

NASHER

MUSEUM OF ART AT DUKE UNIVERSITY



2011 Annual Report



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TOP LEFT: Duke University President Richard H. Brodhead and his wife, Cynthia Brodhead, with Nasher Museum Director Kimerly Rorschach, greet student Emma Hart at a student party.

TOP RIGHT: Kimerly Rorschach and friends celebrate the Nasher Museum's fifth anniversary at a free community day event.

BOTTOM: Kimerly Rorschach addresses the crowd at the opening event for *The Record*. All photos by Dr. J Caldwell.

FROM THE DIRECTOR

We found much to celebrate during the Nasher Museum's fifth anniversary year, with an ambitious schedule of programs and events and groundbreaking exhibitions that traveled to institutions around the world. We have come so far in just a short time! Since we opened on October 2, 2005, the museum has become a beacon for the visual arts in the Research Triangle area. We've made a difference in the local arts community, while securing an important place in the international arts conversation.

This was the perfect year to take stock. In a new five-year strategic plan, we articulated a vision for the museum to secure a leadership position in the global art world similar to Duke Medicine's standing in the field of medicine and Duke basketball's leading role in college athletics. We wish to enhance Duke University and reach beyond its traditional constituencies to broader audiences, in support of Duke's overarching goals and our city and region's cultural and economic development.

Durham Mayor Bill Bell, who championed us during the opening five years ago, returned for a free Community Day event on October 2, exactly five years to the day. The Nasher Museum has helped put Durham on many people's Top 10 lists, he said. "We have a saying here in Durham, 'Great things are happening in Durham,' " Bell said, as quoted in *The News and Observer*. "And this is one of the great things happening."

Well timed, too, this year, was the national re-accreditation awarded to the Nasher Museum by the American Association of Museums, after a grueling 18-month process that involved all staff and many on our various boards and committees. Accreditation is an important validation of all we have accomplished.

Groundbreaking exhibitions that traveled internationally made 2011 notable. *The Record: Contemporary Art and Vinyl*, organized by the Nasher Museum, brought dozens of artists and musicians to visit the museum for the first time, and achieved national coverage in *The New York Times*, *The Boston Globe*, and *Artnews* and *Art in America* magazines. The exhibition traveled to the Institute of Contemporary Art, Boston, in April and next year will travel to the Miami Art Museum and the Henry Art Gallery, Seattle. *The Vorticists: Rebel Artists in London and New York, 1914-1918*, co-organized by the Nasher Museum and two international museums, featured rare works from a short-lived but

pivotal modernist art movement during World War I. The exhibition traveled to the Peggy Guggenheim Collection in Venice and Tate Britain in London.

Our spring exhibition showcased the museum's most important contemporary works acquired since our founding in 2005. *Building the Contemporary Collection: Five Years of Acquisitions* was the showcase for our collection philosophy: a focus on modern and contemporary art, with a particular emphasis on global, emerging artists of color. Our serious, consistent effort to present work by important artists of the African diaspora drew public praise from the N.C. Arts Council.

Two individuals who cheered us through our first five years will not be here to celebrate new milestones. We were all deeply saddened by the unexpected loss of Dr. Anne L. Schroder, our curator and academic program coordinator, who died on December 23, 2010, after a brief illness. (Read more about Anne's life and work on page 4 of this report.) We were also terribly grieved to lose Courtney Shives, Jr., a longtime friend of the Nasher Museum, who died on April 27, 2011. (Read more about Courtney's amazing contributions on page 5 of this report.) We will honor their memory by striving for excellence over the next five years.

I want to thank the museum's Board of Advisors and our chairman Blake Byrne, who push us to ever greater aspirations. I am also grateful to our Friends Board's outgoing chair Angela O. Terry, and our Friends Board, which inspires members, visitors and museum staff alike. Our Faculty Advisory Committee helps us work closely with professors, and our Nasher Student Advisory Board encourages more students to take part in the museum. The Mary Duke Biddle Foundation sustains all our programs with generous support and a deep appreciation for the museum's mission. We could not accomplish what we do without the gifted faculty who advise and guide us, and especially President Richard H. Brodhead and Provost Peter Lange. I want to thank the Nasher Museum staff and also our members and visitors from around the Triangle and beyond who give so generously and respond to our offerings with such enthusiasm.

Kimerly Rorschach
Mary D.B.T. and James H. Semans Director

IN MEMORIAM: DR. ANNE L. SCHRODER 1954 - 2010



ABOVE: Anne Schroder poses in front of her favorite work in the permanent collection, an 18th-century painting she helped to identify and attribute to François Gérard, entitled *Clytemnestra Hearing the News of Iphigenia's Impending Sacrifice* (1787). Photo by Chris Hildreth, Duke University Photography.

Schroder's role at the Nasher Museum was to collaborate with Duke faculty to integrate the museum's collections and exhibitions into university courses. She worked with faculty and classes using the Nasher Museum's permanent collection displays, special exhibitions and study-storage facilities. Schroder curated and oversaw installations from the museum's permanent collection.

One of Schroder's favorite works of art in the permanent collection was a French history painting by François Gérard, *Clytemnestra Hearing the News of Iphigenia's Impending Sacrifice* (1787). Schroder discovered the painting in November 2001 in the Paris gallery of French art broker Etienne Breton of Blondeau and Associés. The artist's name was not known, the Greek scene in the painting was unidentified and the painting's varnish had yellowed with age. At Schroder's recommendation, the Duke University Museum of Art bought the painting as an unattributed painting from Jacques-Louis David's studio. After four years of sleuthing, in 2006, Schroder confirmed the anonymous work dated 1787 was painted by the young François Gérard.

Schroder knew she had found an important painting and solved the mystery by hunting down clues about the painting and its "F.G." signature in France, New York and Boston. One clue surfaced in 2004, when conservator Ruth Cox removed the canvas from its original stretcher and discovered "Mr. Gérard" scrawled in pencil more than 200 years ago on the wooden framework for the unlined canvas.

Schroder and Cox presented their findings at a meeting of the American Society for Eighteenth-Century Studies.

"It's a curator's dream," Schroder said, at the time. "I have enjoyed the puzzle of it."

Before Schroder came to Duke University in 1999, she held curatorial positions at the Samuel P. Harn Museum of Art at the University of Florida, Gainesville, and the Museum of Fine Arts, Springfield, and taught art history at the University of Florida and the University of Minnesota. Schroder earned doctoral and master's degrees in art history from the University of North Carolina at Chapel Hill and a bachelor's degree in art history from Smith College. Schroder was president of Historians of Eighteenth-Century Art and Architecture and alumnae admissions coordinator of the Smith Club of the Triangle, Inc.

Dr. Anne L. Schroder, curator and academic program coordinator at the Nasher Museum, died after a brief illness on December 23, 2010, in Chapel Hill. She was 56.

Schroder had worked at Duke University since 1999, starting at the former Duke University Museum of Art on East Campus. Since the Nasher Museum opened in 2005, she oversaw museum collections, worked with faculty to organize exhibitions and coordinated the museum's student internship program. She published and lectured widely on 18th-century art and discovered that an anonymous work in the museum's collection was painted by the young François Gérard. She also served as adjunct assistant professor of art history at Duke.

"We are terribly shocked and saddened to lose Anne," said Kimerly Rorschach, the Mary D.B.T. and James H. Semans Director of the museum. "We loved her intellect, wit and enthusiasm, and valued her thorough knowledge of the museum's permanent collection. She will be greatly missed as our colleague, as the liaison between the museum and Duke's faculty, and as a tremendous mentor for students."

IN MEMORIAM: COURTNEY SHIVES, JR. 1943 - 2011



ABOVE: Courtney Shives, Jr., by Duke University Photography.

Courtney Shives, Jr., a longtime friend of the Nasher Museum, died on April 27, 2011, in Greenville, South Carolina. He was 68.

Shives graduated from Duke University in 1966; he supported and promoted the university his entire life. He served on the Nasher Museum Friends Board and on the Sarah P. Duke Gardens Advisory Board. He was an Athletics Iron Duke, a member of Duke's Founder's Society, and a Duke Reunion volunteer and Local Alumni Executive Committee member. An avid Duke basketball fan, Shives did not miss a single game at Cameron Indoor Stadium during the 2010-2011 season.

"We've lost a true friend," said Kimerly Rorschach, the Mary D.B.T. and James H. Semans Director of

the museum. "Courtney loved art, good food and traveling. He was a long-time supporter, and was tremendously enthusiastic about the new Nasher Museum and its potential for the campus and community. He participated in all our key events, and cheered us through many milestones. We will miss him greatly."

As part of his planned gift to the Nasher Museum, Shives bequeathed 20 black and white photographs by Ansel Adams, excellent examples of work by America's foremost nature photographer. Included are some of Adams' most well-known photographs, such as *Monolith*, the *Face of Half Dome and Moonrise, Hernandez, New Mexico*. The works beautifully render the American Western landscape and evidence his meticulous technique, with its full range of tonal values and intricate planning, from the composition to the exposure of the final print. Duke faculty teaching the history of photography and courses on environmental issues will find the works especially useful for their students, and visitors to the museum will also benefit from viewing the original Adams photographs, which most know only from reproductions.

Also included in Shives' gift are two black and white photographs and two books by John Sexton and one photograph and book by Brett Weston. John Sexton worked for Ansel Adams from 1979 to 1984 and won a Lifetime Achievement Award in 2005 from the North American Nature Photography Association. He has mastered Adams' skillful technique and intimate knowledge of the medium. Brett Weston was the son of famed photographer Edward Weston.

Shives' generous gift will supplement the Nasher Museum's growing photography collection, which currently includes works by other early- to mid-20th-century photographers.



FROM THE BOARD OF ADVISORS

From the beginning, I have boasted that the Nasher Museum is one of, if not the, most important university art museum in the country. We have an amazing six-year track record to back that claim. This past year, with so many exciting exhibitions and events, the art world continues to take notice. And now the museum is well on its way to establishing its reputation as an "artist's museum," a place that both inspires and nurtures some of the most important artists working today.

This past year, the Nasher Museum hosted numerous artists and art world luminaries who gave public talks and met with Duke and regional K-12 students. Los Angeles-based artist, DJ and record collector Dave Muller gave the Barbra and Andrew Rothschild Lecture, sharing some of his favorite records and giving us insights into his development as an artist. New York-based artist Xaviera Simmons came for a weeklong residency to meet with students, give a talk and host a BBQ listening party with other DJs and musicians. Artist Mickalene Thomas came from New York to take part in a public conversation with one of her inspirations, Barkley L. Hendricks, and with Duke alumnus and art collector Jason Rubell (also on our Board of Advisors). Eight artists—William Cordova, Harrison Haynes, Taiyo Kimura, Tim Lee, David McConnell, Minging Mike, Fatimah Tuggar and Lyota Yagi—delighted visitors by attending the opening of *The Record* exhibition. Philip Rylands, director of the Peggy Guggenheim Collection, Venice, gave the Annual Semans Lecture, sharing his knowledge of artists who were part of the Vorticists group.

Our contemporary collection continued to grow, as we added significant works by Rineke Dijkstra, Barkley L. Hendricks, Beverly McIver, Alma Thomas, Mickalene Thomas, Fred Wilson and Purvis Young, among others.

The Nasher Museum's international reputation also grew. In London, more than 150 alumni, parents, students and

friends gathered at Tate Britain for The Duke Idea. The gallery was a beautiful setting for the campus update from President Richard H. Brodhead, followed by a discussion with Nasher Museum director Kim Rorschach about the evolution of the role of the art museum at Duke. There, visitors also enjoyed our exhibition *The Vorticists: Rebel Artists in London and New York, 1914-1918*, which opened at the Nasher Museum and traveled to the Peggy Guggenheim Collection, Venice before ending the tour at Tate Britain.

As always, I am very proud of Kim. I was especially proud this spring, when the national Association of Art Museum Directors elected Kim as their vice president and president-elect during their meeting in Raleigh. It's quite rare for that prestigious organization to choose officers from among university museum directors. More than 130 members of AAMD were thrilled to visit the Nasher Museum for the first time.

I am always grateful to work with my fellow Board of Advisors members, whose wisdom and experience provide an incredible resource to the museum staff. All of my colleagues on the board are dedicated and generous with their time, advice and resources. I also wish to thank the Nasher Museum Friends Board, which inspires such a loyal following of museum members.

We all enjoyed celebrating the first five years of the Nasher Museum, and we look forward to new achievements at this museum that has raised expectations and led the way for university art museums everywhere.

Blake Byrne
Chairman

See full listing of Board of Advisors on page 43.

TOP: New York artist Xaviera Simmons spins records at a BBQ listening party on the museum's northeast lawn. Photo by Dr. J Caldwell.

BOTTOM LEFT: Blake Byrne, T'57, chair of the Board of Advisors, greets The Honorable Beverly Eaves Perdue, Governor of North Carolina. Photo by Chris Hildreth, Duke University Photography

BOTTOM RIGHT: Tim Lee, an artist based in Berlin and Vancouver, makes final adjustments to his sculpture *Public Enemy, Fear of a Black Planet*, 1990. Photo by Dr. J Caldwell.

FROM THE FRIENDS BOARD

In my final year as president, it has been a privilege to be a part of the Nasher Museum and witness its increasing stature in the local, national and international art world. It has also been extremely gratifying to work with fellow board members and community volunteers who generously give their time, talents and finances in support of the museum. Both groups have been unwavering in their commitment to, and passion for, the Nasher Museum as a “beacon of art, culture and learning for the university and the broader community.”

As Samuel Longfellow so aptly put it, “Into all our lives, in many simple, familiar, homely ways, God infuses this element of joy from the surprises of life, which unexpectedly brighten our days and fill our eyes with light.” Without reservation, I can say my four years on the Friends Board have been one of life’s unexpected surprises, infused with joy.

When I was growing up, my mother, with canvas in place, oil palette in hand, and Titian, our family cocker spaniel, at her feet, shared with me remembrances of her college days, studying with African American painter Hale Woodruff. Still, I never envisioned myself becoming an advocate for the contemporary art conversation.

Thank you, Kim, Trevor and Sarah for opening my eyes to a new world of meaning. And, to Kim in particular, I also express my appreciation for an insightful and steadfast vision of broad-based community inclusiveness in museum programming. Kim effectively steers the museum to ever greater heights and uncharted destinations. As Durham’s Mayor Bill Bell so fittingly stated at this year’s Fifth Anniversary Community Celebration, “Great things are happening in Durham ... and the Nasher is one of the great things.”

Whether one reads every label or looks around and zeroes in on a specific work of art, this year’s exhibitions were marvelous learning experiences.

Also worthy of note is the steadily increasing diversity of audiences attracted to the museum. Significant to this growth was the establishment of a new Community Outreach Task Force under the auspices of the Friends Board. A majority of the recommendations developed by the group have either been implemented or are “in the works.” I especially thank Douglas Zinn and Friends Board member Paula Flood for their co-leadership of what proved to be a very effective group.

The 2010 Benefit Gala was yet another significant event of the year. The evening marked the inaugural presentation of the Mary D.B.T. Semans Award for Distinguished Service to the Arts, with Dr. Lawrence J. Wheeler, Director of the North Carolina Museum of Art as the first recipient. Those of us in attendance had a fantastically fun evening with special lighting effects, professional dancers and an installation by renowned food artist Jennifer Rubell.

In closing, I would like to acknowledge and thank outgoing board members Anne Akwari, Brad Brinegar, Laura Ladd, Bill Shore, Olympia Stone and Carl Webb for their collegiality and support.

We all know that the Nasher Museum of Art at Duke University is an amazing place. It continues to blaze new trails in leading-edge exhibitions, contemporary artist recognition and audience diversity. I am confident the Friends Board will continue its good work under the able and dedicated leadership of Ann Craver.

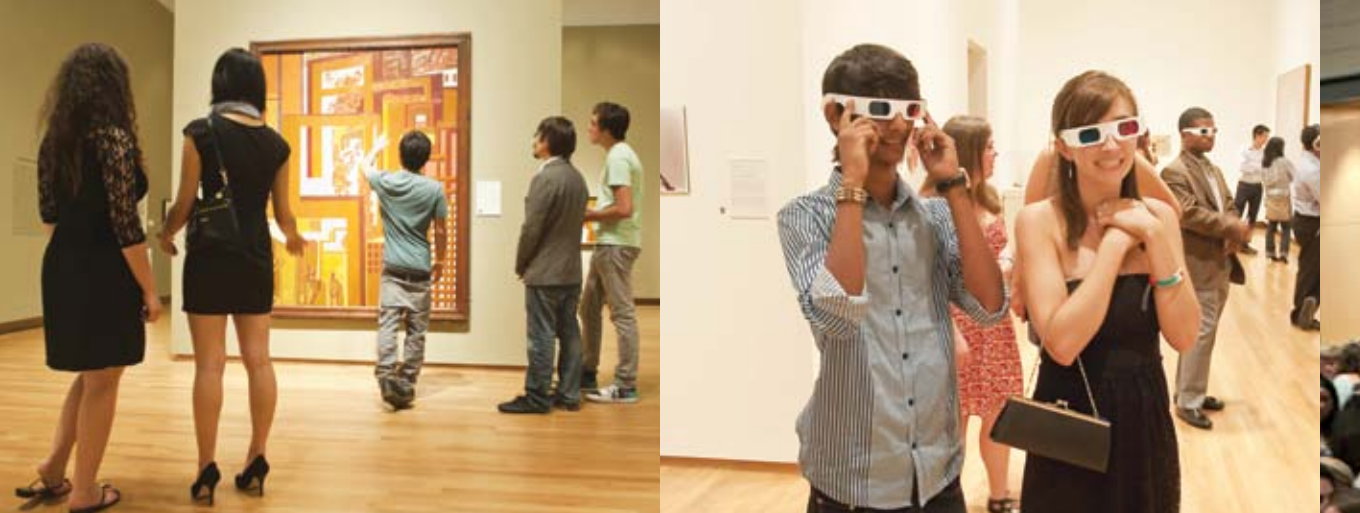
Angela O. Terry
President

TOP LEFT: Friends of the Nasher Museum browse through *The Record*. Photo by Dr. J Caldwell.

TOP RIGHT: Outgoing Friends Board President Angela O. Terry enjoys a spring event with incoming Friends Board President Ann Craver. Photo by Dr. J Caldwell.

BOTTOM: More than 600 visitors gather on the museum’s front lawn for a concert by indie rock band Superchunk. Lead singer Mac MacCaughan contributed music for a commissioned work by artist Xaviera Simmons that was part of *The Record*. Photo by Dr. J Caldwell.





FROM THE STUDENT ADVISORY BOARD

Throughout 2011, the Nasher Student Advisory Board (NSAB) presented events that gave students and members of the public ways to connect with exhibitions through entertainment and activities that were fun, sophisticated and unexpected.

In October we hosted Right Round, a large-scale student party designed to complement *The Record: Contemporary Art and Vinyl*. The thematic evening focused on the exhibition, encouraging students to spend time discussing and engaging with the art.

Also in the fall, we invited representatives from the executive boards of nearly 40 undergraduate, graduate and professional student organizations to the Nasher Museum for what we hope will become our annual Student Leaders' Brunch. The brunch allowed the Student Advisory Board to forge new relationships and set the groundwork for future event collaborations and co-sponsorships, some of which were realized in our spring programming. Working with many non-arts related organizations allows us to introduce the museum to new and under-represented members of the Duke population.

In February, we hosted an Art for All event on the heels of a lecture by author Greil Marcus, to complement *The Jazz Loft Project: W. Eugene Smith in New York City, 1957-1965*. The event featured a free photo booth and live jazz music all night, with performances

by Duke's spoken word group, Spoken Verb, a fashion show by the Duke student-run *Form* magazine and a swing dance demonstration and group lesson. The event drew a crowd of more than 400 students and members of the community, continuing the trend of increasing awareness and attendance of our Art for All events.

In April, the NSAB hosted its final event of the academic year, NASH-UP, an Art for All event tied to the permanent collection exhibition, *Building the Contemporary Collection: Five Years of Acquisitions*. NASH-UP featured performances by Stop Motion and the Pitchforks, as well as a scavenger hunt to draw visitors into the exhibition.

Late in the spring semester, we began developing a program to reach out to individual student organizations on campus. The program would allow us to tailor smaller events to each student group based on current exhibitions.

All our events hinged on the generous support of Juline Chevalier, curator of education, and Kathy Wright, special events coordinator, to whom the NSAB is extremely grateful.

Andrew Hibbard and Christina Martin
Co-chairs

See full listing of the Student Advisory Board on page 44.

TOP LEFT: Duke students take in a 3-D work by Mark Soo, *That's That's Alright Alright Mama Mama*, part of *The Record: Contemporary Art and Vinyl*.

TOP RIGHT: Students engage with the painting *The Crowd* by artist Wyndham Lewis, part of *The Vorticists*.

BOTTOM: Nearly 1,500 students crowd the Mary D.B.T. Semans Great Hall during the annual freshman party. All photos by Dr. J Caldwell.

FROM THE FACULTY ADVISORY COMMITTEE

While the Faculty Advisory Committee was formed just this year, Duke faculty have been actively involved with the Nasher Museum since it opened in 2005.

Professors have organized exhibitions, delivered gallery talks and lectures, organized symposia and taught classes on Nasher Museum exhibitions since the museum's beginning. The purpose of the committee is to build upon that excellent track record. The committee keeps Museum Director Kimerly Rorschach and the curators informed of faculty teaching and research interests, and acts as a sounding board for future programs, exhibitions and installations from the permanent collection. The committee helps the Nasher Museum stay in touch with the teaching mission of the institution, which is so crucial for any university museum.

In four meetings last year, the Faculty Advisory Committee helped shape the Nasher Museum's Strategic Plan, which includes the goal of increasing faculty involvement across disciplines.

This year, Duke professors brought 917 students to visit the galleries on class tours. Nearly 500 students visited the museum's collection in study storage. In separate visits, 24 faculty members came to the museum for coffee or lunch programs to learn about upcoming exhibitions, with the goal of connecting the exhibitions with their upcoming classes.

One of the year's most exciting exhibitions, *The Vorticists, Rebel Artists in London and New York, 1914-1918*, was co-organized by professor Mark Antliff, in the Department of Art, Art History & Visual Studies. The exhibition featured rare works from a short-lived but pivotal modernist art movement during World War I. Antliff taught a class on the exhibition, gave a gallery talk and co-organized the scholarly symposium, "Vorticism: New Perspectives," at the museum.

See full listing of the Faculty Advisory Committee on page 44.

Last fall, Carla Antonaccio, professor of archeology in Duke's Department of Classical Studies, supervised her Duke undergraduate and graduate students to organize the new exhibition *Containing Antiquity*. During her spring 2010 seminar, students conducted independent research on objects that became part of the exhibition. The students collaborated in selecting the objects, creating groupings for the installation, contributing to the overarching theme of the exhibition and drafting the text panels for each object. *Containing Antiquity* highlights the decoration and function of a great variety of vessels and storage jars, perfume bottles, serving bowls and drinking cups used in ancient Greece and throughout the Mediterranean region.

Marianne Wardle, the museum's newly appointed Andrew W. Mellon Coordinator of Academic Programs, is working closely with Antonaccio and Sheila Dillon, associate professor of Art, Art History & Visual Studies at Duke, to publish a catalogue on the museum's collection of classical antiquities, entitled *The Past is Present: The Kempner Collection of Classical Antiquities at the Nasher Museum of Art*.

Caroline Bruzelius, Anne M. Cogan Professor of Art, Art History & Visual Studies, and Mark Olson, assistant professor of visual and media studies, will contribute to upcoming exhibition of the museum's Brummer collection of Medieval and Renaissance art. Richard H. Powell, Duke's John Spencer Bassett Professor, Art, Art History & Visual Studies, is organizing the first full-scale survey of the paintings of Archibald John Motley, Jr. (1891-1981), a master colorist and radical interpreter of urban culture.

Kristine Stiles

France Family Professor of Art, Art History & Visual Studies, Chair



TOP (OPPOSITE PAGE): Courtney Reid-Eaton, exhibitions director at Duke's Center for Documentary Studies, and co-curator of *The Jazz Loft Project*, gives a First Thursday gallery talk to more than 75 visitors. Photo by Dr. J Caldwell.

BOTTOM: Nasher Museum Director Kimerly Rorschach (left) visits the gallery with artist Carolee Schneemann and Kristine Stiles, Duke's France Family Professor of Art, Art History & Visual Studies. Photo by Dr. J Caldwell.



THE RECORD: *Contemporary Art and Vinyl*

September 2, 2010 – February 6, 2011 | *Nicholas Benjamin Duke Biddle Pavilion*

The Record: Contemporary Art and Vinyl, organized by the Nasher Museum, was the first museum exhibition to explore the culture of vinyl records within the history of contemporary art. Bringing together artists from around the world who have worked with records as their subject or medium, the groundbreaking exhibition examined the record's transformative power from the 1960s to the present. Through sculpture, installation, drawing, painting, photography, sound work, video and performance, *The Record* combined contemporary art with outsider art, audio with visual, and fine art with popular culture. The exhibition featured work by 41 artists, including rising stars in the contemporary art world (William Cordova, Robin Rhode, Dario Robleto), outsider artists (Mingering Mike), well-established artists (Jasper Johns, Ed Ruscha, Carrie Mae Weems) and artists whose work was shown in a US museum for the first time (Kevin Ei-ichi deForest, Jeroen Diepenmaat, Taiyo Kimura, Lyota Yagi). Trevor

Schoonmaker, Patsy R. and Raymond D. Nasher Curator of Contemporary Art at the Nasher Museum, organized the exhibition. *The Record* traveled to the Institute of Contemporary Art/Boston in spring 2011 and will travel in 2012 to the Miami Art Museum and the Henry Art Gallery, Seattle.

The Record: Contemporary Art and Vinyl was made possible by The Andy Warhol Foundation for the Visual Arts. Major support was provided by Marilyn M. Arthur, the Mary Duke Biddle Foundation, Duke University's Council for the Arts, the N.C. Arts Council, a division of the Department of Cultural Resources, Charles Weinraub and Emily Kass, E. Blake Byrne, Barbra and Andrew Rothschild, Christen and Derek Wilson, and the Graduate Liberal Studies program at Duke University. It was supported in part, by public funds from the Netherlands Cultural Services. Additional support was provided by Dr. and Mrs. Robert F. Allen, Catherine Karmel, Peggy and John Murray, Francine and Benson Pilloff, Caroline and Arthur Rogers, Olympia Stone and Sims Preston, Angela O. Terry, Richard Tigner, Nancy Palmer Wardropper, Peter Lange and Lori Leachman, Lauren and Neill Goslin and Merge Records.

RELATED PROGRAMS

Public opening event and DJ party, with eight visiting artists.

Artist talk with Xaviera Simmons.

A concert by indie rock band Superchunk on the Nasher Museum's front lawn.

BBQ and vinyl listening party with artist Xaviera Simmons.

Curator talk with Trevor Schoonmaker.

"Art with the Experts" event with Trevor Schoonmaker and Juline Chevalier at Durham County Library.

Fifth annual WXDU Record Fair.

Record collectors panel discussion with artist David McConnell; DJ and hip-hop producer Ninth Wonder; Howard Burchette, host of "The Funk Show" on WNCU; Jason Perlmutter, founder of Carolina Soul; and Steve Weiss, curator of the UNC Southern Folklife Collection; moderated by Ken Wissoker, editor-in-chief of Duke University Press.

Artist talk with Ralph Lemon.

Family Day with artist Fatimah Tuggar.

Supporting Member Event with curator Trevor Schoonmaker and artist Harrison Haynes.

Barbra and Andrew Rothschild Lecture by Los Angeles-based artist Dave Muller.

Free film series, a double feature with Stephen Frears' *High Fidelity* and Doug Pray's DJ documentary *Scratch*.

Free Family Day event with live entertainment, hands-on projects and gallery hunts.

TOP LEFT: Duke students enjoy Taiyo Kimura's video, *Haunted by You*. TOP RIGHT: Students put on headphones and peruse crates of records in the *Cover to Cover* installation. BOTTOM: California artist Sean Duffy has made records an important part of his artistic practice. He used 20 LPs to create the buckyball for his sculpture, *Burn Out Sun*, which speaks to the cyclical nature of popular taste. All photos by Dr. J Caldwell.



TOP LEFT: Duke students take in *The Vorticists*.

TOP RIGHT: Mark Antliff, professor in Art, Art History & Visual Studies, and co-curator of *The Vorticists*, poses near a 1914 marble sculpture by Henri Gaudier-Brzeska. Photo by Duke Photography.

BOTTOM: Gallery photo by Peter Paul Geoffion.

THE VORTICISTS: *Rebel Artists in London and New York, 1914-1918*

September 30, 2010 - January 2, 2011 | *Brenda La Grange Johnson and Heather Johnson Sargent Pavilion*

The Vorticists: Rebel Artists in London and New York, 1914-1918, a partnership among the Nasher Museum and two international museums, featured rare works from a short-lived but pivotal modernist art movement during World War I. The exhibition reintroduced to the public the avant-garde movement Vorticism, a term coined by American expatriate poet Ezra Pound to describe an abstracted figurative style. It emerged in London among English and American artists as a response to French Cubism, Italian Futurism and the staid English art scene. *The Vorticists* was the first exhibition devoted to this Anglo-American movement to be presented in the United States since World War I.

It included paintings, works on paper, photographs and sculpture. Artists included Jacob Epstein, Henri Gaudier-Brzeska, Alvin Langdon Coburn, Wyndham Lewis, William Roberts, Helen Saunders, Dorothy Shakespear, Edward Wadsworth and others. The exhibition traveled to the Peggy Guggenheim Collection, Venice, and Tate Britain in London.

At the Nasher Museum, support for *The Vorticists* was provided by the Mary Duke Biddle Foundation, Marilyn M. Arthur, Trent and Susan Carmichael, the Graduate Liberal Studies program at Duke University, Pepper and Donald Fluke, James and Laura Ladd, Olympia Stone and Sims Preston, and Nancy Palmer Wardropper, with assistance from the British Council.

RELATED PROGRAMS

Theatrical Performance, "Western Men," with director Jay O'Berski and featuring Jeffrey Scott Detwiler, Victoria Facelli, Bart Matthews and Tony Perucci. Designed by Torry Bend. Supported by a grant from the Council for the Arts, Office of the Provost, Duke University.

Supporting Member private gallery tour with Sarah Schroth, Nancy Hanks Senior Curator.

Academic symposium, "Vorticism: New Perspectives," with Mark Antliff (Duke University) and Scott W. Klein (Wake Forest University) and presented by Duke and Wake Forest universities, with keynote addresses by Fredric Jameson (Duke University) and Paul Edwards (Bath Spa University).

Musical Performance, "The Vorticists: Musical Allies," with music by Lord Berners, John Foulds and their European colleagues Debussy and Stravinsky. Featuring Becky Troxler on flute, soprano Penelope Jensen, Jane Hawkins and Randall Love on piano, and comments by musicologist Philip Rupprecht.

"Art with the Experts" with curators Juline Chevalier and Sarah Schroth at Durham Public Library.

Annual Semans Lecture by Philip Rylands, director of the Peggy Guggenheim Collection, Venice.

Free Family Day Event

First Thursday gallery talk with Mark Antliff, professor in Duke's Department of Art, Art History & Visual Studies and co-curator of *The Vorticists*, and Scott Klein, associate professor and chairman of the English Department, Wake Forest University.

Free film series with Ken Russell's *Savage Messiah* and *Ezra Pound: American Odyssey* by Lawrence Pitkethly



CONTAINING ANTIQUITY

On view from October 21, 2010

Containing Antiquity highlights the great variety of vessels—storage jars, perfume bottles, serving bowls and drinking cups—made and used in the ancient Greek cultural sphere throughout the Mediterranean region, and the decoration and function of these containers. The exhibition was designed by undergraduate and graduate students enrolled in a seminar taught in the spring of 2010 by professor Carla Antonaccio, in Duke's Department of Classical Studies. The aim of the course was to allow students to work directly with antiquities, teaching them how to look at, record and analyze objects, how to understand style and manufacture, how to assign a date and trace possible origins and uses for the objects, and how to present them to the university

community and public. The course also engaged with current debates about the market that brings antiquities to institutions like the Nasher Museum, and the current legal and ethical issues surrounding their acquisition. Every student conducted independent research on selected objects that informed the choices that went into the exhibition. They collaborated on devising the overarching theme of the exhibition, selecting objects and drafting text panels.

Support for the exhibition and catalogue comes from the Andrew W. Mellon Foundation, an anonymous donor, the Teasley Family Classical Antiquities Endowment Fund, the Department of Classical Studies at Duke University, the John O. and Jeanne Miles Blackburn Endowment, and the Mary Duke Biddle Foundation.

RELATED PROGRAMS

Containing Antiquity opening event and gallery talk with Duke student co-curators and the late Anne Schroder, curator and academic program coordinator at the Nasher Museum.

TOP LEFT: Duke student Kiki Smith leads a gallery talk with her co-curators, all Duke students, and many of their parents. Photo by Dr. J Caldwell.

TOP RIGHT: The co-curators met as undergraduate and graduate students enrolled in a seminar taught in the spring of 2010. Photo by Dr. J Caldwell.

BOTTOM: *Black-Figure Droop Cup* (detail), Attic. ca. 540-530 BCE, ceramic. Collection of the Nasher Museum of Art at Duke University. Anonymous Gift.



JAUME PLENSA: *Glückauf?* and *The Heart of Trees*

Spring 2011

The Nasher Museum presented two installations of sculpture by Spanish artist Jaume Plensa, who lives and works in Barcelona and Paris. Visitors were invited to walk through and interact with *Glückauf?*, on view in the permanent collection gallery. Curtains of strung letters spelled out the text of the Universal Declaration of Human Rights. The document was adopted by the United Nations in 1948 as a response to the atrocities of World War II. The word *glückauf* is a good luck wish in German.

On the front lawn of the museum, *The Heart of Trees* installation brought six live trees to the winter landscape.

Each tree was accompanied by seated self-portraits of the artist, cast in bronze, with arms and legs wrapped around the trunks. The figures were inscribed with names of composers, including Ludwig van Beethoven, Béla Bartók, and George Gershwin. For Plensa, the body becomes a vessel for information, a surface on which to record words.

Both installations were made possible by Paula Crown and Richard Gray Gallery, Chicago.

RELATED PROGRAMS

First Thursday talk by Katherine Jentleson, a first-year Ph.D. student in Duke's Department of Art, Art History & Visual Studies.

Free Family Day event with live entertainment, hands-on projects and gallery hunts.

TOP LEFT: Jaume Plensa's *The Heart of Trees* installation enlivens the Nasher Museum's front lawn. Photo by Wendy Hower Livingston.

TOP RIGHT and BOTTOM: Visitors interact with the iron letters of Jaume Plensa's *Glückauf?* Photo by Dr. J Caldwell.



THE JAZZ LOFT PROJECT: *W. Eugene Smith in New York City, 1957-1965*

February 3 - July 10, 2011 | *Brenda La Grange Johnson and Heather Johnson*
Sargent Pavilion

The Nasher Museum and Duke's Center for Documentary Studies presented *The Jazz Loft Project: W. Eugene Smith in New York City, 1957-1965*, an exhibition of photographs and recordings of some of the jazz world's greatest legends. In the late 1950s, W. Eugene Smith lived and worked in a New York City loft building with an amazing list of visitors—jazz musicians, filmmakers, writers and artists. In photographs and audio recordings, he documented an era and rare moments with people such as Thelonious Monk, Zoot Simms, Norman Mailer and Salvador Dali, among others. Writer Sam Stephenson discovered Smith's jazz loft photographs and tapes 11 years ago, when he was researching another Smith project in the archives at the University of Arizona's Center for Creative Photography. He spent seven years cataloging, archiving, selecting and editing these materials for a book and, along with other partners, a radio series, an exhibition and website. Courtney Reid-Eaton, exhibitions director at Duke's Center for Documentary Studies, was co-curator of the exhibition. *The Jazz Loft Project* opened at the New York Public Library for Performing Arts in New York City, then traveled to the Chicago Cultural Center. From the Nasher Museum, *the Jazz Loft Project* travels to the Museum of Photographic Arts in San Diego, CA, and the Center for Creative Photography at the University of Arizona.

The Jazz Loft Project: W. Eugene Smith in New York City, 1957-1965 was organized by the Center for Documentary Studies at Duke University, the Center for Creative Photography at the University of Arizona and the Nasher Museum of Art at Duke University.

The Jazz Loft Project at the Center for Documentary Studies at Duke University was made possible through the generous support of the Reva and David Logan Foundation, with significant additional support from the National Endowment for the Humanities, the National Historical Publications and Records Commission, the National Academy of Recording Arts and Sciences (The Grammy Foundation), the Duke University Office of the Provost, the Gladys Krieble Delmas Foundation, Ken and Amelia Jacob, and Kimpton Hotels.

At Duke University, major support for the exhibition was provided by David Lamond, Anne T. and Robert M. Bass, the Robert K. Steel Family Foundation, Sally and Russell Robinson, Bruce and Martha Karsh, Charles Weinraub and Emily Kass, Drs. Victor and Lenore Behar, Barbara T. and Jack O. Bovender Jr., G. Richard Wagoner, the Bostock Family Foundation, Laurene M. and Scott M. Sperling, and Ruth W. and A. Morris Williams Jr. Additional support was given by William H. and Lorna Chafe, John A. Forlines Jr., Tom and Margaret Gorrie, the Graduate Liberal Studies program at Duke University, Peter and Debbie Kahn, Patricia and John Koskinen, Peter Lange and Lori Leachman, Ann Pelham and Robert Cullen, Barry Poss and Michele Pas, Tom Rankin and Jill McCorkle, Alan D. Schwartz and Nancy C. Seaman, Mary D.B.T. Semans, and Courtney Shives. We also thank Patty Morton, Joy and J.J. Kiser, Cookie and Henry Kohn, Michael Marsicano, Susan M. Stalneck, Sallyan Windt, Karla F. and Russell Holloway, Jim Roberts, Robert J. Thompson, Jr., James L. and Florence Peacock III, W. Joseph and Ann Mann, Charles and Barbara Smith, Drs. Leela and Baba Prasad, Louise C. and Waltz Maynor, Joy and John Kasson, Dr. Assad Meymandi, and Alan B. Teasley.

RELATED PROGRAMS

Public opening event.

First Thursday gallery talk with Sam Stephenson, co-curator and author of *The Jazz Loft Project*.

Free Family Day event.

"Jazz Then and Now," a talk with Branford Marsalis and Sam Stephenson at Hayti Heritage Center.

Musical performance with The Wayne Shorter Quartet (Wayne Shorter, Danilo Perez, John Pattituci, Brian Blade), co-sponsored by Duke Performances.

Art for All event, a "black and white" party with live jazz, spoken word poetry, a student fashion show and swing dancing demonstrations, hosted by the Nasher Museum Student Advisory Board.

Musical performance by Steve Reich and David Harrington, co-sponsored by Duke Performances.

Lecture by photography archivist and historian William Johnson on W. Eugene Smith.

Musical performance by The Watts Project (Jeff 'Tain' Watts, Christian McBride, David Sanchez), co-sponsored by Duke Performances.

First Thursday gallery talk with Courtney Reid-Eaton, exhibitions director at Duke's Center for Documentary Studies and co-curator of *The Jazz Loft Project*.

Brummer event, "Informance," with John Brown, director of Duke's Jazz Program, and his quintet, who played jazz music and led a conversation on how to listen to jazz.

OPPOSITE PAGE:

TOP LEFT: Visitors write answers to the question "What is the most unusual thing you've seen out of your window?" on Post-it notes in a gallery space inside *The Jazz Loft Project*.

TOP RIGHT: John Brown, director of Duke's Jazz Program, performs with his quintet at the opening event for *The Jazz Loft Project*.

THIS PAGE:

TOP LEFT: More than 75 visitors gathered for a First Thursday gallery talk with Courtney Reid-Eaton.

TOP RIGHT: John Brown's quintet performs for members of the Nasher Museum's Brummer Society.

BOTTOM: Duke students take in *The Jazz Loft Project*.



TOP LEFT (OPPOSITE PAGE): Curator Trevor Schoonmaker strikes a pose in the gallery with artists Barkley L. Hendricks and Mickalene Thomas. Photo by Dr. J Caldwell.

TOP RIGHT (OPPOSITE PAGE): Don and Mera Rubell (left) visit the gallery with their grandchildren, daughter-in-law Michelle Rubell and son Jason Rubell, T'91. Behind them are Purvis Young paintings given to the Nasher Museum from the Rubell Family Collection in Miami. Photo by Dr. J Caldwell.

BOTTOM: Gallery photo by Peter Paul Geoffrion.



BUILDING THE CONTEMPORARY COLLECTION: *Five Years of Acquisitions*

March 10 - August 14, 2011 | Nicholas Benjamin Duke Biddle Pavilion

In its first five years, the Nasher Museum has focused on modern and contemporary art with particular emphasis on global, emerging artists of color. In celebration of the museum's fifth anniversary, *Building the Contemporary Collection* presented the most important contemporary works acquired since its founding in 2005. The exhibition featured work by 42 artists, including Christian Boltanski, William Cordova, Noah Davis, Rineke Dijkstra, Marlene Dumas, Wyatt Gallery, David Hammons, Barkley L. Hendricks, Glenn Ligon, Christian Marclay, Zwelethu Mthethwa, Odili Donald Odita, Dan Perjovschi, Dario

Robleto, David Salle, Carolee Schneemann, Gary Simmons, Xaviera Simmons, Jeff Sonhouse, Eve Sussman, Alma Thomas, Hank Willis Thomas, Mickalene Thomas, Bob Thompson, Kara Walker, Jeff Whetstone, Kehinde Wiley, Fred Wilson and Lynette Yiadom-Boakye, among others. The exhibition reflected the museum's interest in the art and culture of the African diaspora, and included works in a variety of media—painting, drawing, photography, sculpture, video and installation. It was curated by Trevor Schoonmaker, Patsy R. and Raymond D. Nasher Curator of Contemporary Art.

RELATED PROGRAMS

Exhibition opening and talk with artists Barkley L. Hendricks and Mickalene Thomas and collector Jason Rubell, T'91, Duke alumnus and member of the Nasher Museum's national Board of Advisors, moderated by curator Trevor Schoonmaker.

Artist talk with Carolee Schneemann, who screened four of her films after reading from the new book *Correspondence Course: An Epistolary History of Carolee Schneemann and Her Circle*, edited, annotated and with an introduction by Kristine Stiles, Duke's France Family Professor of Art, Art History & Visual Studies, and published by Duke University Press.

Free Family Day event.

Supporting Member event and First Thursday gallery talk with Trevor Schoonmaker.

First Thursday gallery talk with Juline Chevalier, curator of education.



BODY OF CHRIST

January 27 - August 21, 2011

Body of Christ was an installation in the permanent collection gallery featuring two works by contemporary Spanish artist Javier Pérez. The cruciform hanging of Pérez's three drawings of a head and two hands alluded to the image of the Crucifixion, while his life-sized bronze and parchment sculpture of a tree transforming into a skeleton form could be seen to reference Christ's death on the cross. Nancy Hanks Senior Curator Sarah Schroth placed Pérez's works within the historical context of paintings and sculptures of the Crucifixion from the 12th through the 18th centuries

in the museum's permanent collection. Works ranged from bloody depictions of the tortured body of Christ to Crucifixes showing Christ with his eyes open, a Christ triumphant over death. *Body of Christ* helped provide an important context for a concurrent installation, *David Wojnarowicz "A Fire in My Belly": Versions, Debates, Implications*, at the Ackland Art Museum at the University of North Carolina at Chapel Hill. The installation at the Nasher Museum was made possible by Blake Byrne, T'57.

RELATED PROGRAMS

First Thursday gallery talk with Marianne Wardle, Ph.D, Andrew W. Mellon Coordinator of Academic Programs at the Nasher Museum.

TOP LEFT: The 16th-century Italian sculpture *Crucified Christ* is carved from alabaster. Photo by Dr. J Caldwell.

TOP RIGHT: Gallery view of works by Javier Pérez, including the 2010 sculpture of bronze and parchment resin (foreground) *Trans(formationes)*, and the 2010 work on paper, *Mascara Mortuoria (Triptych)*. Both works were on loan from Blake Byrne, T'57. All photos by Dr. J Caldwell.

BOTTOM: Jonathan Prinz and other visitors take in the details of *The Harrowing of Hell*, an early 17th-century oil painting from Germany or The Netherlands.



TOP: Dave Muller poses with his work in *The Record: Contemporary Art and Vinyl*. Photo by Dr. J Caldwell.

BOTTOM LEFT: Dave Muller spins records at Motorco after his talk. Photo by Dr. J Caldwell.

BOTTOM RIGHT: Photo of Philip Rylands.

THE BARBRA AND ANDREW ROTHSCHILD LECTURE THE SEMANS LECTURE

Two important funded lectures continued to treat Nasher Museum audiences to luminaries from the art world this year. Philip Rylands, director of the Peggy Guggenheim Collection, Venice, gave the Annual Semans Lecture on November 18, 2010. Los Angeles-based artist, DJ and record collector Dave Muller gave the Barbra and Andrew Rothschild Lecture on January 26, 2011.

Rylands spoke about *The Vorticists: Rebel Artists in London and New York, 1914-1918*, which opened at the Nasher Museum and traveled to the Peggy Guggenheim Collection, Venice.

An occasional curator and frequent writer, Rylands is the author and editor of books, scholarly articles and catalogues including *Flying the Flag for Art: The United States and the Venice Biennale 1895-1991* (1993) and *Peggy Guggenheim and Frederick Kiesler: The Story of Art of This Century* (2004), which he co-edited with Susan Davidson. He contributed an essay to the catalogue that accompanied *The Vorticists*.

"This is the show I've been longing to do for many many years. I'm very grateful to the curators for rising above the considerable challenges [to make it happen]," Rylands said. "It's a very scholarly show, but also very dispersed and a lot of fragile work. One of the novelties of this show is that it draws attention to the American component of the Vorticist movement, which two American curators were well positioned to do."

"Vorticism is a very colorful story, yet for several generations it was subjected to damnatio memoriae (condemnation of memory)," he said. "A remarkable thing about Vorticism is how little survives. The show looks beautiful here; I hope we can make it look this nice in Venice!"

Dave Muller's work explores the relationship between human experience, memory and music. His large-scale paintings of album spines, two of which were part of *The Record: Contemporary Art and Vinyl* at the Nasher Museum, are not mere representations but portraits

of his friends and family through their musical tastes. Muller has exhibited work at the Palais de Tokyo in Paris, the Los Angeles County Museum of Art, the Whitney Museum of American Art, the Institute of Contemporary Art, Boston, and Museo de Arte Contemporáneo de Castilla y León in Spain, as well as the Dallas Cowboys Stadium.

For the Rothschild Lecture, Muller talked about his passionate investment in music and its effect on his artistic practice. He played samples of music he loved at key points throughout his life.

"I was a chemistry major at UC-Davis. I started working for this college radio station," Muller said. "I ended up moving into this house that had a big enough living room that you could have bands play in it. What I found that I liked about doing these shows was doing designs for the flyers. It was almost as exciting, if not more exciting, than doing the actual shows, and that should have told me something back then."

"I'm dealing with this idea that I've got all these records, and I'm putting a lot of energy into records, having a lot of records, moving my records around," Muller said. "Finally, I got the idea that I could draw the spines. I can call it a Top 10, I can have people come up with lists and it's like the Top 10 visualized. The records are drawn as tall as the person who chose them."

At the end of his talk, Muller "performed" his Top 11 favorite records on two turntables. The audience knew these tracks would not be easily found on iTunes or even in a nearby record bin. Muller's special playlist included a track called "Wound-Up Opera Played by Rare Antique Music Boxes (Ford Collection)," the Beatles song "Because," hunting calls recorded with the Mongombi Tribe in Africa, and Oscar the Grouch's "I Love Trash," from the Sesame Street book and record. After his talk, Muller spun records at Motorco, a music venue in Durham.





VANGUARDS & VISIONARIES

2010 Nasher Benefit Gala Honoring Lawrence J. Wheeler

The Nasher Museum hosted its annual benefit gala on November 13, 2010, to honor one of the Research Triangle region's greatest advocates for the arts, Lawrence J. Wheeler, director of the North Carolina Museum of Art. He received the Nasher Museum's inaugural Mary D.B.T. Semans Award for Distinguished Service to the Arts. Over generations, Mary D.B.T. Semans has tirelessly emphasized the importance of art as part of the essence of human experience, and the need for spaces that provide direct experiences with original works of art.

Since Lawrence Wheeler became director in 1994, the NCMA has become one of the region's and the nation's most popular and dynamic centers for the visual and performing arts. Blockbuster exhibitions, including *Rodin: Sculpture from the Iris and B. Gerald Cantor Foundation* (2000) and *Monet in Normandy* (2006), have attracted hundreds of thousands of visitors to the NCMA. Under Wheeler's leadership, the NCMA expanded in April 2010 with a new 127,000-square-foot building to house the institution's outstanding permanent collection with numerous new acquisitions. More than 300 friends of the Nasher Museum—from Duke, the Triangle and beyond—attended the gala to

honor Wheeler. Food artist Jennifer Rubell created *Legacy*, an installation of nearly 200 pounds of gold-covered dark chocolate coins filling three burlap sacks, symbols of the tobacco industry. The Honorable Governor Beverly Perdue delighted guests with her warm words of praise for the Nasher Museum. Student dancers from the Duke Dance Program encouraged guests to interact with lively images projected on a huge screen. New York-based music writer Dave Tompkins spun records for the after-party event.

The event was generously supported by lead underwriter Glaxo SmithKline. Honorary co-chairs Blake Byrne (chairman of the Board of Advisors), Grant Hill, Robert A. Ingram, Nancy A. Nasher, the Honorable Beverly Perdue (Governor of North Carolina), Susie Powell and Franklin Anderson helped to promote the event, and the gala planning committee and its chair Marilyn A. Arthur, a member of the Nasher Museum Friends Board, devoted many hours of planning and fundraising to the event.

In his remarks at the gala, Wheeler talked about his collection of personal letters from Mary Semans over the past three decades. He graciously acknowledged how her passion for the arts has made possible many exciting projects in the state.

See full listing of Gala Planning Committee on page 44.

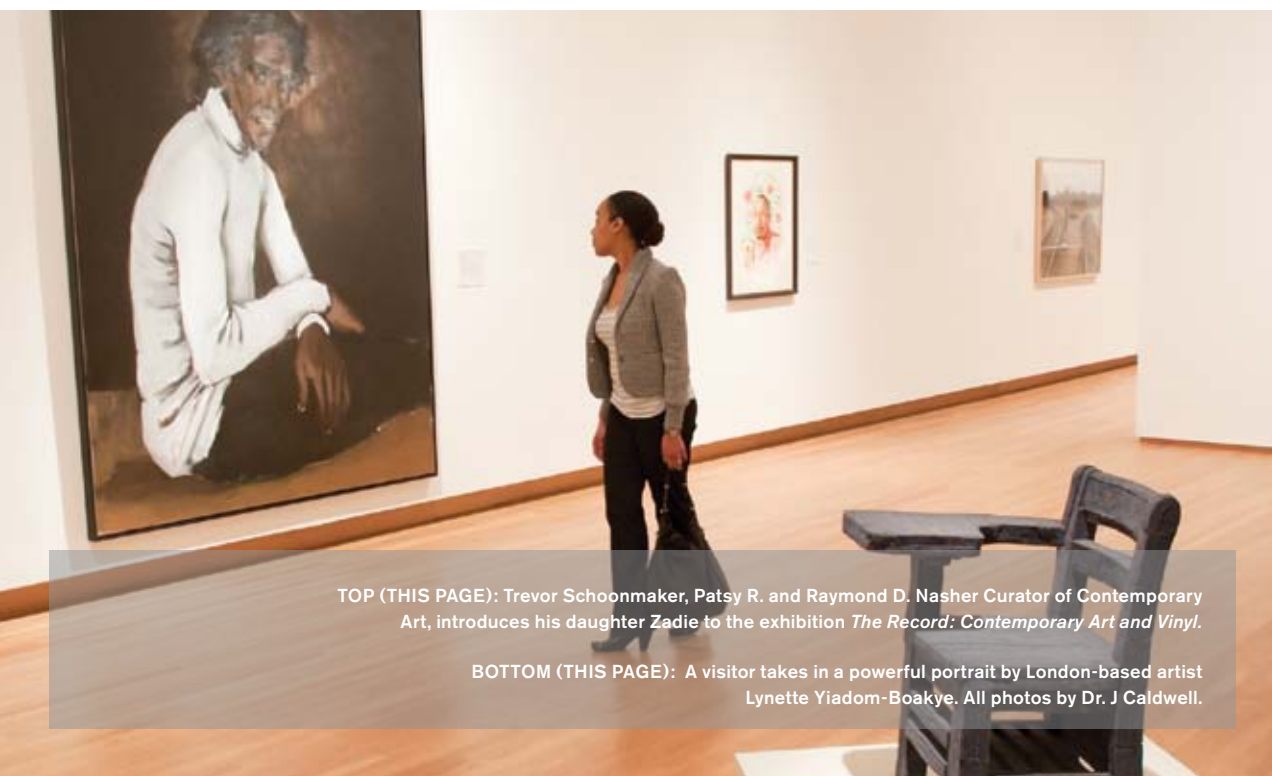
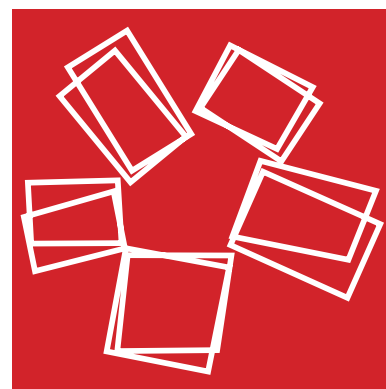
FAR LEFT: Kimerly Rorschach and Lawrence J. Wheeler

MIDDLE LEFT: Bill Joklik, Victor Dzau, Nancy A. Nasher and Ruth Dzau

MIDDLE RIGHT (From left): Lawrence J. Wheeler, Susie Powell, Mary D.B.T. Semans, Beverly Eaves Perdue, Blake Byrne, Nancy A. Nasher, Angela O. Terry, Kimerly Rorschach and Robert A. Ingram

FAR RIGHT: Doren and Sheldon Pinnell enjoy the food installation by Jennifer Rubell.

BOTTOM: Duke Dancers interact with images projected on a large screen. All Photos by Chris Hildreth, Duke University Photography.



TOP (THIS PAGE): Trevor Schoonmaker, Patsy R. and Raymond D. Nasher Curator of Contemporary Art, introduces his daughter Zadie to the exhibition *The Record: Contemporary Art and Vinyl*.

BOTTOM (THIS PAGE): A visitor takes in a powerful portrait by London-based artist Lynette Yiadom-Boakye. All photos by Dr. J Caldwell.

MIDDLE: Richard J Powell, Duke's John Spencer Bassett Professor of Art and Art History, with board of advisors member Michael Levine, T'84, and Doreen Bolger, director of the Baltimore Museum of Art.

TOP RIGHT (THIS PAGE): Sarah Schroth, Nancy Hanks Senior Curator, leads a gallery tour on the exhibition *Color Balance: Paintings by Felrath Hines and Alma Thomas*.

BOTTOM (THIS PAGE): Japanese artist Taiyo Kimura makes final adjustments to his installation of works on paper in *The Record*. All photos by Dr. J Caldwell.



TOP LEFT and RIGHT: Duke faculty and students visit study storage to examine works of art that are not on public view. Photos by Lee Nisbet.

BOTTOM: First-year medical and nursing students visit the galleries and take part in activities that hone observation skills, as part of a required course focusing on doctor-patient relationships.

UNIVERSITY PARTNERSHIPS

In a new five-year strategic plan, the Nasher Museum has articulated a vision to sustain one of the most engaged student bodies among university art museums, and to increase faculty involvement across disciplines. To that end, the curatorial department broadened the museum's reach to faculty and students this year through events geared to upcoming exhibitions, an expanded website presence, and an ambitious schedule of rotating installations in the education gallery.

Marianne Eileen Wardle, the museum's new Andrew W. Mellon Coordinator of Academic Programs, created new resources for Duke faculty who wish to visit the museum with classes. She worked closely with professors to build tours, lesson plans and assignments that complemented their courses.

One activity, "Find and Seek," challenges students to choose a work of art and write a descriptive paragraph about it before their visit. Students then pair up, exchange descriptions and use them to locate the work of art. When they find the correct work, they write their own response.

"The exercise is excellent for visual analysis, translating the visual to the verbal and visual critique," Wardle says. "Language students are required to practice vocabulary, grammar and expressing emotions and preferences."

The museum also made a new push for visual literacy, an increasingly important skill for learning to think critically about images that is an essential component of a 21st-century education. The museum seeks to function as an interdisciplinary nexus and a laboratory where students can investigate, explore and test the knowledge they are presented in class.

The schedule of visiting classes reflects the museum's interdisciplinary vision: not just art history but also African and African American studies, classical studies, documentary studies, international comparative studies, public policy, sociology, and cultural anthropology and more. First-year medical and nursing students visited the galleries as part of a required course focusing on doctor-patient relationships. First-year engineering students toured the building to learn about facility management.

Faculty engagement with the museum went far beyond visiting storage and exhibitions with students. Duke professors, the "brain trust" of the university, continued to offer important insights into the collections and help the museum find new ways to study and present art. (Read about more faculty projects in the report from the Faculty Advisory Committee on page 12 of this annual report.)

Professors and students alike worked with Wardle and Molly Boarati, academic program assistant, to design a series of rotating installations in the museum's education gallery, located between the museum's two classrooms. One example was *Machine, Mother, Mannequin: The Good Woman in Soviet Propaganda*, a glimpse into the Soviet Union through propaganda posters from World War I and the famed 1917 revolutions through 1967, Leonid Brezhnev's early years in power. The installation, drawn from Duke University Libraries and the Nasher Museum's permanent collection, explored the role of women in Soviet propaganda. The exhibition was curated by Angela Linhardt, a Slavic and Eurasian Studies MA candidate, and Beth Holmgren, professor of Slavic and Eurasian studies.

The Nasher Museum continued to train students interested in museum careers. Museum director Kimerly Rorschach taught 15 students in the course "Museum Theory and Practice," and seven 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 Caroline Fox, who worked on the *Containing Antiquity* exhibition. Thanks to a generous grant from the Mary Duke Biddle Foundation, the museum was pleased to award three exceptional Duke students grants to serve as interns for the summer of 2010. Two worked in major museums in metropolitan areas; the third worked with the curators at the Nasher Museum. Laura Pierce, T'11, worked in the public relations department of the Metropolitan Museum of Art in New York. Christina Martin, T'11, worked in the public relations department at the Whitney Museum of American Art in New York. Andrew Hibbard, T'11, worked at the Nasher Museum on the exhibition *The Record: Contemporary Art and Vinyl*.

ACADEMIC CONNECTIONS BY THE NUMBERS

Number of students who visited the museum's study storage center: 456

Number of students who attended student parties and other events: 2,452

Students who visited galleries on class tours: 917

Approximate number of first-year students at their freshman party on August 27, 2009: 1,150

Number of students who worked or interned at the museum: 9

Number of student gallery guides: 25



CONNECTING WITH THE COMMUNITY: Education Department

Museum educators found new ways to extend the Nasher Museum's reach into the community this year, with more programs, events and activities related to exhibitions.

Curator of education Juline Chevalier and associate curator of education Jessica Ruhle continued to build a partnership with Y.E. Smith Elementary School, Durham Public Schools' museum school. They worked closely with first grade teachers to construct personalized experiences at the museum, and visited classrooms to present lessons combining works of art on view at the Nasher Museum and the first grade reading curriculum. The education staff also led two nine-week "Friday Afternoon Clubs" on site at Y.E. Smith, providing hands-on art experiences for about 30 students.

Building on prior collaborations, the Nasher Museum's education department worked with the Durham Arts Council's CAPS (Creative Arts in the Public and Private Schools) program to bring local jazz musician Gregg Gelb to the museum for a performance to enhance the tour experience in *The Jazz Loft Project*. More than 200 fourth- and fifth-grade students toured *The Jazz Loft Project* and attended hour-long jazz performances.

Chevalier and other museum curators also led four "Art With the Experts" talks, a series of Sunday afternoon talks at the Durham County Library about exhibitions at the Nasher Museum.

The Sarah P. Duke Gardens and the Nasher Museum co-hosted the fourth annual Nature of Art and Art of Nature teacher workshop, where nearly 40 local teachers attended two full-day workshops on how to integrate art and science into their K-4 curriculum.

Here at the museum, the education department continued to build upon in-gallery interactive activities that encouraged visitors to take part in exhibitions.

In *The Jazz Loft Project*, visitors were invited to submit personal photos from between 1957 and 1965. A smart phone app provided visitors with a dark, jagged frame for their own photos, similar to the broken pane in W. Eugene Smith's loft window that framed many of his photographs. Visitors in the gallery wrote answers on Post-it notes to such questions as "What's the most unusual thing you've seen out of your window?"

Other exhibitions inspired the new "Summer Make and Takes" program for visitors of all ages on Tuesdays and Thursdays. One session, invited visitors to collaborate, decorating an old wooden chair with flowers, mini-sculptures and other materials. The activity was inspired by Gary Simmons' sculpture *Erasure Chair* in *Building the Contemporary Collection: Five Years of Acquisitions*.

More than 140 teachers earned continuing education credit by attending four free workshops that gave them field trip materials and suggestions for connecting the museum experience with state curriculum standards. At one workshop, Texas-based artist Dario Robleto talked about his work in *The Record*. He told the teachers about his first-grade teacher who saw a creative spark in him; he visited her more than a decade later, he said. "She still had a drawing I gave her on her wall." He would decide to be an artist many years later.

At another teacher workshop, Courtney Reid-Eaton, exhibitions director at Duke's Center for Documentary Studies, talked about *The Jazz Loft Project*. She

made connections between the drama in the life of photographer W. Eugene Smith and the drama in his work. She shared Smith's artistic trajectory with the teachers, talking about the significance of his public professional work and the intense way he processed information and influences he was exposed to in the loft. "He was inspired by the arts, but also by the quotidian," Reid-Eaton said. "He was a voracious collector—that's what makes the tapes so amazing. You can hear everything from Thelonious Monk's band in rehearsal to street sounds to Jim Backus as Mr. Magoo, advertising GE lightbulbs."

Five free Family Day events continued to be very popular, drawing more than 2,800 people. Visitors

found activities for all ages, including gallery talks and tours, entertainment by magicians, musicians, puppeteers and storytellers, and make-and-take crafts, like making postcards, decorating vinyl records and adding to community murals. The American Dance Festival Community Day also offered an afternoon of dance and discovery.

The Nasher Museum's bus scholarship program, in its fifth year, provided free transportation to 1,560 children from 24 Durham Public Schools.

Throughout the year, more than 80 volunteers helped with craft activities on Family Days and Summer Make and Take events, which truly enriched the visitor experience.

EDUCATION DEPARTMENT BY THE NUMBERS

Number of Family Day Events: 5

Visitors during Family Day Events: 2,854

Number of teachers at 4 workshops: 143

Number of schoolchildren who visited for guided and self-guided tours: 5,591

Number of Duke students at 5 student events: 2,452

Number of visitors who went on tours: 7,304

TOP (THIS PAGE): Visitors make self-portraits, crowns and other crafts during a free Community Day event. Photos by Dr. J Caldwell.

TOP LEFT (OPPOSITE PAGE): A young visitor shows off the tote bag he decorated with a vinyl record theme at a Family Day event. Photo by Juline Chevalier.

TOP RIGHT (OPPOSITE PAGE): Texas-based artist Dario Robleto visits with teachers after his talk during the free K-12 teacher workshop. Photo by Dr. J Caldwell.

BOTTOM: Masks created by visitors hang in a window to dry during a free Family Day event. Photo by Juline Chevalier.



FIRST FIVE, NEXT FIVE: MARILYN M. ARTHUR

Marilyn M. Arthur, WC'56, P'79, P'88, has celebrated every milestone, big and small, during the Nasher Museum's first five years.

She applauded the cacophony of Duke's marching band during the grand opening on October 2, 2005, and again a few days later when nearly 2,000 students swirled around the Great Hall for the very first party. Since, she has cheered the museum on—with the first acquisition of a sculpture by Petah Coyne, then the blockbuster exhibition *El Greco to Velazquez* and the opening event for *The Record* with eight visiting artists. Now, Marilyn Arthur is looking forward to the next five years.

"I've always been enthusiastic about the Nasher Museum," she said. "We needed it. It's been a boon to Duke University; it has brought people to campus who never would have thought of stopping by. We've really opened an awful lot of doors and educated the students way beyond what most university art museums do."

Long before the museum opened, Marilyn had been a staunch supporter of the arts at Duke. She worked with other students to arrange for art to be displayed around campus when she was a Duke student in the '50s. Later, she met museum founder and namesake Raymond D. Nasher and helped promote the museum through Duke's development committee. More recently, she served as vice president of the Friends of the Nasher Museum Board and co-chair of Vanguards & Visionaries, the annual benefit gala in 2010. She routinely drives over from her Pinehurst, N.C., home to attend the Nasher Museum's artist talks and opening events.

Every chance she gets, Marilyn accompanies director Kimerly Rorschach, the curators and other museum friends on trips to Dallas, Los Angeles, Miami, New York and Hawaii. Wherever she goes, she talks about the museum's warm, welcoming qualities, the community outreach and K-12 school programs, the leading-edge exhibitions and the museum's "mover and shaker" director.

Every day, Marilyn has helped support the museum's mission, including our programs and exhibitions. Marilyn recognized museum namesake and founder Raymond D. Nasher's vision for the Nasher Museum from the start. She contributed valuable capital support to help realize the museum in 2005, and the museum store is named for the Arthur family. In 2006, Marilyn created an endowment to provide support for the museum's exhibitions and K-12 education programming. She has also been a lead sponsor for some of the museum's most significant exhibitions, including *The Record: Contemporary Art and Vinyl*, *The Vorticists: Rebel Artists in London and New York, 1914-1918*, *Picasso and the Allure of Language*, and *El Greco to Velazquez*. In 2010-2011, Marilyn updated her will and established a Charitable Remain Unitrust of \$1 million in honor of the museum. Marilyn's legacy will benefit the museum for many years to come.

"The Nasher Museum has had a wonderful outreach that goes way beyond what anyone envisioned," Marilyn said. "It's a very special place and a wonderful example for other universities."

TOP: Marilyn Arthur, WC'56, P'79, P'88, enjoys porridge at a food installation by Jennifer Rubell during Art Basel Miami Beach in 2010. She is joined by her niece Karen Heim (middle) and longtime museum friend Mindy Solie, T'78, P'10. Photo by Wendy Hower Livingston.



ACQUISITIONS TO THE COLLECTION

PAINTINGS

Masters of the Gold Scrolls

Flemish
Last Judgment, from a Book of Hours, c. 1440
Tempera, gold and ink on vellum
Image: 6 3/8 x 19 9/16 in. (16.2 x 49.7 cm)
Sheet: 7 1/8 x 5 3/8 in. (18.1 x 13.7 cm)
Purchase, Nasher Museum of Art at Duke University Fund for Acquisitions, 2010.5.1

Beverly McIver

American, born 1962
Love Mom, 2011
Oil on canvas
36 x 36 in. (91.4 x 91.4 cm)
Purchase with funds provided by Marilyn M. Arthur, WC'56, P'79, P'88, 2011.1.1

Jeff Sonhouse

American, born 1968
Decompositioning, 2010
Mixed media on canvas
82 x 76 1/4 in. (208.3 x 193.7 cm)
Purchase, Nasher Museum of Art at Duke University Fund for Acquisitions, 2010.15.1

Alma Thomas

American, 1891 - 1978
Late Night Reflections, 1972
Acrylic on canvas
28 3/4 x 44 in. (73 x 111.8 cm)
Purchase, Nasher Museum of Art at Duke University Fund for Acquisitions and bequest of Marjorie Pfeffer by exchange, 2010.13.1

Bob Thompson

American, 1937 - 1966
Untitled, 1959
Oil on canvas
27 x 36 in. (68.6 x 91.4 cm)
Gift of Paula Cooper in memory of Raymond D. Nasher, 2010.17.2

Bob Thompson

American, 1937 - 1966
Untitled, 1964
Oil on wood
17 1/2 x 14 1/4 x 1/2 inches (44.5 x 36.2 x 1.3 cm)
Gift of Paula Cooper in memory of Raymond D. Nasher, 2010.17.3

Lynette Yiadom-Boakye

British, born 1977
Tambourine, 2010
oil on canvas
98 3/8 x 74 3/4 in. (249.9 x 189.9 cm)
Purchase with funds provided by Marjorie and Michael Levine, T '84, 2010.14.1

Purvis Young

American, 1943 - 2010
Untitled, c. 1985 - 1999
Mixed media
32 1/2 x 32 1/2 in. (82.6 x 82.6 cm)
Gift of the Rubell Family Collection, 2010.10.2

Purvis Young

American, 1943 - 2010
Untitled, c. 1985 - 1999
Mixed media
51 x 49 in. (129.5 x 124.5 cm)
Gift of the Rubell Family Collection, 2010.10.3

Purvis Young

American, 1943 - 2010
Untitled, c. 1985 - 1999
Mixed media
32 1/2 x 48 in. (82.6 x 121.9 cm)
Gift of the Rubell Family Collection, 2010.10.4

Purvis Young

American, 1943 - 2010
Untitled, c. 1985 - 1999
Mixed media
16 1/4 x 44 1/4 in. (41.3 x 112.4 cm)
Gift of the Rubell Family Collection, 2010.10.5

Purvis Young

American, 1943 - 2010
Untitled, c. 1985 - 1999
Mixed media
48 1/2 x 38 in. (123.2 x 96.5 cm)
Gift of the Rubell Family Collection, 2010.10.6

Purvis Young

American, 1943 - 2010
Untitled, c. 1985 - 1999
Mixed media
96 x 18 1/4 in. (243.8 x 46.4 cm)
Gift of the Rubell Family Collection, 2010.10.7

PHOTOGRAPHY

Rineke Dijkstra

Dutch, born 1959
Tamir Golani Brigade, Elyacim, Israel, May 26, 1999
C-print, edition 8/10
70 7/8 x 59 1/16 in. (180 x 150 cm)
Gift of the Rubell Family Collection, 2010.10.1

Paul Graham

British, born 1956
Untitled #60 (Augusta), from the series "American Night", 2002
Lightjet endura c-print, edition 3/3
74 5/8 x 93 7/8 in. (189.5 x 238.4 cm)
Gift of Floyd H. Bradley III and Martha Hummer Bradley in honor of Floyd H. Bradley, Jr., T'45 and Carol Lake Bradley, WC'43, 2010.11.1

Mickalene Thomas

American, born 1971
Lovely Six Foota, 2007
C-print, edition 5/5
56 5/16 x 67 3/8 in. (143 x 171.1 cm)
Gift of Christen and Derek Wilson, T'86, B'90, P'15, 2010.12.1

Barkley L. Hendricks

American, born 1945
North Carolina Sisters, 1978 / 2010
Digital chromogenic print on Kodak Endura
Matte paper, edition of 3
20 x 30 in. (50.8 x 76.2 cm)
Purchase, Nasher Museum of Art at Duke
University Fund for Acquisitions, 2010.16.1

Barkley L. Hendricks

American, born 1945
Wonder Woman, 1978 / 2010
Digital chromogenic print on Kodak Endura
Matte paper, edition of 3
20 x 30 in. (50.8 x 76.2 cm)
Purchase, Nasher Museum of Art at Duke
University Fund for Acquisitions, 2010.16.2

Barkley L. Hendricks

American, born 1945
Soul Man, 1978 / 2010
Digital chromogenic print on Kodak
Endura Matte paper, edition of 3
20 x 30 in. (50.8 x 76.2 cm)
Gift of the artist and Jack Shainman
Gallery, 2010.16.3

CERAMICS

Mark Hewitt

British, born 1955
Memorial to a Fetish, 2009
Wood-fired salt-glazed stoneware with
manganese slip, ash glaze, glass runs
and porcelain medallions
45 x 25 x 25 in. (114.3 x 63.5 x 63.5 cm)
Purchase, Nasher Museum of Art at
Duke University Fund for Acquisitions

SCULPTURE/INSTALLATION

Fred Wilson

American, born 1954
Colonial Collection, 1990
Mixed media installation
Vitrine: 48 3/4 x 86 1/2 x 26 3/4 inches
Purchase, Nasher Museum of Art at Duke
University Fund for Acquisitions, 2010.18.1

WORKS ON PAPER

Salvador Dali

Spanish, 1904 - 1989
Academie Française, 1966
Etching on Arches paper
Plate: 16 3/4 x 23 1/2 in. (42.5 x 59.7 cm)
Sheet: 22 1/4 x 30 in. (56.5 x 76.2 cm)
Gift of Yukio and Toshiko Nakayama, T'41,
2010.8.1

Grace Hartigan

American, 1922 - 2008
Inside - Outside, 1962
Lithograph on paper, edition 3/15
17 1/2 x 23 3/4 in. (44.5 x 60.3 cm)
Gift of Yukio and Toshiko Nakayama, T'41,
2010.8.2

Keisai Eisen

Japanese, 1790 - 1848
Mother and Child with Shrine, c.1820 - 1830
Woodcut in colors on paper
14 7/16 x 10 in. (36.7 x 25.4 cm)
Gift of Yukio and Toshiko Nakayama, T'41,
2010.8.8

Joan Miró

Spanish, 1893 - 1983
La Fille Du Jardinier, 1963
Lithograph in colors on paper, edition 76/90
25 x 20 1/4 in. (63.5 x 51.4 cm)
Gift of Yukio and Toshiko Nakayama, T'41,
2010.8.5

Joan Miró

Spanish, 1893 - 1983
La lune près la paraître (the just-rising moon), 1967
Lithograph in colors on paper, edition XII/XV
12 3/16 x 9 in. (31 x 22.9 cm)
Gift of Yukio and Toshiko Nakayama, T'41,
2010.8.6

Joan Miró

Spanish, 1893 - 1983
Untitled (for Gravures Maeght), 1966
Lithograph in colors on paper
Image/sheet: 10 x 7 1/4 in. (25.4 x 18.4 cm)
Gift of Yukio and Toshiko Nakayama, T'41,
2010.8.7

Henry Moore

British, 1898 - 1986
Untitled, 1966
Lithograph on paper, edition 21/75
Image: 9 3/8 x 11 3/8 in. (23.8 x 28.9 cm)
Sheet: 15 5/8 x 19 5/8 in. (39.7 x 49.8 cm)
Gift of Yukio and Toshiko Nakayama, T'41,
2010.8.4

Pablo Picasso

Spanish, 1881 - 1973
Marie-Thérèse Considérant son Effilée Surréaliste Sculptée, from the Volland Suite, 1933
Etching on paper, edition of 260
Plate: 10 9/16 x 7 5/8 in. (26.8 x 19.4 cm)
Sheet: 17 1/2 x 13 3/8 in. (44.5 x 34 cm)
Gift of Yukio and Toshiko Nakayama, T'41,
2010.8.3

Meyer Schapiro

American, born Lithuania, 1904 - 1996
Abstract Drawing, c. 1950s
Oil pastel on laid paper
Image: 6 13/16 x 8 1/8 in. (17.3 x 20.6 cm)
Sheet: 8 1/2 x 10 7/8 in. (21.6 x 27.6 cm)
Gift of Dr. David L. Craven, 2010.9.1

Meyer Schapiro

American, born Lithuania, 1904 - 1996
Landscape Drawing, 1959
Graphite and colored pencils on paper
Image: 6 13/16 x 9 3/8 in. (17.3 x 23.8 cm)
Sheet: 8 1/4 x 9 7/16 in. (21 x 24 cm)
Gift of Dr. David L. Craven, 2010.9.2

Meyer Schapiro

American, born Lithuania, 1904 - 1996
Holiday Greetings from the Schapiros, 1930s
Woodcut on paper
Image: 7 x 7 1/16 in. (17.8 x 17.9 cm)
Sheet: 10 3/16 x 10 15/16 in. (25.9 x 27.8 cm)
Gift of Dr. David L. Craven, 2010.9.3

Bob Thompson

American, 1937 - 1966
Untitled, 1964
Acrylic on paper
Image/sheet: 10 1/8 x 10 3/4 in. (25.7 x 27.3 cm)
Gift of Paula Cooper in memory of
Raymond D. Nasher, 2010.17.1

CREDITS:
Page 36, TOP LEFT: Beverly McIver, *Love Mom*, 2011. Oil on canvas, 36 x 36 inches. Purchased with funds provided by Marilyn M. Arthur, WC'56, P'79, P'88. Courtesy of the artist.

Page 36, TOP RIGHT: Mickalene Thomas, *Lovely Six Foota*, 2007. C-print, edition 5/5. 56 5/16 x 67 3/8 inches. Gift of Christen and Derek Wilson, T' 85, B'90, P'15. Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, LLC.

BELOW: Jeff Sonhouse, *Decompositioning*, 2010. Mixed media on canvas, 82 x 76 1/4 inches. Purchase, Nasher Museum of Art at Duke University Fund for Acquisitions. Courtesy of the artist and Martha Otero Gallery. Photo by Fredrik Nilsen.



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STATEMENT OF OPERATIONS, FY 2010-2011

REVENUE		
EARNED		
Admission		\$94,293
Rental		
Facility		90,976
Exhibition		60,200
Food service and catered events		13,847
Royalties from Duke University Press		859
Catalogue sales to Nasher Store		12,672

Sub-total		\$272,847
CONTRIBUTED		
Annual university allocation		\$1,951,347
Other university funding		15,000
Endowment income		272,976
Other university support		365,875
Annual fund		542,134
Membership		192,641
Program support		131,800
Proceeds from deaccession		35,043
Grants		
Government		13,000
Foundation		113,650
Corporate		10,500
Transferred in from prior year		965,963

Sub-total		\$4,882,776

Estate bequests		200,000

Total Revenue		\$5,082,776
EXPENSES		
Salaries and benefits		\$2,279,590
Exhibitions and publications		961,560
Education programs		110,190
Public relations and marketing		66,487
Development, Membership, Events		390,314
Operations and maintenance		439,515
Conservation		21,637
Security		190,679
Acquisitions		314,350
Nasher Store		50,715
Transferred out for future programming		257,739

Total Expenses		\$5,082,776

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This list includes all gifts given to the museum made between July 1, 2010 – June 30, 2011.

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A BEQUEST BY WALLACE FOWLIE

Wallace Fowlie (1908-1998) arrived in Durham in 1964 and taught French literature at Duke until his death in 1998; he was named the James B. Duke Professor of French in 1968. Fowlie is best known for his critical readings and translations of Rimbaud, Baudelaire, Cocteau, and other French writers. Fowlie left an unrestricted bequest to the Nasher Museum, and with those funds the museum was able to purchase *Marble Chair*, by Ai Weiwei, one of China's most prominent and provocative artists. Mr. Ai helped design the Olympic National Stadium known as the Bird's Nest for the 2008 Summer Games in Beijing. The *Marble Chair* will become the focal point of other contemporary Chinese art in the Nasher Museum's collection.

ABOVE: Ai Weiwei, *Marble Chair*, 2008. Marble, 47 x 22 x 18 inches. Edition unique. Collection of the Nasher Museum of Art at Duke University. Purchased in October 2011 with funds provided by the Estate of Wallace Fowlie. Courtesy of the artist and Lisson Gallery, London. Photo by Peter Paul Geoffrion.



THANK YOU

Nasher Museum exhibitions and programs are generously supported by the Mary Duke Biddle Foundation, Mary D.B.T. Semans and the late James H. Semans, the late Frank E. Hanscom III, The Duke Endowment, the Nancy Hanks Endowment, the James Hustead Semans Memorial Fund, the K. Brantley and Maxine E. Watson Endowment Fund, the Neely Family Fund, the Janine and J. Tomilson Hill Family Fund, the Marilyn M. Arthur Fund, the E. T. Rollins, Jr. and Frances P. Rollins Fund, the Victor and Lenore Behar Endowment Fund, the George W. and Viola Mitchell Fearnside Endowment Fund, the Sarah Schroth 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.

ABOVE: Duke students demonstrate swing dancing in the Mary D.B.T. Semans Great Hall during an Art for All event drawing students and members of the community. Photo by Dr. J. Caldwell.



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.

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COVER: Duke students engage with California artist Sean Duffy's sculpture *Burn Out Sun*, a buckyball made of 20 vinyl records. Photo by Dr. J Caldwell.