

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

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COVER Wangechi Mutu's 2013 installation of *Suspended Playtime* greeted visitors to her solo exhibition at the Nasher Museum. The artist's mixed-media collages, *Funkalicious fruit field* (2007) and *People in Glass Towers Should Not Imagine Us* (2003), are visible through the installation made of packing blankets, twine, garbage bags and gold string. Photo by Peter Paul Geoffrion.





CLOCKWISE Duke Provost Peter Lange and his wife Lori Leachman absorb photographs in *Light Sensitive*. Dancers from Duke's African Repertory Dance Ensemble liven up the Great Hall during a free Art for All event. Nasher Museum Director Sarah Schroth accepted her new appointment in June 2013. A family engages with Matisse's famous painting, *Large Reclining Nude*, in *Collecting Matisse and Modern Masters*. Duke students regard Mark Bradford's monumental 2005 mixed-media collage, *Potable Water*. All photos by J Caldwell.

FROM THE DIRECTOR



TOP Sarah Schroth, Mary D.B.T. and James H. Semans
Director, Nasher Museum. Photo by J Caldwell.

I am delighted to have the opportunity to lead the Nasher Museum in what promises to be a very exciting time, as we approach our 10th anniversary celebration in 2015 and undertake new initiatives in undergraduate education and expand the scope of our exhibitions. I am most grateful for the support and encouragement received from the Nasher Museum Board of Advisors, Friends Board, Duke administration and colleagues and Nasher staff.

Many goals were either reached or surpassed during the academic year of 2012-2013. For the first time, annual attendance reached the 115,000 mark. The education department and gallery guides also broke a record: We served over 12,000 schoolchildren, a 16 percent increase from the previous year. Museum members numbered 2,679, our highest total yet. An initiative to exhibit and collect photography was successfully launched. Five collectors donated eight photographs to the collection, and a photography members group, Double Exposure, was formed to help develop the initiative. Some professional milestones were reached as well. Due in no small part to the success of the Nasher Museum this year and in the past, founding director Kimerly Rorschach was selected as Director of the Seattle Art Museum, realizing a longtime goal of directing a large city museum. And, of course, I am thrilled to accept the Nasher Museum Director position and help push the museum to new heights.

The exhibitions offered during the year were enthusiastically received. *Collecting Matisse and Modern Masters: The Cone Sisters of Baltimore* proved to be as popular and successful as we had hoped. Over 53,000 visitors attended, surpassing projections, and attendance of K-12 school groups reached a new high: 5,340 children learned about Claribel and Etta Cone, and were exposed to and inspired by masterpieces by Matisse, Picasso, Gauguin, Van Gogh and Renoir. Membership increased substantially thanks to this show—800 new members

joined as a result of a direct mail campaign and media outreach. I am grateful to Provost Lange for funding a UNC-TV documentary on the Cone sisters that boosted our attendance, as did our media partnership with NBC-17. Programs created in conjunction with the show also did well. The great-great-niece of the Cone Sisters, Nancy Ramage, brought in a huge crowd, and our ever-creative staff devised successful community-oriented dramatic readings, performances of French music, book discussions, wine tastings and sketching in the galleries.

Of course, there are as many ways to form a noteworthy art collection as there are art collectors. At the same time as *Collecting Matisse and Modern Masters* was on view, we hosted *Time Capsule Age 13 to 21: The Contemporary Collection of Jason Rubell*. This show reconstructed an exhibition Jason organized in 1991 as part of his senior thesis at Duke, consisting of works of art he had acquired from ages 13-21. It was positively astounding to see the artists that interested the young Jason, the majority of whom are superstars today!

Our visitors also delighted in *Light Sensitive: Photographic Works from North Carolina Collections*, originated by Professor Patricia Leighton of Duke's Department of Art, Art History & Visual Studies, an award-winning art historian of the modern period and a longtime student of the history of photography. Working as co-curators on the project, Professor Leighton and I were supported by Duke alumnus Frank Konhaus, who together with his wife, Ellen Cassilly, has built an incredible private collection of photography. As a member of the Collections Committee of the Nasher Board of Advisors, Frank has long

encouraged the Nasher Museum to think about exhibiting and collecting photography. Thanks to Frank, we learned of many other photography collections in our area, which we visited with increasing excitement about the breadth and depth of collecting in the Triangle. The resulting exhibition challenged the long-standing myth that the camera is an "innocent eye" that records the world as if through an open window. It illustrated how artists can take ordinary features of a photograph—light and dark, shape and form, depth and space, size and scale, soft and sharp focus—and transform them to create images that engage us and change the way we see. Works in this exhibition revealed the great variety of ways photographers have used these techniques to persuade us of their vision. Visitors reported they came away with not only a renewed appreciation but a new understanding of the medium.

The major highlight of the spring was *Wangechi Mutu: A Fantastic Journey*, the latest exhibition organized by Trevor Schoonmaker, the Nasher Museum's Chief Curator and Patsy R. and Raymond D. Nasher Curator of Contemporary Art. Over the past decade, the Kenyan-born Mutu has emerged as one of the most distinctive voices of her generation, unafraid to tackle the critical issues of our time. Opening in March 2013, Wangechi Mutu was the most comprehensive survey to date for this internationally renowned artist, featuring her most iconic afrofuturist collages, rarely seen early efforts and numerous recent works. On public view for the first time, the artist's intimate sketchbook drawings provided unprecedented insight into her creative process. The Nasher Museum commissioned Mutu's first-ever animated video,

The End of Eating Everything, created in collaboration with musical performer Santigold, whom Mutu transforms into the animation's extraordinary creature. The exhibition also featured a site-specific commission of a large-scale drawing of a hybrid creature, half-female, half-animal, for the title wall of the pavilion. For the first time in the United States, Mutu was given a chance to use the entire gallery as an installation space, and the result was both otherworldly and strikingly beautiful. The exhibition was indeed a fascinating journey into the mind and work of one of the world's most acclaimed artist working today. Thanks to the generosity of members of our Board of Advisors and others, we were able to purchase a recent work by Mutu, *Family Tree*, a group of 13 smaller collages shown together in a genealogical chart format.

For the summer, our visitors were treated to a pavilion filled with Old Master paintings and works on paper drawn entirely from the permanent collection. Members of the staff and long-time museum supporters alike were surprised and impressed by the breadth of the Nasher Museum's holdings of works dating from the 14th through 19th centuries. Brummer-level and supporting members had the opportunity to hear from paintings conservator Ruth Cox on the work she has done cleaning and restoring many of the Italian, Spanish and English works displayed.

Looking ahead, I am excited to build our curatorial program and grow the permanent collection. Perhaps the most transformative event for the museum's future this year was the generous \$4 million endowment gift for acquisitions given by Nancy A. Nasher and David J. Haemisegger. This fund will support the museum's purchases of works of modern and contemporary art. Another \$1 million will support the Nancy A. Nasher and David J. Haemisegger Family Visiting Curatorship Fund, allowing the museum to bring top curators and scholars to organize special exhibitions and projects. The gift was our largest since the museum

was built, and we are extremely grateful to Nancy and David for their generous support, which will make a huge impact.

So many individuals, foundations and Duke University departments and administrative offices contributed to making the exhibitions and programs of 2012-2013 a success, I hardly know where to begin. Let me start by thanking the Mary Duke Biddle Foundation, a partner in so much the Nasher Museum does. I am also grateful to the Board of Advisors and our new incoming chair, Nancy Nasher, who helped steer the museum during its transition period. Nancy graciously served on the search committee for the new director, as did Ann Craver, the departing chair of the Friends Board. Throughout Ann's term, she recruited many new members to the Friends Board, led the way in two successful fundraising galas, and represented the Nasher Museum in the community at every turn. I am so grateful to her and to the entire Friends Board for their tireless efforts to get the word out to the community about our programs. Our Faculty Advisory Board and Student Advisory Board continue to be valuable resources for information and ideas. I also wish to thank our Duke alumni and museum members, who faithfully support our efforts with their generous contributions and dues.

It is the talent of the staff, the advice of our boards, and the incredible personal and administrative support given to the Nasher Museum by President Brodhead and Provost Lange that sets the Nasher Museum apart from other university art museums. Under new leadership, we will continue to reach out to the communities we serve, continue to be bold and innovative, continue to honor our past while keeping our eyes trained on the future, following the example of the great research university of which the Nasher Museum is a part.

Sarah Schroth

*Mary D.B.T. and James H. Semans Director
(as of June 2013)*



ABOVE Nasher Museum Director Sarah Schroth leads a Supporting Member tour through *Light Sensitive*, which she co-curated with Professor Patricia Leighton. Sarah visits with Sidney Cox during a Supporting Member event. Photos by J Caldwell.

FROM THE BOARD OF ADVISORS

Duke University's first and only art museum has embarked upon a new era.

I am honored to be the new chair of the Nasher Museum's Board of Advisors and would like to thank my predecessor, Blake Byrne, for his leadership, guidance and generosity for these past many years. This past year has been a very exciting one for the Nasher and most importantly included our search for a new director of the museum to replace founding director Kimerly Rorschach. The Provost of the university convened a search committee that was reflective of the many constituencies of the university. A lengthy national search was undertaken and it is my great pleasure to welcome Sarah Schroth as the next Mary D.B.T. and James H. Seamans Director. Sarah, who has been with Duke since before the Nasher was built, will keep up the ambitious momentum of the institution that we have all come to expect. As director, Sarah will take the museum into its 10th anniversary and beyond with her clear and steady vision.

This past year the museum continued its tradition of many exciting exhibitions and events that have made it a keystone of the arts at Duke. Off campus, the art world continues to take notice.

The Nasher Museum hosted many artists who gave public talks and met with Duke students and regional school children. Photographer Burk Uzzle gave the Annual Semans Lecture, sharing some of his favorite photographs and giving insights into his work. Kerry James Marshall gave the Rothschild Lecture after taking up a brush to sign one of his early works, *Portrait of the Artist & a Vacuum*, which is one of the Nasher Museum's most exciting acquisitions to date. Artist Wangechi Mutu came from New York to take part in a public conversation with Chief Curator Trevor Schoonmaker; she came back for an exciting book signing party at a local music venue.

A longstanding partnership with the Nasher Sculpture Center in Dallas continued with loans from the collection of my parents, Raymond D. and Patsy R. Nasher. Three important modern sculptures are on view in the Great Hall: a compressed car metal sculpture by John Chamberlain, a bronze reclining nude by Henri Laurens and a dynamic sculpture of laminated wood by Welsh sculptor Richard Deacon. Visitors still enjoy Ulrich Rückriem's untitled sculpture at the Campus Drive entrance and Mark di Suvero's *In the Bushes*, a 1970-75 painted steel sculpture, which was beautifully refurbished for the front lawn.

The modern and contemporary collection continued to grow. The museum acquired a suite of six prints by Mark Bradford on the heels of an installation of some of

his monumental mixed-media works. Photography is an increasingly important focus; this year the museum acquired noteworthy prints by Adolphe Braun, Mario Giacomelli, Zanele Muholi, MJ Sharp and Burk Uzzle, among others.

The Nasher Museum's exhibitions continue to attract major partners, from large city museums to well-respected regional museums. We are proud that *Wangechi Mutu: A Fantastic Journey* is traveling to the Brooklyn Museum, the Mary & Leigh Block Museum of Art at Northwestern University and to the Museum of Contemporary Art, North Miami. The Nasher Museum is preparing for *Archibald Motley: Jazz Age Modernist* to open at Duke in the spring and travel to Chicago, New York, Texas and Los Angeles.

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 board colleagues are dedicated and generous with their time, advice and support. The board is excited to be a part of the Nasher Museum's promising future.

Nancy A. Nasher

Chair

Nasher Museum Board of Advisors



ABOVE Nancy A. Nasher, incoming chair of the Board of Advisors, visits *Collecting Matisse and Modern Masters* with former Nasher Museum Director Kimerly Rorschach; Jason Rubell, Board of Advisors member and noted art collector; new Nasher Museum Director Sarah Schroth; Duke University President Richard H. Brodhead and Cynthia Brodhead, Board of Advisors member. Photo by J Caldwell.

EXHIBITIONS 2012-2013

OLAFUR ELIASSON *The uncertain museum* July 19 - September 30, 2012

The museum devoted a gallery pavilion to this walk-in sculpture installation, a circular, translucent room. Visitors were encouraged to step inside and cast patterns of projected light and shadows from hanging, mirrored discs.

Outside *The uncertain museum*, visitors observed silhouettes of people moving about inside. The work is part of the Nasher Museum's permanent collection, purchased with funds provided by Blake Byrne, T'57, Monica M. and Richard D. Segal, Mr. and Mrs. J. Tomilson Hill and Bill and Ruth True.

RIGHT Visitors interact with reflections, shadows and light, as encouraged by the artist. Photos by J Caldwell.





MARK BRADFORD

August 11 - December 9, 2012

Mark Bradford, a star in the contemporary art world, is known for making large-scale collages and installations from signage and salvaged materials, often taken from the streets of South Central Los Angeles where he lives. This installation featured four of his monumental works.

TOP Visitors tour an installation of Mark Bradford's work, including his mixed media work *Red Painting*, *Soccer Ball Bag 4* and *Potable Water* with Trevor Schoonmaker, Chief Curator and Patsy R. and Raymond D. Nasher Curator of Contemporary Art. LEFT Duke students take in Bradford's work, *Red Painting*. Photos by J Caldwell.



TIME CAPSULE, AGE 13 TO 21
*The Contemporary Art Collection
 of Jason Rubell*
 August 23, 2012 - January 6, 2013

Jason Rubell, one of today's most important collectors, reconstructed his 1991 exhibition of his own collection that constituted his senior thesis project at Duke, at the former Duke University Museum of Art.

CLOCKWISE (FROM TOP) Rubell gestures toward photographs by Thomas Ruff, including a portrait of Rubell as a student. During a gallery tour, Rubell stops to talk about Christopher Wool's 1988 untitled work. A young visitor takes in Keith Haring's works on paper. Photos by J Caldwell.





COLLECTING MATISSE AND MODERN MASTERS

The Cone Sisters of Baltimore

November 4, 2012 – February 10, 2013

Collecting Matisse and Modern Masters told the story of two Victorian-era sisters whose remarkable collection was financed by their brothers' textile empire in North Carolina in the first half of the 20th century. The exhibition featured more than 50 masterpieces by Henri Matisse, Pablo Picasso, Paul Gauguin, Pierre-Auguste Renoir, Vincent van Gogh, Camille Pissarro and others.

Collecting Matisse and Modern Masters was organized by The Baltimore Museum of Art, The Jewish Museum, New York, and the Vancouver Art Gallery.

In Durham, the exhibition was presented in collaboration with the Nasher Museum of Art at Duke University. At the Nasher Museum of Art, lead foundation support was provided by the Crow Creek Foundation. Lead corporate support was provided by Wells Fargo. The media sponsor was NBC17. Major support was provided by the Mary Duke Biddle Foundation, William R. Kenan, Jr. Charitable Trust, Marilyn Arthur, Trent Carmichael, Carol O'Brien Associates, Inc., Katherine Thorpe, Office of the President at Duke University, Office of the Provost at Duke University, Frances Rollins, Drs. Victor and Lenore Behar, Christie's, and Thomas S. Kenan, III. Additional generous support was provided by the Cemala Foundation, Stefanie and Douglas Kahn, Kelly Braddy Van Winkle and Lance Van Winkle, Graduate Liberal Studies at Duke University, Parker and Otis, Jo and Peter Baer, Pepper and Don Fluke, Mindy and Guy Solie, Carolyn Aaronson, Marcia Angle and Mark Trustin, Clinical Ambassador, Diane Evia-Lanevi and Ingemar Lanevi, Janet Holderness and William Transou, Caroline and Arthur Rogers, Angela O. Terry, Ruth Glesby Wagner, and Jewish Life at Duke. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.



TOP Gallery photo by Peter Paul Geoffrion. MIDDLE C.T. Woods-Powell, whose dress echoes the garment worn by the figure in the Gauguin painting, strikes a pose with her husband, Richard J. Powell, John Spencer Bassett Professor of Art and Art History at Duke. Art Historian Nancy Ramage, great-great niece of the Cone Sisters, takes part in a TV news interview with NBC-17 before delivering a public talk. Photos by J Caldwell. BOTTOM Gallery photo by Peter Paul Geoffrion.



LIGHT SENSITIVE

Photographic Works from North Carolina Collections

February 14 - May 12, 2013

Light Sensitive featured more than 100 photographs, from tiny daguerreotypes to large-scale contemporary color prints. The exhibition challenged the widespread notion of the photographic medium as a form of mere realism. The exhibition investigated the history of photography through the ways that artists can alter the medium with a wide variety of tools and techniques, such as manipulating light to magical effect; constructing images that seem to be, but are not, recordings of the real world; and pointedly emulating other media. The works came from leading public and private North Carolina collections.

CLOCKWISE (FROM TOP) Guest curator Patricia Leighton, Professor of Art History & Visual Studies at Duke (right), who co-organized *Light Sensitive* with Nasher Museum Director Sarah Schroth leads a tour of the exhibition. Frank Konhaus, a lender to *Light Sensitive* and co-founder of the Nasher Museum's Double Exposure group, a new membership program for photography collectors and enthusiasts. Public elementary children take in *Light Sensitive* through a guided tour. Photos by J Caldwell. Gallery installation photo by Peter Paul Geoffrion.

WANGECHI MUTU *A Fantastic Journey* March 21 – July 20, 2013

The Nasher Museum organized Wangechi Mutu's first survey in the United States, the most comprehensive and innovative show yet for this internationally renowned, multidisciplinary artist. The exhibition is traveling to the Brooklyn Museum, the Museum of Contemporary Art, North Miami, and the Mary and Leigh Block Museum of Art at Northwestern University in Evanston, IL.

Wangechi Mutu: A Fantastic Journey was organized by Trevor Schoonmaker, Chief Curator and Patsy R. and Raymond D. Nasher Curator of Contemporary Art.

Wangechi Mutu: A Fantastic Journey was made possible by the Andy Warhol Foundation for the Visual Arts. Major support is provided by Marilyn M. Arthur, the Ford Foundation, the Mary Duke Biddle Foundation, Katherine Thorpe, and Susanne Vielmetter Los Angeles Projects. Additional generous support is provided by Duke University's Council for the Arts; Gladstone Gallery, New York; Victoria Miro Gallery, London; the North Carolina Arts Council, a division of the Department of Cultural Resources; Deborah DeMott; Nancy A. Nasher and David J. Haemisegger; Kelly Braddy Van Winkle and Lance Van Winkle; Graduate Liberal Studies at Duke University; Mindy and Guy Solie; Richard Tigner; Gail Belvett; Ann Chanler and Andrew Schneman; Diane Evia-Lanevi and Ingemar Lanevi; and Angela O. Terry.



CLOCKWISE (FROM TOP) Artist Wangechi Mutu and exhibition curator Trevor Schoonmaker pose in the gallery after installing the solo exhibition, *Wangechi Mutu: A Fantastic Journey*. Visitors take in Wangechi Mutu's first animated video, *The End of eating Everything*, which was commissioned by the Nasher Museum. Wangechi Mutu creates a mixed-media drawing on the entrance wall of the exhibition. Photos by J Caldwell. Anchoring the entrance wall with tree roots made of packing blankets, the finished drawing is entitled *Once upon a time she said, I'm not afraid and her enemies became afraid of her The End*. Photo by Peter Paul Geoffrion.





THE HUMAN POSITION

June 20 – August 29, 2013

The Human Position assembled for the first time more than 70 works of art spanning five centuries from the Nasher Museum's permanent collection. The exhibition included paintings, sculptures and works on paper from the 14th through the 19th centuries. Artists included European old masters, such as Titian's contemporary Bonifacio de'Pitati, an Italian Renaissance and baroque painter, Spanish court painters Vicente Carducho and Francisco Rizi, French neoclassical artists François Gerard and Merry-Joseph Blondel, master printmakers Dürer, Callot and Rembrandt, among others.

CLOCKWISE (FROM TOP) Gallery photos by Peter Paul Geoffrion.
Paintings conservator Ruth Cox leads a Brummer Society tour through the exhibition.
Photo by J Caldwell.



THE LECTURE SERIES

Barbra and Andrew Rothschild Lecture KERRY JAMES MARSHALL

October 10, 2012

Renowned contemporary artist Kerry James Marshall is known for his paintings, drawings and sculptures that are rich with art-historical references, from Renaissance painting to American folk art. The Nasher Museum recently acquired Marshall's seminal early work, *Portrait of the Artist & a Vacuum*, one of the museum's most exciting acquisitions to date. The painting is pivotal in telling the story of Marshall's development as an artist and reveals a number of defining motifs that appear throughout Marshall's noted career. Marshall was born in Birmingham, Alabama, grew up in Los Angeles and lives and works in Chicago. He earned a BFA at Otis Art Institute in Los Angeles and has exhibited internationally, most recently at Secession in Vienna, Vancouver Art Gallery, Camden Arts Centre in London and Museum of Contemporary Art, Chicago.

The annual lecture is made possible by Barbra and Andrew Rothschild.



Annual Semans Lecture BURK UZZLE

February 28, 2013

One of America's most highly regarded photographers, North Carolina native Burk Uzzle began his career at age 23 as a contract photographer for *Life*. Five years later, he joined the legendary agency, Magnum Photos (the premier international photographers cooperative). While with Magnum, he shot his seminal images of Woodstock and Martin Luther King, Jr.'s funeral, pictures that continue to travel internationally on magazine covers and in exhibitions. Since 1983, Uzzle has been an independent artist whose photographs have been published and exhibited widely in the United States and Europe and are represented in many museum collections, including the Nasher Museum. Uzzle was also featured in the exhibition, *Light Sensitive: Photographic Works from North Carolina Collections*.

The Annual Semans Lecture was established in 1996 in honor of the late Dr. James H. Semans and Mary D.B.T. Semans.



LEFT TO RIGHT Before delivering the Annual Rothschild Lecture, renowned contemporary artist Kerry James Marshall signs his work in the museum's collection, *Portrait of the Artist & a Vacuum*. Photographer Burk Uzzle visits with Nasher Museum Director Sarah Schroth after delivering the Annual Semans Lecture. Photos by J Caldwell.

AMERICAN DANCE FESTIVAL and the Nasher Museum



The Nasher Museum and American Dance Festival began an important new partnership to attract new audiences for dance and visual art. In summer 2013, for the first time, the Nasher Museum was a performance venue for ADF's season. Last summer, ADF faculty member Gwen Welliver, New York dancer and choreographer, brought her composition lab students to explore Olafur Eliasson's *The uncertain museum* in three informal showings for the public, as part of First Thursday.

ABOVE AND RIGHT The Great Hall becomes an exciting backdrop for *This Land Is Your Land* by Seattle choreographer and distinguished ADF faculty member Mark Haim. With a dynamic country music score, 14 performers brandish cell phones, Starbucks cups and plastic machine guns as they explore consumerism, environmental abuse and body image. BELOW Visitors interact with reflections, shadows and light, in and out of Olafur Eliasson's *The uncertain museum*, which was encouraged by the artist. Photos by J Caldwell.



BY THE NUMBERS

Number of objects used on class visits: **650+**

123 Number of Duke class visits (both study storage and galleries)

Number of Duke students who visited storage: **959**

1,200 Number of First-Year students who attended "Night at the Nasher" party

Number of Duke students who attended four other parties throughout the year:

1,255

44 Number of Duke faculty visiting storage (not with class visits)

Number of Duke faculty and students visiting storage and galleries:

1,668

28 Number of different Duke departments and schools that used the museum for a class

Number of visitors (Duke and non-Duke) who arranged visits through the museum to visit study storage and galleries:

2,223

ACADEMIC PROGRAMS

STUDENT-CURATED INSTALLATIONS FROM THE PERMANENT COLLECTION

EAT, PRAY WEAVE *Ancient Peruvian Art from the Collection*

September 15, 2012 – January 13, 2013

EXPOSING THE GAZE *Gender and Sexuality in Art*

January 26 – June 16, 2013

CLOCKWISE (FROM TOP LEFT) Professor Caroline Bruzelius and her WIRED! students examine the stone cutting marks on Medieval sculpture in storage. Photo by Molly Boarati. Duke student Isalyn Connell leads a gallery talk on *Exposing the Gaze: Gender and Sexuality in Art*. Sculptor and master stone carver Simon Verity works with students in the museum's study storage to examine stone sculptures in the permanent collection. He also demonstrated stone carving techniques. As part of professor Kimberly Lamm's Women's Studies course "Gender, Sexuality, and the Image," student curators lead gallery talks on *Exposing the Gaze*. Students include Jesse Bandeen, Isalyn Connell, Blair Dawkins, Emily Ellsworth, Katy Falletta, Ngozi Esomonu, Paula Pimentel, Gregory Lahood, Yunyi Li, Addie Malone, Minali Nigam, Nicole Rudden, Busi Sibeko and Catherine White. Photos by J Caldwell. Italian 203 students study prints by R.B. Kitaj in storage. Photo by Molly Boarati. Duke first-year medical students in the practice course visit the galleries to hone their visual perception and communication skills through "guided looking" activities. Photo by J Caldwell.





Duke Students at the Nasher Museum

CLOCKWISE (FROM TOP) First-year students experience their first Nasher Museum party during orientation week at Duke. Duke students waltz at the "Filtered" student party; several students pose inside a giant Polaroid frame. Students take in R.M Fischer's 1982 sculpture *Untitled (Three Prong Lamp)*, part of *Time Capsule, Age 13 to 21: The Contemporary Art Collection of Jason Rubell*. Photos by J Caldwell.



BY THE NUMBERS

Number of visitors during five
Free Family Day Events:

4,485

199 Number of
K-12 teachers
at four free
workshops

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

10,806

1,393

Number of visitors who took
part in guided tours

Number of K-12
classrooms visited
by museum
education staff: 61

1,505

Number of K-12 students
visited in their classrooms

EDUCATION DEPARTMENT

K-12 Teachers and Students



CLOCKWISE (FROM TOP) Visitors through the Mary D.B.T. Semans Great Hall, decorating hats at a crafts table and lining up to see *Collecting Matisse and Modern Masters* during a free Family Day event. Children observe and write about Paul Gauguin's 1892 oil painting, *Vahine no te vi (Woman of the Mango)*, part of *Collecting Matisse and Modern Masters*. Curator of Education Juline Chevalier leads a tour of Olafur Eliasson's sculpture. Family Day visitors of all ages enjoy *Time Capsule*. A young visitor arranges shapes during a Family Day event. Photos by J Caldwell.

ACQUISITIONS TO THE COLLECTION

PAINTING

Joseph-Siffred Duplessis,
attributed, French, 1725-1802
Portrait of a Young Sculptor, 18th century
Oil on canvas
29^{1/8} x 24^{1/2} inches (74 x 62.2 cm)
Bequest of Mary D.B.T. Semans in memory
of her mother, Mary Duke Biddle
2013.3.1

Pinaree Sanpitak
Born in Bangkok, Thailand, 1961
Cloud Garden, 2008
Acrylic on canvas
78 x 98^{1/2} inches (198.1 x 250.2 cm)
Gift of Frances P. Rollins in honor of Kimerly
Rorschach
2012.16.1

PHOTOGRAPHY

Adolphe Braun
French, 1811-1877
Untitled, Still Life #12, c. 1855
Albumen print
14^{1/2} x 17^{1/4} inches (36.8 x 43.8 cm)
Museum purchase with funds provided by
Stefanie and Douglas Kahn in honor of their
children, Lauren, Michael and Daniel
2012.11.1

Mario Giacomelli
Born in Ancona, Italy, 1925-2000
Untitled (Landscape) from the series
Paesaggi, 1964-1974
Gelatin silver print
18 x 21^{1/2} inches (45.7 x 54.6 cm)
Gift of Ippy and Neil Patterson in honor of
Patricia Leighton
2013.2.1

Zanele Muholi
Born in Durban, South Africa, 1972
Katlego Mashiloane and Nosipho Lavuta,
Ext. 2, Lakeside, Johannesburg, 2007
Lambda print
Edition 7/8
30^{3/16} x 30^{1/8} inches (76.7 x 76.5 cm)
Gift of Blake Byrne, T'57
2012.14.1

MJ Sharp
Born in Knoxville, Tennessee, 1960
Outside Amarillo, 2006 (printed 2012)
Chromogenic print
Edition 2/6
50 x 40 inches (127 x 101.6 cm)
Gift of Frank Konhaus, Ellen Cassilly, and the
Cassilhaus Collection
2012.19.1

Burk Uzzle
Born in Raleigh, North Carolina, 1938
Acid Park, 2009
Chromogenic print
Edition 1/3
60^{1/8} x 75^{3/8} inches (152.7 x 191.5 cm)
Gift of Charles Weinraub and Emily Kass in
honor of Kimerly Rorschach
2012.15.1

Burk Uzzle
Born in Raleigh, North Carolina, 1938
Martin Luther King, 1968
Carbon print
13^{3/4} x 9^{1/4} inches (34.9 x 23.5 cm)
Gift of Charles Weinraub and Emily Kass in
honor of Tom Rankin
2012.21.1



ABOVE Joseph-Siffred Duplessis, attributed, French, *Portrait of a Young Sculptor*, 18th century. Oil on canvas, 29^{1/8} x 24^{1/2} inches (74 x 62.2 cm). Bequest of Mary D.B.T. Semans in memory of her mother, Mary Duke Biddle; 2013.3.1. Photo by Peter Paul Geoffrion.

MIXED MEDIA

William Cordova

Born in Lima, Peru, 1971

now's the time (amauta), 2009

Graphite, gold leaf, oil stick, dust, hair, watercolor, metallic pen on paper with cut-out magazine and inkjet printer collage
50^{5/8} x 31^{5/8} inches (128.6 x 80.32 cm)
Gift of Marjorie and Michael Levine, T'84, in honor of Kimerly Rorschach
2012.17.1

Irwin Kremen

Born in Chicago, Illinois, 1925

Wherever, 1967-68

Film, cork, paper, acrylic and silver oil paint on mat board, wire mesh, nylon mesh, and punch card

4^{7/16} x 5^{1/16} inches (11.3 x 12.9 cm)

Gift of the artist in memory of Mary D.B.T. Semans

2012.22.1

Wangechi Mutu

Born in Nairobi, Kenya, 1972

Family Tree, 2012

Installation of 13 mixed-media collages on paper

Dimensions variable

Museum purchase with additional funds provided by Trent Carmichael (T'88, P'17), Blake Byrne (T'57), Marjorie and Michael Levine (T'84, P'16), Stefanie and Douglas Kahn (P'11, P'13), and Christen and Derek Wilson (T'86, B'90, P'15)

2013.1.1-13

SCULPTURE / INSTALLATION

Pinaree Sanpitak

Born in Bangkok, Thailand, 1961

The Mirror, 2009

Aluminum and mirrored glass

Edition 2/6

7 x 76 x 37^{1/2} inches

(17.8 x 193 x 95.3 cm)

Gift of Frances P. Rollins in honor of Kimerly Rorschach

2012.16.2



ABOVE Burk Uzzle, *Acid Park*, 2009. Chromogenic print, edition 1/3, 60^{1/8} x 75^{3/8} inches (152.7 x 191.5 cm). Gift of Charles Weinraub and Emily Kass in honor of Kimerly Rorschach, 2012.15.1. © Burk Uzzle.



ABOVE Pinaree Sanpitak, *The Mirror*, 2009. Aluminum and mirrored glass, edition 2/6, 7 x 76 x 37^{1/2} inches (17.8 x 193 x 95.3 cm). Gift of Frances P. Rollins in honor of Kimerly Rorschach, 2012.16.2. Image supplied by Tyler Rollins Fine Art, New York, NY. © Pinaree Sanpitak.

WORKS ON PAPER

John Baldessari, Jonathan Borofsky, Chris Burden, Frank Gehry, Robert Gober, Ann Hamilton, David Hammons, Jasper Johns, Ellsworth Kelly, Brice Marden, Julie Mehretu, Bruce Nauman, Claes Oldenburg, James Rosenquist, Susan Rothenberg, Ed Ruscha, Richard Serra, Joel Shapiro, Richard Tuttle
Artists for Obama 2012, 2012
 Portfolio of prints by 19 artists
 Edition 76/150
 Various dimensions
 Anonymous gift in honor of Julie Mehretu
 2013.4.1-19

Mark Bradford
 Born in Los Angeles, California, 1961
Untitled, 2012
 Suite of 6 prints
 Etching, photogravure, and chine-collé on paper
 Edition 4/25
 20 x 16 inches each (50.8 x 40.6 cm)
 Museum purchase in honor of Kimerly Rorschach (P'11, P'13), Mary D.B.T. and James H. Semans Director, with funds provided by Marilyn M. Arthur, Trent Carmichael, Margaret and Jack Neely, Virginia Rorschach, Paula Cooper, Paula and James Crown, Thomas S. Kenan III, Patricia and Thruston Morton, Christen and Derek Wilson, Deborah DeMott, Jason Rubell and Michelle Simkins-Rubell, C.T. Woods-Powell and Richard Powell, Peg Palmer, Trevor Schoonmaker and Teka Selman, Victor and Lenore Behar, Cynthia and Mark Kuhn, Katharine and Bryan Reid, Mindy and Guy Solie, Pepper and Donald Fluke, Ruth and Sidney Cox, Ann and Rhodes Craver, Trena and Richard Hawkins, Ginger and John Jernigan, Patricia and Bill Joklik, Peggy and John Murray, Mary and James Siedow, Eunice and Herman Grossman, Anna Ho and Bob Whalen, Sarah Schroth, Kristine Stiles, Barbara and Joel Smith, Jo and Peter Baer, Diana Evia-Lanevi and Ingemar Lanevi, Sandra Harris, Laura and James Ladd, Sue and Ralph McCaughan, N. Alison Haltom and David McClay, Carol O'Brien, Caroline and Arthur

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 2012.18.1-6



ABOVE Wangechi Mutu, *Family Tree*, 2012. One of 13 mixed-media collages on paper, 16^{1/4} x 12^{1/4} inches (41.3 x 31.1 cm). Museum purchase with additional funds provided by Trent Carmichael (T'88, P'17), Blake Byrne (T'57), Marjorie and Michael Levine (T'84, P'16), Stefanie and Douglas Kahn (P'11, P'13), and Christen and Derek Wilson (T'86, B'90, P'15); 2013.1.12.
 © Wangechi Mutu. Photo by Peter Paul Geoffrion.

Robert Pruitt
Born in Houston, Texas, 1975
Mama, 2011
Conté, gold leaf, and charcoal on
hand-dyed paper
72^{3/8} x 60 inches (183.8 x 152.4)
Gift of Blake Byrne, T'57, in honor of
Kimerly Rorschach
2012.20.1

Stacy Lynn Waddell
Born in Washington, DC, 1966
*Awful Conflagration of the Steam Ship
Lexington (after Nathaniel Currier),
1840/2011*, 2011
Burned and branded paper with watercolor,
gold leaf and acrylic
22 x 29^{3/4} inches (55.9 x 75.6 cm)
Museum purchase
2012.12.1



ABOVE Mario Giacomelli, *Untitled (Landscape)* from the series *Paesaggi*, 1964-1974. Gelatin silver print, 18 x 21^{1/2} inches (45.7 x 54.6 cm). Gift of Ippy and Neil Patterson in honor of Patricia Leighton, 2013.2.1. © Archivio Mario Giacomelli Sassoferrato.

Tai Xiangzhou
Born in Yinchuan, China, 1968
Winty Forest, 2009
Ink on paper
16^{5/8} x 54^{13/16} inches (42.2 x 139.2 cm)
Anonymous gift
2012.13.1



ABOVE Robert Pruitt, *Mama*, 2011. Conté, gold leaf, charcoal on hand-dyed paper; 72^{3/8} x 60 inches (183.8 x 152.4 cm). Gift of Blake Byrne, T'57, in honor of Kimerly Rorschach; 2012.20.1. © Robert Pruitt. Photo by Peter Paul Geoffrion.

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ABOVE Rachel Goodwin, graphic designer, and Katie Adkins, assistant curator, discuss the 1807 terracotta sculpture *Prometheus and the Eagle* by French artist Louis Delaville during the installation of *The Human Position*. Photo by J Caldwell.



LEFT Patrick Krivacka, Wood Shop Manager, (left) and Brad Johnson, Chief Preparatory, install *Wangechi Mutu: A Fantastic Journey*. Photo by J Caldwell.

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CLOCKWISE(FROM TOP)At the opening event for *Wangechi Mutu: A Fantastic Journey*, Friends Board member and musician Mac McCaughan (left) visits with artist Harrison Haynes (middle) and other guests. A Chancay ceramic male effigy figure from Peru helps to anchor the installation *Eat, Pray, Weave*, which was organized by graduate students in Duke's Department of Art, Art History & Visual Studies. In the background, a flat screen monitor features maps and short cultural descriptions of objects on display. Visitors try out an iPad application in *Eat, Pray, Weave*, an installation of Pre-Columbian art mostly from the collection of Paul and Virginia Clifford, who donated more than 800 works to the former Duke University Museum of Art in 1973. Jonathan Prinz, a Supporting Member of the Nasher Museum, strikes a pose. All photos by J Caldwell.

FINANCIALS, 2012-2013

Revenue

EARNED

Admission	\$ 296,247
Rental	
Facility	124,202
Exhibition	40,000
Food service and catered events	13,962
Royalties from Duke University Press	13,829
Catalogue sales to Nasher Store	3,040
Sub-total	\$ 491,280

CONTRIBUTED

Annual University allocation	\$ 2,042,723
Other University funding	12,000
Endowment Income	363,371
Other University Endowments	379,679
Annual Fund	569,505
Membership	229,286
Program Support	195,885
Estate Bequests	38,021
Proceeds from deaccession	—
Grants	
Government	47,500
Foundations	330,650
Corporate	157,500
Transferred in from prior years	553,387
Sub-total	\$ 4,919,507
Total Revenue	\$ 5,410,787

Expenses

Salaries and benefits	\$2,484,790
Exhibitions and publications	1,293,130
Public relations and marketing	161,969
Education programs (excluding salaries/fringe)	112,582
Development/Membership, Events	215,830
Gala	48,564
Operations and maintenance	527,917
Conservation	16,802
Security	231,430
Acquisitions	299,207
Nasher Store	18,566
Total Expenses	\$ 5,410,787

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BOARD OF ADVISORS

The national Board of Advisors advises on policy and major fundraising initiatives, and helps to guide the museum's acquisitions for the permanent collection.

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ABOVE Nasher Museum Friends Board. Photo by J Caldwell.

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ABOVE Board Chair Nancy A. Nasher addresses the crowd at the Annual Benefit Gala. In background: Duke University Provost Peter Lange, Nasher Museum Director Sarah Schroth, Board Chair Emeritus Blake Byrne, Duke University President Richard H. Brodhead. Photo by J Caldwell.

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The Nasher Museum Faculty
Advisory Committee provides
a connection to new trends
in research and teaching
throughout the university and
advises on program planning.

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ABOVE Juline Chevalier, Curator of Education and advisor to the Student Advisory Board (left), and Nancy Nasher, Jason Rubell and Trevor Schoonmaker visit *Time Capsule*. Photo by J Caldwell.

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ABOVE Kristine Stiles, chair of the Nasher Museum Faculty Advisory Committee, leads a gallery talk on *Wangechi Mutu: A Fantastic Journey*. Photo by J Caldwell.

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A Bequest by Dorothy Lander, WC'43

After graduating from Duke University in 1943, Dorothy Lander (Schulein) (1921-2010) taught English to immigrants via English In Action. She attended Art Students League of New York and volunteered or contributed to many educational, environmental, artistic, social and spiritual organizations. Her passion for education and the arts prompted her to leave a generous unrestricted bequest to the Nasher Museum. With this gift, we are able to support a 2014 exhibition devoted to newly released works by Joan Miró, and expand our free education outreach programming to local K-12 school children. A portion is also invested in the Nasher Museum's endowment, in an unrestricted general endowment fund.



ABOVE Gallery guide George Telford leads elementary school children on a tour of *Collecting Matisse and Modern Masters*. Photo by J Caldwell.



CLOCKWISE (FROM OPPOSITE LEFT) Durham-based rapper MC Ease interacts with the *Recent Acquisitions* installation, including works by Barkley L. Hendricks, Fahamu Picou and Thomas Hirschhorn during the shooting of Juan Obando's Rhizome Commission project "Museum Mixtape." Duke President Richard H. Brodhead delivers remarks about outgoing Nasher Museum Director Kimerly Rorschach. A parent and child interact with Los Angeles artist Alison Van Pelt's 2001 oil painting, *Untitled*, part of *Exposing the Gaze: Gender and Sexuality in Art*. Board Chairman Emeritus Blake Byrne (right) enjoys the Annual Benefit Gala with Duke T'57 classmates John Swartz (left) and Bill Losee (middle). Grammy Award-winning producer 9th Wonder spins records at a book release and dance party event with Mutu and friends at Motorco Music Hall. Photos by J Caldwell.



Thank You

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