  
1915-1998  
*Untitled (Self-Portrait)*, c. 1984 - 1991  
Paint on corrugated cardboard  
20<sup>1</sup>/<sub>4</sub> x 17<sup>7</sup>/<sub>8</sub> inches (51.4 x 45.4 cm)  
Gift of A. Everette James, Jr., M.D. and Nancy J. Farmer  
2012.2.1

Kerry James Marshall  
Born in Birmingham, Alabama, 1955  
*Portrait of the Artist & a Vacuum*, 1981  
Acrylic on paper  
63 x 52<sup>1</sup>/<sub>2</sub> inches (160 x 133.4 cm)  
Museum purchase with additional funds provided by Nailya Alexander; Maya and Anatol Bekkerman; Jeff Blumis; Dr. Robert E. Falcone; Alexandre Gertsman; Marilyn J. Holmes (T'72); INTART - International Foundation of Russian & Eastern-European Art, Inc.; Virginia Kinzey; Jacques Leviant; Innessa Levkova-Lamm; Mina E. Litinsky; Fran and Robert Malina; Teresa and Joseph Masarich; Marjorie Pfeffer; Anthony T. Podesta; Maya and Michael Polsky; Estate of Alek Rapoport; Vladimir Rapoport; Mrs. W. A. Y. Sargent in memory of Dr. Winston Sargent; Natalia Sokov; and Drs. Irene and Alex Valger, by exchange  
2011.23.1

Fahamu Pecou  
Born in Brooklyn, New York, 1975  
*Nunna My Heros: After Barkley Hendricks' 'Icon for My Man Superman'*, 1969, 2011  
Acrylic, gold leaf, and oil stick on canvas  
63 x 49<sup>1</sup>/<sub>2</sub> inches (160 x 125.7 cm)  
Gift of Marjorie and Michael Levine, T'84, P'16  
2012.8.1

## Photography

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Monolith, the Face of Half Dome, Yosemite National Park, California*, c. 1927 (printed 1981)  
Gelatin silver print  
19<sup>3</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>2</sub> inches (49.2 x 36.8 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.1

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Winter Sunrise, Sierra Nevada from Lone Pine, California*, 1944 (printed 1980)  
Gelatin silver print  
15 x 19<sup>1</sup>/<sub>2</sub> inches (38.1 x 49.5 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.2

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Aspens, Northern New Mexico*, c. 1959 (printed 1979)  
Gelatin silver print  
19 x 15 inches (48.3 x 38.1 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.3

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Lodgepole Pines, Lyell Fork of the Merced River, Yosemite National Park, California*, 1923  
Gelatin silver print  
10<sup>1</sup>/<sub>8</sub> x 12<sup>7</sup>/<sub>8</sub> inches (25.7 x 32.7 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.4

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Dogwood, Yosemite National Park, California*, 1938  
Gelatin silver print  
9<sup>1</sup>/<sub>2</sub> x 13<sup>5</sup>/<sub>8</sub> inches (24.1 x 34.6 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.5

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Moon and Half Dome, Yosemite*, c. 1960 (printed 1981)  
Gelatin silver print  
19<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>4</sub> inches (49.5 x 36.2 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.6

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Trailside, near Juneau, Alaska*, 1946 (printed 1980)  
Gelatin silver print  
18<sup>1</sup>/<sub>2</sub> x 14 inches (47 x 35.6 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.7

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Orchard, Early Spring near Stanford University, California*, c. 1940 (printed 1980)  
Gelatin silver print  
15<sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>4</sub> inches (38.7 x 48.9 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.8

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Tenaya Lake, Mount Conness*, 1946 (printed 1981)  
Gelatin silver print  
15<sup>1</sup>/<sub>2</sub> x 19<sup>1</sup>/<sub>2</sub> inches (39.4 x 49.5 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.9

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Redwoods, Bull Creek Flat*, c. 1960  
Gelatin silver print  
15<sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>4</sub> inches (38.7 x 48.9 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.10

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Sand Dunes, Sunrise, Death Valley National Monument*, 1948 (printed 1980)  
Gelatin silver print  
18 x 14 inches (45.7 x 35.6 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.11

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Georgia O'Keeffe and Orville Cox, Ghost Ranch*, 1937  
Gelatin silver print  
7<sup>1</sup>/<sub>2</sub> x 10<sup>1</sup>/<sub>2</sub> inches (19.1 x 26.7 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.12

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Winnowing Grain, Taos, New Mexico*, 1929  
Gelatin silver print  
13 x 9<sup>5</sup>/<sub>8</sub> inches (33 x 24.4 cm)  
Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
2011.8.13

# ACQUISITIONS TO THE COLLECTION

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Dawn Autumn, Smoky Mountains*, c. 1948  
Gelatin silver print  
19<sup>1/4</sup> x 15 inches (48.9 x 38.1 cm)  
Gift of the Aubrey Courtney Shives, Jr.  
(T'66) Trust  
2011.8.14

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Rose and Driftwood, San Francisco*, c. 1932  
Gelatin silver print  
9 x 11<sup>1/4</sup> inches (22.9 x 28.6 cm)  
Gift of the Aubrey Courtney Shives, Jr.  
(T'66) Trust  
2011.8.15

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Moonrise, Hernandez, New Mexico*, 1941  
(printed 1981)  
Gelatin silver print  
15<sup>1/2</sup> x 19<sup>1/2</sup> inches (39.4 x 49.5 cm)  
Gift of the Aubrey Courtney Shives, Jr.  
(T'66) Trust  
2011.8.16

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Frozen Lake and Cliffs*, 1932 (printed 1981)  
Gelatin silver print  
9<sup>5/8</sup> x 12<sup>1/2</sup> inches (24.4 x 31.8 cm)  
Gift of the Aubrey Courtney Shives, Jr.  
(T'66) Trust  
2011.8.17

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Clearing Winter Storm, Yosemite National Park, California*, 1944 (printed 1981)  
Gelatin silver print  
15<sup>3/4</sup> x 19<sup>3/8</sup> inches (40 x 49.2 cm)  
Gift of the Aubrey Courtney Shives, Jr.  
(T'66) Trust  
2011.8.18

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Leaves, Mt. Rainier*, c. 1942  
Gelatin silver print  
17 x 13<sup>7/8</sup> inches (43.2 x 35.2 cm)  
Gift of the Aubrey Courtney Shives, Jr.  
(T'66) Trust  
2011.8.19

Ansel Adams  
Born in San Francisco, California,  
1902-1984  
*Mt. McKinley, Wonder Lake*, 1948  
Gelatin silver print

15<sup>1/2</sup> x 19<sup>1/8</sup> inches (39.4 x 48.6 cm)  
Gift of the Aubrey Courtney Shives, Jr.  
(T'66) Trust  
2011.8.20

Henry Clay Anderson  
Born in Nitta Yuma, Mississippi,  
1911-1998  
*Motorcycle Riders*, c. 1960 (printed 2007)  
Gelatin silver print  
Edition 8/10  
13<sup>1/2</sup> x 10<sup>1/2</sup> inches (34.3 x 26.7 cm)  
Gift of Dr. Kenneth Montague / The  
Wedge Collection, in honor of the exhibition  
*Becoming at the Nasher Museum of Art at  
Duke University*  
2011.13.1

Ferdinand Finsterlin  
German, active c. 1880 - c. 1908  
Untitled (View of Munich?), c. 1880 - 1908  
Albumen print  
7<sup>1/2</sup> x 9<sup>3/4</sup> inches (19.1 x 24.8 cm)  
Gift of the museum docents  
2011.24.4

Vik Muniz  
Born in São Paulo, Brazil, 1961  
*Apollo and Diana, after Lucas Cranach  
(Pictures of Junk)*, 2006  
Chromogenic print  
Edition Artist's Proof 1/4  
51 x 40 inches (129.5 x 101.6 cm)  
Gift of Marcie, T'99 and Jordan Pantzer, T'96  
2011.22.1

Artist Unknown  
Russian  
Untitled (Joseph Stalin), n.d.  
Gelatin silver reproduction print  
9<sup>1/8</sup> x 6<sup>1/2</sup> inches (23.2 x 16.5 cm)  
Gift of Garri Tantintians  
2011.25.1

John Sexton  
Born in Maywood, California, 1953  
*Aspen Filagree, Dawn, Sun Valley, Idaho*  
from the portfolio *Listen to the Trees*,  
1985 (printed 1994)  
Gelatin silver print  
Edition 48/100  
9<sup>7/8</sup> x 11<sup>3/4</sup> inches (25.1 x 29.8 cm)  
Gift of the Aubrey Courtney Shives, Jr.  
(T'66) Trust  
2011.8.22

John Sexton  
Born in Maywood, California, 1953  
*Surf and Driftwood, Afternoon, Point Lobos, California* from the portfolio *Quiet Light*, 1978 (printed 1989)  
Gelatin silver print  
Edition 48/100  
12<sup>1/8</sup> x 9<sup>7/8</sup> inches (30.8 x 25.1 cm)  
Gift of the Aubrey Courtney Shives, Jr.  
(T'66) Trust  
2011.8.23

Bruce W. Talamon  
Born in Los Angeles, California, 1949  
*David Hammons, Bakersfield City College*, 1974  
Gelatin silver print  
Edition 1/10  
19 x 13 inches (48.3 x 33 cm)  
Gift of Blake Byrne, T'57  
2011.21.1

Bruce W. Talamon  
Born in Los Angeles, California, 1949  
*David, Four Spades* (David Hammons with *Three Spades*, 1971), 1974  
Gelatin silver print  
Edition 1/10  
19 x 13 inches (48.3 x 33 cm)  
Gift of Blake Byrne, T'57  
2011.21.2

Bruce W. Talamon  
Born in Los Angeles, California, 1949  
*David Hammons, Slauson Studio*, c. 1974  
Gelatin silver print  
Edition 1/10  
13<sup>1/8</sup> x 19<sup>1/8</sup> inches (33.3 x 48.6 cm)  
Gift of Blake Byrne, T'57  
2011.21.3

Bruce W. Talamon  
Born in Los Angeles, California, 1949  
*David Hammons, Hair and Wire, Venice Beach*, c. 1977  
Gelatin silver print  
Edition 1/10  
13 x 19<sup>1/8</sup> inches (33 x 48.6 cm)  
Gift of Blake Byrne, T'57  
2011.21.4

Bruce W. Talamon  
Born in Los Angeles, California, 1949  
*David Hammons, La Salle Studio*, c. 1977  
Gelatin silver print  
Edition 1/10  
19<sup>1/8</sup> x 13 inches (48.6 x 33 cm)  
Gift of Blake Byrne, T'57  
2011.21.5

Bruce W. Talamon  
Born in Los Angeles, California, 1949  
*David Hammons*, 1974  
Gelatin silver print  
Edition 1/10  
19<sup>1/8</sup> x 13 inches (48.6 x 33 cm)  
Gift of Blake Byrne, T'57  
2011.21.6

Burk Uzzle  
Born in Raleigh, North Carolina, 1938  
*Orange Trailer, Arizona*, 2006  
Chromogenic print  
Edition 2/10  
40 x 50 inches (101.6 x 127 cm)  
Gift of Charles Weinraub and Emily Kass  
2011.18.1



# ACQUISITIONS TO THE COLLECTION

Burk Uzzle

Born in Raleigh, North Carolina, 1938  
*Tree with Refrigerator, Washington*, 2006  
 Chromogenic print  
 Edition 2/10  
 40 x 50 inches (101.6 x 127 cm)  
 Gift of Charles Weinraub and Emily Kass  
 2011.18.2

Burk Uzzle

Born in Raleigh, North Carolina, 1938  
*Black Barn, North Carolina*, 2006  
 Chromogenic print  
 Edition 2/10  
 40 x 50 inches (101.6 x 127 cm)  
 Gift of Charles Weinraub and Emily Kass  
 2011.18.3

Burk Uzzle

Born in Raleigh, North Carolina, 1938  
*Sex Pit, Alabama*, 2006 (printed 2011)  
 Archival pigment print  
 Edition 3/10  
 40 x 50 inches (101.6 x 127 cm)  
 Museum purchase with funds provided by the Estate of Wallace Fowle  
 2012.1.1

Brett Weston

Born in Los Angeles, California, 1911-1993  
*Reeds, Oregon*, 1975  
 Gelatin silver print  
 10<sup>11/16</sup> x 13<sup>3/4</sup> inches (27.1 x 34.9 cm)  
 Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust  
 2011.8.21

## Mixed Media

Radcliffe Bailey

Born in Bridgeton, New Jersey, 1968  
*Levitate*, 2012  
 Mixed media  
 120 x 114 x 6 inches (304.8 x 289.6 x 15.2 cm)  
 Museum purchase made possible by the Nasher Museum Board of Advisors in honor of Chairman Blake Byrne (T'57) with funds provided by Nancy Nasher and David Haemisegger, Trent Carmichael, Michael and Marjorie Levine, Derek and Christen Wilson, Cynthia and Richard Brodhead, Paula Cooper, Patricia and Thruston Morton, Jack and Margaret Neely, Andrew and Barbra Rothschild, Brenda and Howard Johnson, Paula and James Crown, Richard Powell and C.T. Woods-Powell, Kimerly Rorschach and John Hart, Jason Rubell and Michelle Simkins-Rubell, Monica and Richard Segal, Frank Konhaus and Ellen Cassilly, Peter Lange and Lori Leachman, Trevor Schoonmaker and Tekla Selman, Sarah Schroth, Michael and Leslie Marsicano, Jack Reynolds and Suzanne Hellmuth, Ann and Rhodes Craver, Katharine and Bryan Reid, and Kristine Stiles  
 2012.4.1

Bruce Conner

Born in McPherson, Kansas, 1933-2008  
*Rusty Metal Wheel*, 1958  
 Assemblage on Masonite  
 21<sup>7/8</sup> x 24 x 3<sup>3/4</sup> inches (55.6 x 61 x 9.5 cm)  
 Gift of Kristine Stiles  
 2012.7.1

Nari Ward

Born in St. Andrews, Jamaica, 1963  
*Album*, 2011  
 Stencil ink, basketball trading cards, glue, and aluminum  
 50 inches diameter (127 cm)  
 Museum purchase with funds provided by Marjorie and Michael Levine, T'84, P'16  
 2011.16.1

## Video

Ali Assaf

Born in Al Basrah, Iraq, 1950  
*Narciso*, 2010  
 Video (color, silent)  
 Edition 1/3  
 12:50 minute loop  
 Museum purchase  
 2011.14.1

Taiyo Kimura

Born in Kamakura, Japan, 1970  
*Haunted by You*, 2009  
 Video (color, sound), unique storage case with photo-collage  
 Edition 1/8  
 7:30 minute loop  
 Museum purchase, The Lori and David Arthur Fund for Asian Art  
 2011.4.1

## Ceramics

Mayan, Classic Period (Guatemala)  
 Tapir Head Finial and Cylinder Finial from Covered Flange Bowl Covers (attached together), 300 - 500 CE  
 Terracotta with pigments  
 4<sup>1/2</sup> x 3 x 4 inches (11.4 x 7.6 x 10.2 cm)  
 Gift of Jean and David Colker  
 2011.17.1

## Sculpture/Installation

Ai Weiwei

Born in Beijing, China, 1957  
*Marble Chair*, 2008  
 Marble  
 47<sup>1/4</sup> x 22<sup>1/16</sup> x 18<sup>1/8</sup> inches (120 x 56 x 46 cm)  
 Museum purchase with funds provided by the Estate of Wallace Fowle  
 2011.15.1

Northern French

Figure of Christ from a Crucifix, late 13th century  
 Oak  
 30<sup>3/4</sup> x 9<sup>1/2</sup> x 6<sup>3/4</sup> inches (78.1 x 24.1 x 17.1 cm)  
 Gift of Katharine Lee Reid in memory of Ruth and Sherman E. Lee  
 2011.9.1

Thomas Hirschhorn

Born in Bern, Switzerland, 1957  
*Necklace CNN*, 2002  
 Cardboard, foil, plastic, gold wrapping paper, and tape  
 Edition 3/50  
 98<sup>1/2</sup> x 31<sup>1/2</sup> x 4 inches (250.2 x 80 x 10.2 cm)  
 Gift of the Rubell Family Collection in honor of Blake Byrne, T'57  
 2012.9.1

Pedro Lasch

Born in Mexico City, Mexico, 1975  
*Desplazamiento de la memoria (Memory Shift)* from the *Black Mirror Series*, 2008  
 Cibachrome print (edition of 5), mirrored black glass, and printed reproduction  
 50<sup>7/8</sup> x 24<sup>7/8</sup> x 1<sup>1/4</sup> inches (127.3 x 63.2 x 0.6 cm)  
 Anonymous gift in memory of Anne Schroder  
 2011.11.1-2

Mayan, Classic Period (Guatemala)

Hacha, 317-889 CE  
 Stone  
 9<sup>1/2</sup> x 6<sup>1/2</sup> inches (24.1 x 16.5 cm)  
 Gift of Jean and David Colker  
 2011.17.2

Rafael Viñoly

Born in Montevideo, Uruguay, 1944  
 Architectural model for the Nasher Museum of Art at Duke University, 2006  
 Wood, Plexiglas, Mylar, paper, and wire  
 12 x 40 x 30<sup>1/2</sup> inches (30.5 x 101.6 x 77.5 cm)  
 Gift of Rafael Viñoly Architects PC  
 2011.20.1

## Works On Paper

Kathryn Andrews

Born in Mobile, Alabama, 1973  
*Gift*, 2011  
 Screenprint on painted aluminum  
 Edition 2/2  
 43<sup>1/2</sup> x 43<sup>1/2</sup> inches (110.5 x 110.5 cm)  
 Gift of Christen and Derek Wilson (T'86, B'90, P'15)  
 2011.10.1

Nava Atlas

Born in Israel, 1955  
*Unwedded Blitz*, 2010  
 Screenprint on rag paper  
 Edition 7/12  
 7<sup>3/16</sup> x 15<sup>15/16</sup> inches (18.3 x 40.5 cm)  
 Gift of the artist  
 2012.6.1

Yuri Avvakumov

Born in Tiraspol, Russia, 1957  
 Untitled (Proposal for a new Duke University Museum of Art), 1997-1998  
 Suite of 16 offset lithographs and photocopies on paper  
 Various dimensions  
 Gift by transfer  
 2011.28.1 - 16

# ACQUISITIONS TO THE COLLECTION

Alexander Brodsky  
Born in Moscow, Russia, 1955  
Untitled (Proposal for a new Duke  
University Museum of Art), 1998  
Suite of 10 drawings and etchings  
Various dimensions  
Gift by transfer  
2011.26.1-10

Nicola Cernovich  
Born 1929  
Charles Olson  
Born in Worcester, Massachusetts,  
1910-1970  
*This*, 1952  
Gouache and woodcut or linocut (?) on  
orange paper, with printed text  
Cover (closed): 12 x 9 inches  
(30.5 x 22.9 cm)  
Cover (open): 24 x 18 inches  
(61 x 45.7 cm)  
Gift of Barbara Newborg, M.D.  
2012.10.1

Bruce Conner  
Born in McPherson, Kansas, 1933-2008  
*Mandala*, c. 1966 - 1967  
Offset lithograph on paper  
Edition 10/50  
25<sup>7/8</sup> x 25<sup>7/8</sup> inches (65.7 x 65.7 cm)  
Gift of Kristine Stiles in honor of Blake  
Byrne, T'57  
2011.7.2

Hedley Fitton  
British, 1859 - 1929  
*St. Martin's Church*, n.d.  
Etching on paper  
12 x 8<sup>1/2</sup> inches (30.5 x 21.6 cm)  
Gift of Cookie Anspach Kohn and Henry  
L. Kohn  
2011.3.1

Flemish or Dutch (?)  
*Burgos*, n.d.  
Engraving on paper  
7<sup>3/8</sup> x 12<sup>1/4</sup> inches (18.7 x 31.1 cm)  
Gift of the museum docents  
2011.24.1

German (?)  
Untitled (Page from a manuscript), n.d.  
Woodcut on paper  
6<sup>3/4</sup> x 4<sup>3/4</sup> inches (17.1 x 12.1 cm)  
Gift of the museum docents  
2011.24.3

Guerrilla Girls  
Artist collective, active 1985-present  
*Guerrilla Girls' Most Wanted: 1985-2006*,  
1985-2006  
Portfolio of prints and books  
Edition 8/50  
Various dimensions  
Museum purchase  
2011.6.1 - 36

Italian (?)  
*Sevilla*, n.d.  
Engraving on paper  
8<sup>15/16</sup> x 14 inches (22.7 x 35.6 cm)  
Gift of the museum docents  
2011.24.2

Oleg Kudryashov  
Born in Moscow, Russia, 1932  
*Industrial Landscape (447)*, 1982  
Etching, aquatint, and watercolor on paper  
58<sup>1/4</sup> x 40<sup>1/2</sup> inches (148 x 102.9 cm)  
Gift of John and Barbara Strohbehn  
2011.12.1

Glenn Ligon  
Born in the Bronx, New York, 1960  
*Study for Negro Sunshine II #11*, 2011  
Oil stick and gesso on paper  
10 x 8 inches (25.4 x 20.3 cm)  
Gift of Blake Byrne, T'57  
2012.3.1

Renzo Piano  
Born in Genoa, Italy, 1937  
Untitled (Proposal for a new Duke  
University Museum of Art), 1997  
Suite of two drawings and one digital  
print on paper  
Various dimensions  
Gift by transfer  
2011.29.1

Robert A. Pruitt  
Born in Houston, Texas, 1975  
*Flux*, 2011  
Conté, charcoal, and gold leaf on  
hand-dyed paper  
50 x 28 inches (127 x 71.1 cm)  
Museum purchase  
2011.7.1

Cy Twombly  
Born in Lexington, Virginia, 1928-2011  
Robert Edward Duncan  
Born in Oakland, California, 1919-1988  
*The Song of the Border-Guard*, 1952  
Woodcut on orange paper, with printed  
text on paper  
Cover (closed): 13 x 10 inches (33 x 25.4 cm)  
Cover (open): 13 x 20 inches (33 x 50.8 cm)  
Inner sheet (open): 20<sup>1/2</sup> x 12<sup>1/2</sup> inches  
(52.1 x 31.8 cm)  
Gift of Barbara Newborg, M.D.  
2012.5.1

Ilya Utkin  
Born in Moscow, Russia, 1955  
Untitled (Proposal for a new Duke  
University Museum of Art), 1998  
Suite of 10 photocopies on drafting vellum  
8<sup>1/4</sup> x 11<sup>5/8</sup> inches (21 x 29.5 cm)  
Gift by transfer  
2011.27.1 -10

Edward Wadsworth  
British, 1889 - 1949  
*Street Singers*, c. 1914  
Woodcut in grey and black on paper  
6<sup>1/4</sup> x 4<sup>1/4</sup> inches (15.9 x 10.8 cm)  
Museum purchase  
2011.5.1

Fred Fang Yu Wang  
Born in Beijing, China, 1913-1997  
*Luan Baby Phoenix*, 1995  
Ink on rice paper, on silk mount  
76 x 24<sup>7/8</sup> inches (193 x 63.2 cm)  
Gift of Mr. Shao F. (E'78, P'14) and Cheryl  
L. (P'14) Wang  
2011.19.1

Fred Fang Yu Wang  
Born in Beijing, China, 1913-1997  
*Bird Cry*, n.d.  
Ink on rice paper, on silk mount  
85<sup>1/2</sup> x 29<sup>3/8</sup> inches (217.2 x 74.6 cm)  
Gift of Mr. Shao F. (E'78, P'14) and Cheryl  
L. (P'14) Wang  
2011.19.2

Fred Fang Yu Wang  
Born in Beijing, China, 1913-1997  
*Thunder and Rain*, n.d.  
Ink on rice paper, on silk mount  
66<sup>3/4</sup> x 21<sup>1/4</sup> inches (169.5 x 54 cm)  
Gift of Mr. Shao F. (E'78, P'14) and Cheryl  
L. (P'14) Wang  
2011.19.3

Fred Fang Yu Wang  
Born in Beijing, China, 1913-1997  
*Good Fortune*, n.d.  
Ink on rice paper, on silk mount  
49<sup>1/2</sup> x 21<sup>1/2</sup> inches (125.7 x 54.6 cm)  
Gift of Mr. Shao F. (E'78, P'14) and Cheryl  
L. (P'14) Wang  
2011.19.4

Fred Fang Yu Wang  
Born in Beijing, China, 1913-1997  
*Du Hu*, n.d.  
Ink on rice paper, on silk mount  
53<sup>1/2</sup> x 21<sup>1/2</sup> inches (135.9 x 54.6 cm)  
Gift of Mr. Shao F. (E'78, P'14) and Cheryl  
L. (P'14) Wang  
2011.19.5



ABOVE: Visitors take in *Levitare*, a 10-foot-wide mixed-media work from 2012 by contemporary artist Radcliffe Bailey. The museum purchase was made possible by the Nasher Museum Board of Advisors in honor of Chairman Blake Byrne T'57, with funds provided by Nancy Nasher and David Haemisegger, Trent Carmichael, Michael and Marjorie Levine, Derek and Christen Wilson, Cynthia and Richard Brodhead, Paula Cooper, Patricia and Thruston Morton, Jack and Margaret Neely, Andrew and Barbra Rothschild, Brenda and Howard Johnson, Paula and James Crown, Richard Powell and C.T. Woods-Powell, Kimerly Rorschach and John Hart, Jason Rubell and Michelle Simkins-Rubell, Monica and Richard Segal, Frank Konhaus and Ellen Cassilly, Peter Lange and Lori Leachman, Trevor Schoonmaker and Teka Selman, Sarah Schroth, Michael and Leslie Marsicano, Jock Reynolds and Suzanne Hellmuth, Ann and Rhodes Craver, Katharine and Bryan Reid, and Kristine Stiles.



TOP LEFT: Bruce Conner, *Rusty Metal Wheel*, 1958. Assemblage on Masonite (terrycloth fabric, iron wheel, rhinestone studs, paint rag, torn paper, newspaper classifieds), 21<sup>7/8</sup> x 24 x 3<sup>3/4</sup> inches (55.6 x 61 x 9.5 cm). Gift of Kristine Stiles, 2012.7.1. © Bruce Conner Estate. Photo by Peter Paul Geoffrion. TOP RIGHT: Vicente Carducho, attributed, Italian, active in Spain, *The Virgin Contemplating Instruments of the Passion*, c. 1620–1630. Oil on canvas, 52<sup>3/4</sup> x 43<sup>11/16</sup> inches (134 x 111 cm). Museum purchase, John A. Schwarz III and Anita Eerdman Schwarz Family Endowment Fund, 2011.2.1.



# MUSEUM STAFF



**KATHARINE ADKINS**  
Coordinator of Exhibitions  
and Publications



**MOLLY BOARATI**  
Study Storage Supervisor



**RENEE  
CAGNINA HAYNES**  
Curatorial Assistant



**J CALDWELL**  
Online Community Coordinator  
Photographer



**CHARLES J. CARROLL**  
Registrar



**ARIENNE CHEEK**  
Manager of Nasher  
Museum Store



**JULINE CHEVALIER**  
Curator of Education



**DOROTHY N. CLARK**  
Deputy Director of Operations  
(Retired June 30, 2012)



**ALAN DIPPY**  
Preparator



**KENNETH DODSON**  
Facilities Manager



**JAMIE DUPRÉ**  
Executive Assistant to the Director



**DAVID ECK**  
Visitor Services Manager



**KENNETH FILER**  
Museum Security Officer



**FELICIA FITZPATRICK**  
Museum Security Officer



**RACHEL GOODWIN**  
Web Content Manager



**KRISTEN L. GREENAWAY**  
Director of Development  
& External Relations



**ANGELA GREENWALD**  
Major Gifts Officer



**HEATHER GRISWOLD**  
Development Associate



**SANDRA HARRIS**  
Deputy Director for Operations  
(As of October 1, 2012)



**JIMMIE JONES**  
Manager of Protection Services

# MUSEUM STAFF



**BRAD JOHNSON**  
Chief Preparator



**DENNIS JOHNSON**  
Museum Security Officer



**PATRICK KRIVACKA**  
Wood Shop Manager



**WENDY HOWER  
LIVINGSTON**  
Manager of Marketing &  
Communications



**CATHERINE V. MORRIS**  
Business Manager



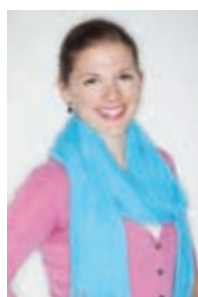
**LEE NISBET**  
Digital Imaging Assistant



**NIKKI REEB**  
Office Manager



**KIMERY RORSCHACH**  
Mary D.B.T. and  
James H. Semans Director



**JESSICA RUHLE**  
Associate Curator of Education



**TREVOR SCHOONMAKER**  
Patsy R. & Raymond D. Nasher  
Curator of Contemporary Art



**SARAH SCHROTH**  
Interim Director and  
Nancy Hanks Senior Curator



**DOUG VUNCANNON**  
Audio Visual Specialist



**MARIANNE EILEEN  
WARDLE**  
Andrew W. Mellon Coordinator  
of Academic Programs



**AMY WEAVER**  
Membership Coordinator



**KELLY WOOLBRIGHT**  
Assistant Registrar



**KATHLEEN WRIGHT**  
Special Events Coordinator

## PART-TIME STAFF AND INTERNS

### STUDENT GUARDS

Johnathan Aguirre  
Kenny Anunike  
Jamal Bruce  
Grace Christus  
Lu Chuang  
Ming Cong  
Will Donovan  
John Du  
Justin Foxx  
Devon Gagliardi  
Kim Gocovi  
Abinaya Govindarajan  
David Henry  
Mark Hoffman  
Janice Jeong  
Asbjorn Jonsson  
Ravi Teja Katraggadda  
Sam Keenan  
Tanuj Khurana  
Kayla Kirk  
Matthew Lerner  
Chin Leung  
Sherry Liu  
Wenshun Liu  
Jordan Miller  
Peter Morris  
Peddmill Naveen

Daniel Parker  
Spencer Rasmussen  
Arjun Ravindra  
DJ Reeves  
Anthony Saint Jean  
Ariel Snowden-Wright  
Chris Taravez  
Robert Thornton  
Lauren Vicker  
Aymeric Vincenti  
Ying Wang  
Tianxu Wang  
Floyd Wilks  
Neng Xue  
John Yingite  
Victoria Young  
Donghue Zhao

### VISITOR SERVICES REPRESENTATIVES

Megan Arias  
Michelle Bard  
Jenn Burka  
Laure Moure Cecchini  
Aurelia D'Antonio  
Alexandra Dodson  
Rebecca Evans  
Eliza French  
Emily Gall

Erin Hanas  
Keoni Kailimai  
Laurel Koch  
Mimi Luse  
Camila Maroja  
Lindsay Mazurek  
Dani Potter  
Mitali Routh  
Jasmina Tumbas  
Nikki Whang  
Matt Woodworth  
Leah Yaffe  
Kate Yang  
Lauren Zalla

### STUDENT GALLERY GUIDES

Christina Canzoneri  
Christina Carnes  
Sharon Chan  
Natalie Ferguson  
Katherine Franklin  
Lisa Ji  
Jessica Lie  
Shuo Nui  
Grace Shin  
Molly Superfine  
Nicole Whang  
Krista White

### ADDITIONAL INSTALLATION TEAM

David Beaudin  
Jeff Bell  
Harvey Craig  
Harrison Haynes  
Warren Hicks  
Drew Robertson

### PART-TIME STAFF

Sandra Beeman  
David Bollinger  
Ruth Caccavale  
Thilini Chandrasekera  
Joanne Edelman  
Tiera Fann  
Richard Hill  
Stefanie Kahn  
Joanna Lichter  
Mary Lowrie  
Linda Margolin  
Caroline Marschilok  
Carole Mathinson  
Annie Nashold  
Cindy Qin  
Morita Rapoza  
McKay Ross  
Mitali Routh  
Melissa Rygalski

John Soden  
Mindy Solie

### INTERNS

Kanisha Bowks  
Mary Kate Cash  
Sharon Chan  
Isalyn Connell  
Shannon Connelly  
Kate Espenshade  
Caroline Fox  
Kaitlin Gaiss  
Alexa Galan  
Lillie Hart  
Kirsten Johansson  
Julianne Kolb  
Nicholas Mabry  
Marissa Medine  
Julia Rayis  
Katrina Robelo  
Nikki Sales  
Farhan Syed  
Stephanie Vara  
Chavaria Williams  
Meg Williams  
Sarah Zuk

## VOLUNTEERS

Yvonne A.  
Meral Agish  
Lindsey Alexander  
Yvonne Angwenyi  
Sharon Bailey  
Layne Baker  
Amrita Banerjee  
Akshay Bareja  
Jerrell Baxter  
Shawnee Becker  
Canaan Bellinghausen  
Liz Bezera  
Emma Boulding  
Melinda Brown  
Christina Canzoneri  
Yvonne Chan  
Sophia Chang  
Annie Chen  
Maria Cho  
Lydia Chow

Cara Clark  
Olisa Corcoran  
Monica Cutno  
Serena Dai  
Dylan Dodson  
Jordan Dodson  
Emma Finley  
Rachel Fleder  
Kieara Garnett  
Ruth Gray  
Yifang Guo  
Mary Hall  
Barbara Harris  
Hannah Hayward  
Kimberly Higuera  
Ellen Hill  
Bryan Hilley  
Niel Hoefs  
Beatrice Hutton  
Rachel James

Stephanie James  
Suzi Johnson  
Nicole Lane  
Caroline Latta  
Christine Lee  
Daisy Lee  
Saeri Lee  
Jo Ann Levo  
Ben Lewis  
Ang Li  
Janet Li  
Yuyi Li  
Kelsey Linton  
Lisa Liu  
Sherry Wenshun Liu  
Emma Loewe  
Ashton Madison  
Melissa Maloney  
Vineeth Matena  
Marissa Medine

Virginia Melvin  
Madsen Miwako  
Angela Park  
Julia Eun Min Park  
Julia Piszczak  
Paige Presler-Jur  
Will Prince  
Joe Provenzano  
Suellen Rae  
Myska Reeck  
Muriel Rioux  
Carole Robinson  
Sarah Rogers  
Flannery Ronsick  
Kali Ruppert  
Emily Rymell  
Katie Saba  
Missy (Erin) Sale  
Dita Sankar  
Itzy Santillan

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Sunny Sun  
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Tamara Tourtillotte  
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Miranda Volborth  
Jenny Wang  
Maggie Williams  
Bruce Xu  
Kathy Yaeger  
Yufan Yan  
Lucy Yao  
Lily Zha

# FINANCIALS, 2011-2012

## REVENUE

### EARNED

Admission	\$ 146,490
Rental	
Facility	133,890
Exhibition	60,215
Food service and catered events	18,857
Royalties from Duke University Press	54,589
Catalogue sales to Nasher Store	1,659
Sub-total	\$ 415,700

### CONTRIBUTED

Annual university allocation	\$ 2,010,612
Other university funding	20,000
Endowment income	290,882
Other university endowments	378,314
Annual fund	518,269
Membership	220,048
Program support	390,836
Proceeds from deaccession	179,547
Grants	
Government	10,000
Foundations	119,200
Corporate	19,125
Transferred in from prior years	963,394
Sub-total	\$ 5,120,227
Total Revenue	\$5,535,927

## EXPENSES

Salaries and benefits	\$2,389,057
Exhibitions and publications	1,019,973
Public relations and marketing	69,613
Education programs	104,066
Development, Membership, Events	252,060
Gala	63,734
Operations and maintenance	433,539
Conservation	5,447
Security	175,269
Acquisitions	647,817
Nasher Store	47,695
Transferred out for future use	327,657
Total Expenses	\$5,535,927



# SUPPORT: Boards and Committees

## BOARD OF ADVISORS

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Chairman of the Board  
Skylark Foundation  
Los Angeles, CA

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Miami Beach, FL

Norman Braman, GP'10  
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Miami Beach, FL

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Paula Cooper Gallery  
New York, NY

Paula Hannaway Crown, T'80  
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President  
Ballard Management Corporation  
Tulsa, OK

Katharine Lee Reid  
Chapel Hill, NC

Jock Reynolds  
The Henry J. Heinz II Director  
Yale University Art Gallery  
New Haven, CT

Andrew C. Rothschild  
Managing Director  
Kemnay Advisory Services, Inc.  
New York, NY

Jason Lewis Rubell, T'91  
Rubell Hotels  
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Art Inspires. Share the Inspiration.

With a planned gift to the Nasher Museum of Art at Duke University, you can ensure the inspiration of future generations by making a gift that will provide for the continued collection, preservation, research and exhibition of art of the ages.

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For information about the variety of options for making a gift the best fits both your personal needs and the museum's needs, please contact Kristen Greenaway, Director of Development and External Relations at 919-668-3527 or [kristen.greenaway@duke.edu](mailto:kristen.greenaway@duke.edu). All inquiries are confidential and without obligation.

#### ***A Bequest by Dudley Moylan T'43, G'47***

After graduating from Duke University in 1943, Dudley Moylan (1921-2009) joined the U.S. Navy, and served as an officer on a destroyer in the Pacific theater of WWII. After surviving a heroic attack during the battle of Leyte Gulf, he returned to Duke to get his Master of Arts in English Literature. His passion for the Blue Devils and his fond memories of classmate Raymond D. Nasher prompted him to leave a generous unrestricted bequest to the Nasher Museum. With this fund, the museum was able to expand and enliven marketing and publications activities, primarily online, to reach new audiences and increase community outreach.

TOP: Ansel Adams, *Moonrise, Hernandez, New Mexico*, 1941 (printed 1981). Gelatin silver print, 15<sup>1/2</sup> x 19<sup>1/2</sup> inches (39.4 x 49.5 cm). Collection of the Nasher Museum of Art at Duke University. Gift of the Aubrey Courtney Shives, Jr. (T'66) Trust, 2011.8.16. As part of his planned gift to the Nasher Museum, the late Courtney Shives, a longtime friend of the Nasher Museum, bequeathed 20 black and white photographs by Ansel Adams, America's foremost nature photographer, to the museum. Included are some of Adams' most well-known photographs, such as *Moonrise, Hernandez, New Mexico*, pictured above. The works evidence his meticulous technique, with its full range of tonal values and intricate planning, from the composition to the exposure of the final print. Several of Adams' photographs from the Shives gift are featured in the upcoming Nasher Museum exhibition, *Light Sensitive: Photographic Works from North Carolina Collections*.





ABOVE: Photo by J Caldwell.



## THANK YOU

Nasher Museum exhibitions and programs are generously supported by the Mary Duke Biddle Foundation, the late Mary D.B.T. Semans and James H. Semans, the late Frank E. Hanscom III, The Duke Endowment, the Nancy Hanks Endowment, the Courtney Shives Art Museum Fund, the James Hustead Semans Memorial Fund, the Janine and J. Tomilson Hill Family Fund, the Trent A. Carmichael Fund for Community Education, the Neely Family Fund, the E. T. Rollins, Jr. and Frances P. Rollins Fund for the Nasher Museum of Art at Duke University, the Marilyn M. Arthur Fund, the Sarah Schroth Fund, the George W. and Viola Mitchell Fearnside Endowment Fund, the Gibby and Michael B. Waitzkin Fund, the K. Brantley and Maxine E. Watson Endowment Fund, the Victor and Lenore Behar Endowment Fund, the Margaret Elizabeth Collett Fund, the Nasher Museum of Art General Endowment, the Office of the President and the Office of the Provost, Duke University, and the Friends of the Nasher Museum of Art.

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