

The background of the cover is a photograph of a dense forest of tall, thin trees. In the foreground, two people are sitting on a light-colored stone bench. The person on the left is wearing a black and white striped shirt, and the person on the right is wearing a white hoodie. A small white cup sits on the bench between them. The sun is shining through the trees in the upper left, creating a bright glow. A green diagonal banner is overlaid on the top left of the image, containing the text for the museum and the meeting.

NASHER

MUSEUM OF ART AT DUKE UNIVERSITY

BOARD OF ADVISORS

Fall 2019 Meeting | November 22, 2019

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University Classroom

8:30 AM	Continental Breakfast Available & Galleries Open
9:00 AM	Chair's Welcome & Approval of Minutes by Nancy Nasher
9:05 AM	Director Search Process (Board Only) by Provost Sally Kornbluth
9:15 AM	Director's Report and Staff Updates by Sarah Schroth
9:30 AM	Upcoming Exhibitions by Trevor Schoonmaker, Marshall Price and Julia McHugh with students Ally Perez and Natalie Benderly
10:00 AM	Fall Program Highlights
10:10 AM	Education Report Highlights by Jessica Ruhle
10:20 AM	Financials Review, Including Duke Audit Findings
10:35 AM	Report on Annual Fund by Tamara Brothers
10:45 AM	Break

Galleries

11:00 AM	Group Picture
11:05 AM	Curatorial Walkthrough of <i>Native Voices</i> with Marshall Price and <i>Cosmic Rhythm Vibrations</i> with Trevor Schoonmaker

Outside

11:30 AM	Visit Phase I of Sculpture Garden
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Upstairs Commons

12:00 PM	Working Lunch: Student Interns; Ashleigh Smith and Rae Hsu & Friends Board Report by Jennings Brody
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Downstairs Storage

1:30 PM	Proposed Acquisitions and Deaccession
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University Classroom

2:30 PM	Discussion & Vote on Acquisitions and Deaccession
2:45PM	Old and New Business
3:15 PM	Adjourn

Departures

The Board of Advisors of the Nasher Museum of Art at Duke University met on Friday, April 26, 2019 in the University Classroom at the Nasher Museum. Chair Nancy Nasher presided.

Members participating, in addition to the Chair were, Michelle Beischer (*ex officio*), Gail Belvett (*Collections Committee*), Cynthia Brodhead, Max Feidelson, Jolie Johnson, Stefanie Kahn, Frank Konhaus (*Collections Committee*), Michael Levine, Neil McWilliam (*Collections Committee*), Patricia Roderick Morton, Jennifer McCracken New, Dario Robleto, Jason Rubell, Heather Johnson Sargent, Douglas Smooke, Kristine Stiles (*Collections Committee*), Christine Weller and Derek Wilson. Participating by phone was Less Arnold. Marie Washington was also present, acting as an observing invited guest.

Absent were Christopher Bass, Trent A. Carmichael, Paula Cooper, Paula Crown, Sheila Dillon (*ex officio*), Paula Flood, David Haemisegger, Katherine Thorpe Kerr, David Lamond, Gerrity Lansing, Scott Lindroth (*ex officio*), Sally Kornbluth (*ex officio*), Richard Powell (*ex officio*), Katharine Lee Reid and Sarah Schroth (*ex officio*),

Nasher staff present included Molly Boarati, Tamara Brothers, Wendy Hower, Julia McHugh, Kate Piva, Marshall Price, Jessica Ruhle, Trevor Schoonmaker, Kelly Woolbright and Amanda Zarate.

Chair Welcome

Chair Nancy Nasher called the meeting to order at 9:00am. She welcomed the board and spoke enthusiastically about Deborah Willis's successful Semans Lecture the previous evening. With a lot to accomplish in the busy day, the Chair noted a few key absence. Director Sarah Schroth was not in attendance, taking some personal time, due to her husband's passing a mere two weeks ago. Nancy and the rest of the Board send their deepest condolences to Sarah and her family in this trying time. Trevor Schoonmaker was presiding in Sarah's place for the meeting. On another sad note, Nancy mentioned the passing of the founding Board Chairman, Blake Byrne on March 23, 2019. Blake was an extraordinary friend to everyone on the board. He cared deeply about Duke and the Nasher, was great philanthropist a brilliant businessman and everyone will miss him.

Moving onto a more jovial note, Nancy talked briefly about the many accomplishments of the museum since the last meeting. Special mention was given to the success of *Pop América* from guest faculty curator Esther Gabara and Molly Boraiti for the museums first bilingual exhibition. Our Hugh Mangum exhibit has received amazing press coverage from *The New Yorker*, the *Wall Street Journal* and the Smithsonian.com have highlighted the co-curated show from Margaret Sartor and Alex Harris of Duke Center for Documentary Studies. We also take a moment to congratulate Julia McHugh for teaching the largest class in Museum Theory and Practice including their first official graduate level offering. In addition to the exhibition and academic success, the Nasher had some key financial highlights to report. Duke Health agreed to support Trevor's upcoming *Cosmic Rhythm Vibrations* show as the lead sponsor for \$50,000 and The Kenan Foundation will support Marshall's *Art for a New Understanding: Native Voices, 1950's to Now* for \$100,000. On behalf of everyone at the Nasher, Nancy congratulated them and looks forward to seeing the magnificent work planned.

Director's Remarks

Acting in Sarah's place, Trevor read aloud a personal message addressed to the board.

In Memoriam: Blake Byrne

As a way to honor Blake, a slideshow was presented that contained memorable moments of Blake at the Nasher and displaying some of the works he had donated. While the slides were going, Trevor read the speech Sarah had given at Blake's funeral the previous month in California. After reading Sarah's words, Nancy and Trevor encouraged the board members to share special memories or their favorite moments with Blake.

Upcoming Exhibitions

First up, curator Marshall Price shared his updates regarding the upcoming show, *Art for a New Understanding: Native Voices, 1950s to Now*. This show is a collaboration with Crystal Bridges Museum of American Art, opening on August 29. The exhibition is a survey of contemporary Native art—the first of its kind—and examines the work from artists from the US and Canada. There are approximately 60 works in the show with 40 different artists covering the East Coast all the way to Alaska. The show is organized by three curators, one of which is Candice Hopkins, who is a first nations curator is a rising star in the field. Opened in Crystal Bridges, and is currently on display in Santa Fe, MN at the Institute of American Indian Arts. After Santa Fe, it will arrive here in August and after the Nasher, the exhibition travels to the Memphis Brooks museum in Tennessee. Marshall then previewed a couple individual works including the Fritz Scholder painting, *Monster Indian* (1969) and recently acquired Jaune Quick-to-See Smith, which will be included in the exhibition. Jeffery Gibson, probably the best known contemporary Native American artist, will be well represented by having two pieces in the show. Marshall also showed several installation shots from the exhibition originating institution when it was at Crystal Bridges. Programming and outreach will be a key part of the show. The team has been collaboratively working with a number of members of the local indigenous community to help get input. They have done an immense amount of outreach. Some of the programming includes talks by Candice Hopkins in October and Jeffery Gibson in November. Also in October, the Nasher will welcome a hip-hop performance by Frank Waln, Tanaya Winder, & the Sampson Bros. We are expecting a great deal of academic involvement beyond the campus as well. UNC Pembroke has the largest American Indian Studies program within the UNC system is over the moon about the show and bringing their classes here. Community wise we are meeting with Greg Richardson, the North Carolina Commissioner on Indian Affairs. Extending special invites to a number of groups in the region to come to the opening as well as the associated programing.

The next exhibit opening takes place on September 28th is a collection show organized by Trevor titled *Cosmic Rhythm Vibrations*. Derived from our permeant collection, Trevor decided to cast a wide net on pieces that engage visual and musical rhythm. The show contains mostly contemporary artist, but not exclusively. Pieces from Nick Caves, Christian Marclay, Robin Road, Alice Wagner and Keeban are slated to be included. A work from Jeffery Gibson will nicely link both fall shows, *Cosmic Rhythm Vibrations* and *Art for a New Understanding: Native Voices, 1950s to Now* together culminating to his lecture in

November. Trevor also worked with Julia to identify works in the Ancient American collection that also deal with sound and music and rhythm. To kick off show's opening, the Nasher has scheduled an outdoor performance from Naama Tsbar taking place in the sculpture park. Naama's concert is a Composition of 21 different local musicians, split into three different bands. She lays out the parameters for these songs, so she invites three composers and she gives them the same musical structure. So the same four cords, the same musical scale and beats per minute, she provides and those three composers write songs and with their performers. All are women or gender non-conforming musicians. They then perform it and they each preform individually and then they all inter mesh and overlap. And it is so harmonious, it's a beautiful thing. Almost an uplifting spiritual element. She sites them specifically to the space she's going to be preforming in and people move throughout so you hear it and feel it very differently as you walk through the performance in the sculpture park.

Next major exhibition coming to the Nasher after *Cosmic Rhythm Vibrations* and *Art for a New Understanding: Native Voices, 1950s to Now* opening in February 2020 will be Ebony G. Patterson, *While the Dew is Still on the Roses*. An amazing artist from Kingston, Jamaica, this is her first major show and most expansive show to date. She transforms the space. You will see her works on the walls, works on paper and drawing, tapestry like works, works on the ground, these blanket like tapestries or a hanging garden. She's created the idea of both beauty and burial filled with fleeting aesthetics and mourning. Her work in the way she deals with the African Diaspora, and particularly issues of masculinity and black masculinity primarily in her work but not exclusively. She has also created this great video work integrated to the show and a sense of adornment. Deb Willis spoke very eloquently about this last night that Ebony, has taken this to a new level. Not just the aesthetics of style and fashion but taking that and applying it to an entire space making it an environment. We are excited to have her here and hopefully be our Rothchild lecturer in the spring.

Academic Initiatives- ARTHIST: 310 Internship Class

Ellen Raimond accompanied by her two interns Maria Espenosa and Katherine Ohn talked briefly about her Art History 310 class: Museum Internship. The spring 2019 quarter was made up of 7 students. Previously, the model invited different staff in various departments within the museum to speak with the students. Currently, the class includes an internship component and focuses on student professional development in two ways. 1) Individual Path Career Center collaboration to create projects with advisors related to post graduation goals and 2) a Team Project Initiative. Interns shared a promotional plan they created, for fellow Duke student's about the Nasher internship. Sarah heard their presentation and invited them to present to the board.

Two interns were introduced Maria Espenosa, the intern for academic initiatives, who is a junior majoring in international comparative studies and French with a minor in art history. Katherine Ohn interns with Kate Piva's working on museum operations and is a graduating senior in visual and media studies.

Katherine and Maria shared their marketing proposal to better promote the internship to other Duke students that might be interested but may not have heard about this opportunity. Areas researched included: target audiences, departments outside of the arts and media studies, as well as club and other

student organizations. Peer to peer connection is essential for students to directly interact with other students and ask questions about their work. This connection led to experiential learning opportunities within the classroom.

In addition to those strategies, they also created several graphics to cover specific platforms around campus. Platforms included physical flyers around campus using the “Nasher green” to connect the different graphics and platforms. Another platform focused on social media, nasher news, Facebook, Nasher intern IG accounts with the tag #hitthenash that will tie all social media efforts together. User-friendly links directed students to the internship application page, eliminating the need for a cover letter and resume and adding simpler department descriptions for students that may not have established a cover letter or resume.

Operations/ Financials Report, from Kate Piva

Deputy Director, Kate Piva, shared updates to the board and was accompanied by her financial intern Katherine Ohn. Kate praised Katherine’s dedication to her assignments noting her great work with the general ledger. Ohn explained that she now holds a deep respect and appreciation of the work that goes into budgets for museums to function.

Kate discussed the FY19 revenue explaining lower outcomes due to the lack of a ticketed exhibition show in FY18, *Dolce*.

Chair Nancy noted that one of the slides showed a dramatic drop in contributed support for exhibitions. Kate explained that two of the major exhibitions showing, *Warhol* and *Pop*, hit before the current fiscal year and a majority of the major costs regarding the exhibitions support were therefore accounted for. Another factor included grant support and their funds can hit our account vary within their grant submission timelines. Kate also mentioned that the slide showed budget vs. actual budget and the office likes to be much more conservative with their budget.

Next the group discussed the decrease of Annual Fund support. A graph on page 24 of the board book showed the drastic drop of support given to the Annual Fund from the board members. The graph showed that back in 2015, during the Nasher’s 10th anniversary, board contributions were at 100% participation and every year since, the participation levels have dropped. Nancy then proposed that every board member contribute to the Annual Fund in honor of Blake. She hopes to get 100% or even 150% contribution from each member by the deadline to give at the end of the fiscal year, June 2019. Board members were excited and willing to contribute but mentioned that they were not aware of the drop and hoped to get a reminder of some kind for the future to prevent last minute scrambling. The Annual Fund might not be as exciting as contributing to an exhibition, donating a gift or even to an upcoming sculpture for the sculpture park but it really helps the overall running of the museum; it helps keep the lights on. It was also brought up that something they might want to look into for the future can be annual dues for the members. Annual dues for the members would be something to further discuss with Sarah.

Registrar Update by Kelly Woolbright

Because of a vast collection, the Nasher is not able to fit everything in our three storage rooms on site so an offsite storage site is utilized. Kelly presented a brief overview of the offsite storage move. There are approximately 3,000 works at an offsite location. These are works that aren't used very often either by classes or display. They also tend to be pieces that are high end or high value. The Nasher has been at the current offsite for 19 years after finding out in 2017 that we needed to evacuate by July 1, 2019. A new location was secured with a move-in date of May 1, 2019. Kelly showed images of the current storage space and noted that it is 2.8 miles from the Nasher, about 5,000 sq. ft, and affords space for AV equipment, catalogues, and archives. The main disadvantage of the location is having no loading dock, very low ceilings, and a series of small rooms that makes moving art difficult. Kelly also stressed the importance of being able to load things directly onto the truck.

The new space is located in the old Durham Sun Herald building. About 3.1 miles from the museum, still very convenient and a little larger than our current storage location at about 6,000 sq. ft and a loading dock! The space has high ceilings, an open layout to design and set up to fit our needs. Two painting rack screen systems will be installed, partial walls will be built to create space for smaller objects. Also, the high ceilings afford the Nasher to create a mezzanine level for extra storage. An integral part of the moving art process is doing inventory to ensure everything gets from one place to the next safely. Careful packing is also required. For this we established an inventory and packing team. Ryan Hilley, our part time registrar has been a great help on the inventory team working with three art handlers.

The old storage space location will be cleared out by June 30 and then recheck inventory and unload at the new space. Lastly, Kelly mentioned the new site is climate controlled, secure and appropriate for all the objects in our collection. We are excited about the new space and all the improvements it provides.

Education Updates with Jessica Ruhle

Next Jessica provided an education update and asked board members to follow along in the booklet pages 30-31. Jessica reported that the academic year was full of great programming and they are looking forward to going into another busy summer with TIP groups and groups on campus throughout the summer. She briefly highlighted our teen program, the Nasher TEEN council. This has been a big year for the group in terms of art production. They have been included in several exhibitions within the community, at the Durham Arts Council. Students participated in portraits of Durham project with their own work and then at an independent gallery in town. Ten students were represented in an exhibition in January. It was a great opportunity for them to produce and exhibit their own work here in the area.

The group visited the Ruby to participate in a portrait making workshop alongside Paul Thomas during his residency there in the building. He hosted the students for several days and had the opportunity to do self-portraits. The other thing to spotlight for the teens this semester has been our hire of a new teen educator, Jesse Huddleston. Jesse is a Duke graduate working for the last ten years in Durham schools, here on campus, as well as rising college Freshmen in the Fuqua program. In addition to his art background, he has a degree in counseling. We are thrilled to have him!

The Reflections program (visitors with dementia). has been a busy part of the Education Department and this year we wanted to show how Duke students have engaged with the Reflections program in particular. The program was designed five years ago and we were really deliberate about the opportunities for Duke students to work directly with this audience. Students from undergraduate, graduate, medical students, who have all lead tours, volunteered with the program and have been very deeply engaged. But the piece we have been delighted to have happen is that students from all disciplines approach the museum with their independent projects related to reflections. Duke junior, Sue Juual, a neuroscience major learned about the program and conducted a semester long photo documentary project around it, shadowing tours and meeting participants. This is just one example of Duke students approaching us and wanting to work with us and incorporate Reflections into their academic work. Jessica also mentioned medical student, Pricilla Kuhl who has been doing a literature review of ways arts organizations are working with people with memory loss. Kuhl's work will help us understand how we and others in the museum field can improve our program and what has been beneficial to those with memory loss. Board member Dario Robleto is acting as an advisor and we will help Kuhl when she ready to start writing works to publish. Jessica finally notes the excitement of Duke students coming to the Nasher with enthusiastic and creative projects to engage the Reflections program within their own disciplines.

MUSE Updates

Janie Booth, graduating Senior and Nasher intern shared her experiences during her time at the Nasher. She first learned about the Nasher during Blue Devil Days. Wanting to be more involved, she applied for an internship with the Development office. That same year she became involved with MUSE and in her Sophomore year she became co-chair of the committee. Janie and the other students focused on ways to engage the student body with the museum. As a result, Senior Art Night, smaller brunch and tour events as well as informal conversations with professors held at the café were created. Another highlight of being a part of MUSE is getting a chance to interact with artists that came and visited the Nasher. Getting to meet Nina Chanel Abney, Hank Willis Thomas was incredible and cemented that a field in arts is where Booth saw herself. Booth declared a major in Art History with a concentration in Museum Theory and Practice. The experience in taking four classes in the Museum Theory and Practice, lead her to pursue a career in art. The museum opened up many opportunities for Booth. Booth was able to be part of a student lead curator show, and got to meet the community and supporters of the Nasher. She also enjoyed study halls at the Nasher, when the largest concentration of undergraduates come to the museum and use the space as a study hall and take breaks to look at the art. Booth noted that she led tours, which included leading a yoga class! The café also provided snacks for student which they enjoyed. The planned upcoming study hall event projected to host approximately 500 students. MUSE also started a partnership with The Ruby to extend the study hours if students wanted to start earlier. The third stand out moment her thesis work at the museum. Booth noted she came to Duke not knowing what research could look like and she was able to take an object, a photograph from the museum's permanent collection by Susan Harbage Page, who collects objects from the US, Mexico border and photographed the pieces. Booth decided to research how art is assembled as an archive and turned the findings into a paper. During Booth's time at the Nasher, she noted to have been very

fortunate to see how Duke has embraced arts and the humanities with the creation of the Ruby and the Museum & Theory Practicum Concentration. Booth graduating in May 2019 and will be interning in Venice at the Peggy Guggenheim in the summer. Booth thanked the Board for its dedication and involvement showing her a level of engagement of alumni after graduation.

Friends Board Update

Friends Board current president, Michelle Beischer shared the latest news from the Friends Board, which continues to work to connect the museum with new audiences and increase museum membership. The Friends Board met once since the last board meeting.

Beischer noted that the Friends Board discusses issues similar to those on the BOA agenda such as, working on how to get more people into the museum. The Friends Board also helps people around the community to recognize The Nasher is not only for the Duke community but the community at large. This is Durham's museum. The Friends Board also promotes membership and exhibition support. The group is also presented with what's coming up and try to create ties with different organizations, foundations or families that would be interested in supporting an exhibition that relates to their mission or cause.

Beischer also mentioned finishing the nominating process and will welcome our new members at the May meeting. Jennings Brody will take over as Friends Board president. Beischer will miss being a part of BOA meetings where she has learned a great deal. The Friends Board also held an offsite meeting in February during the evening to accommodate schedules. This meeting is a little more social and tries to incorporate art and artists. Duke faculty guest curator Esther Gabara came to the Beischer home and discussed how she put Pop America together which was a treat! And earlier this month, Mindy Solie, who is a Friends Board member, hosted a welcome back to Duke grad, Valerie Hillings, who is the new director of NCMA. The group is excited for their upcoming meeting in May.

Proposed Acquisitions

Marshall Price welcomed the board to storage to view the proposed acquisitions, noting there were a significant number of works to review this spring. Price presented works by Susana Solano, William Tucker, Lois Dod, Mauricio Lasansky, Gordan Parks, and André Kertész, as well as a selection of photographs from the second installation of the five-part gift from Linda and Charles Googe. A total of 198 photographs will be coming to the museum in this second portion of the gift from the Googes; Price noted the gift had already begun to transform the Nasher Museum's photography collection. The Kertész photographs that Price presented are also part of a larger gift of 23 total photographs by the artist, which will function as a significant cornerstone of modern photography in the collection.

Molly Boarati presented a wide selection of works to the board including several proposed gifts and purchase updates from artists who were included in the recent exhibition, Across County Lines: Contemporary Photography from the Piedmont. These artists included Titus Brooks Heagins, Elizabeth Matheson, Tom Rankin, and Bill Ferris. Boarati noted that the museum is thrilled to be acquiring these works by local photographers. Additionally, Boarati showed both a group of converted gifts and a group of promised gifts from Bruce Lineker, a converted painting by old master Dutch artist Hendrick

Terbrugghen, a group of nine prints by Edgardo Gimenez, and a print by Judy Baca from her Absolutely Chicana series. Both Baca and Gimenez are included in the exhibition *Pop América, 1965–1975*; Boarati commented that the addition of their works to the museum's collection will greatly enhance our Latin American and Pop holdings. Baca's print, for example, will be the first work in the collection to specifically explore Chicana identity.

Trevor Schoonmaker first presented a gift from Jennifer New by Maia Cruz Palileo, an artist who explores themes of migration. Schoonmaker next showed the group a number of works gifted from Nancy and David, all of which will be given in honor of Blake Bryne, which Schoonmaker noted is a very fitting and generous tribute to Blake. Nancy and David will be gifting works by Dave Muller, Paulo Nazareth, Genevieve Gagnard, and Zanele Muholi. Schoonmaker also presented a work gifted from Blake Byrne by Ratheesh T. Ratheesh T. is less known outside his native India, which Schoonmaker said shows just how open Blake was to emerging artists. There are a significant number of South Asian students at Duke; the addition of this painting to the collection will allow these students to see themselves in artworks on the walls of the museum—something that was also very important to Blake. Schoonmaker emphasized the Nasher's continued gratefulness to Blake for his enormous generosity to the museum. In closing, Schoonmaker presented a final lithograph to the board by artist Roger Brown, depicting the artist's pointed commentary on former North Carolina senator Jesse Helms.

Discussion & Vote: Acquisition & Deaccessions

Collections Chair Gail Belvett, presided over the next agenda item voting on deaccessions and acquisitions. First topic was the deaccessions. Molly from the Curatorial Department spoke about the two proposed deaccessions, priestly garments from 18th century Russia donated to the museum by Tom Kenan in the 1980's or 1990's. These pieces have never been used, exhibited or used for teaching so at Tom's request, he asked for them to be transferred to the Duke Divinity School so they could be preserved, maintained and eventually put on display. Gail asked for a motion in support of the proposed deaccessions, it was seconded and then accepted by the group. The next vote involved the gifts. In the interest of time, Gail asked for a motion to accept all acquisitions. The motion was seconded and then approved and accepted by the board members. Lastly, Gail asked for a motion regarding purchases, which was seconded and approved.

While on the topic, a discussion was raised regarding the \$10,000 cap in the acquisitions discretionary budget. Trevor mentioned that this price was settled on when the museum first started and due to the thriving competitive art market and inflation, \$10,000 thirteen years ago is not what you can get for \$10,000 now. Member Mike Levine proposed increasing the discretionary budget to allow for one purchase of \$25,000. Another idea he had was using a percentage of the annual funded acquisition budget of \$100,000. The board seems very eager to examine this number so Gail Belvett marks this as a call back item for further discussion in the future.

Old and New Business

Nancy called Kate Piva to introduce a few new staff members. Kate introduced Program Coordinator/ Executive Assistant in the Director's Office Amanda Zarate from the Provost Office. Kate also mentioned David Burroughs who came to the Nasher from Perkins Library. Izzy Greene also joined the staff as Special Events assistant. Another note to highlight was the transition from Duke Police security guards to our own security team, which is overseen by Kwaku Osei. Kwaku has a background in art and has been doing a great job hiring others who can connect to our collection and enabling them to act as guard/ambassadors.

The board also briefly touched on wanting to do something special for Blake to honor him and his contributions to the upcoming sculpture park. Schoomaker assured that this was something that was in the works and will be working to honor him for his dedication to Duke University and the Nasher.

Adjourn

Chair Nancy Nasher called for the meeting to adjourn. She thanked the board and the staff on their hard work, great conversation and contribution to making the museum a success.

Conversation with Provost Sally Kornbluth

The Provost has agreed to come to the beginning of the meeting to speak to the Board about the University's process and efforts in finding a new director. Chair, Nancy Nasher, will introduce Sally. Due to confidentiality, the staff will not be in the room during this portion of the meeting.

A new chapter

The time has come for me to step aside so that the next generation can lead this priceless museum. The initiatives I have put forth have all been met, made possible by your encouragement and moral support, plus generous annual fund contributions, and the endowments many of you have created; I also wish to acknowledge the terrific, extraordinary staff who made these ideas come to life.

I want to take this opportunity to express my great admiration and affection for the amazing persons who make up the Nasher Board of Advisors. It has been an honor and a privilege to work with you. The meetings have always been enlightening. Your guidance has been invaluable. I cannot thank you enough. I will miss the stimulating interaction of this lively group!

Now the museum is ready for fresh ideas and a new vision. I am confident that Duke will find the very best person, and that you all will welcome and rally around the new director, as you did me.

Exhibition updates

Art for a New Understanding: Native Voices 1950-Now, our major show this fall, opened August 29, 2019. You will have a chance to see it in the galleries this morning, and we have scheduled a curatorial walkthrough by Marshall Price, who is responsible for bringing this important exhibition to the Nasher from its originating venue, Crystal Bridges Museum in Arkansas. *Native Voices* fulfills the Nasher's mission for its exhibitions: to highlight artists who have not been recognized in mainstream art circles and expand the art historical canon by contributing groundbreaking research to the literature on the subject. *Native Voices* represents the first exhibition devoted to contemporary Indigenous artists from the US and Canada. Hosting this exhibition places the Nasher, at the forefront of university art museums. It is only now that national attention is being paid to this underrepresented group of artists, who deserve praise for their artistic talent. I cite two recent examples. Wendy Red Star's first solo show at the Newark Museum was reviewed this summer in the New York Times, and in the November 2019 Art Newspaper, there is a piece entitled "Museums must engage more with Indigenous peoples" by Joseph Pierce, an associate professor at Sony Brook University and a citizen of the Cherokee Nation.

Native Voices has changed many people's minds about the kind of work artists who identify as native are producing, and has raised our consciousness about their struggle to be included in the conversation. Marshall and Wendy conducted time-consuming but necessary footwork in order to inform, to the extent possible, the Cherokee Nation and other first nations in North Carolina about the upcoming show, while also making sure the information we used to promote it is accurate. They drove to the mountains to speak with colleagues at the Museum of the Cherokee Indian, and south to Pembroke where the Lumbee Indians live, making many native friends in state government, at UNC campuses, and beyond. Numerous Indigenous guests from many nations attended the director's preview, as well as lectures and programs associated with the show. The Duke Native American Student Alliance suggested we invite the Lakota hip-hop artist, Frank Waln. His outdoor performance on October 24 was of the highest caliber and soul changing.

The September 28 public opening of our other fall exhibition, **Cosmic Rhythm Vibrations**, was timed to coincide with the **celebration of the completion of the first phase of the Sculpture Garden**. On that day Naama Tsbar created an unforgettable performance – we will show you a short video and images from it. It was impressive and sophisticated—the local musicians she found to play or sing their own compositions, based on abbreviated musical guidance from Naama, were quite remarkable. Even though it was an extremely hot Saturday, many people from the Duke and Durham communities came – Duke faculty and their families, students, people from the Pride Parade, neighbors, fans of the musicians playing, and many more faces I've never seen, proving that the public space of the Sculpture Garden will draw new audiences. Approximately 1,500 people gathered for the day of celebration, far exceeding expectations.

In assembling **Cosmic Rhythm Vibrations**, Trevor combed the collection for works that embody rhythm, juxtaposing contemporary works with historical pieces from the collection. I include a note Julia McHugh received this week from a local artist from Peru: "I like the new Nasher collection show, 'Cosmic Rhythm Vibrations.' It was fascinating to see the Peruvian artifacts, Nazca flute and Huaco surrounded by modern and contemporary art pieces. I believe in this model of parallel exhibition; it is necessary and opens a new understanding of what is the real mission of a museum." Julia let us know that this is one of many comments she's received this semester from university and community colleagues about the power of mixing of our ancient and contemporary collections. She says it has been very impactful and intellectually stimulating to students, professors and artists alike.

I am proud of our curators for taking up the challenge to create full-pavilion scale exhibitions from the permanent collection—Marshall's *Colour Correction* and *Disorderly Conduct*, Molly's *All Matherings of Mind* and Trevor's *People Get Ready* and *Cosmic Rhythm Vibrations* have

Demonstrated the innovative curatorial thinking that has made good use of the variety and depth of the Nasher collection.

New Staff

In September, Kate Piva left her position as Deputy Director of Operations to accept her “dream job,” as a business manager of the Duke Marine Lab in Beaufort, NC. Kate has long frequented the coast at any opportunity, and years ago purchased a condominium at Atlantic Beach, a short drive from the marine lab. Kate contributed a great deal to the Nasher’s operations: she greatly improved the budgeting process and reporting, and was a key player in locating and upfitting the new art storage facility, among other accomplishments. We will miss her.

Such turnovers are disruptive and difficult on the staff, who have to assume additional duties while a search is conducted, but it also provides new opportunities. I am delighted to announce today that we were able to hire Robert Knebel as the new deputy director of operations. Currently Rob is the Associate Dean of Finance and Administration and CFO at Duke’s Divinity School, where he has been since 2006. His start date at the Nasher is December 1.

Rob is well-versed in Duke’s financial processes, requirements, and reporting systems. In addition, he has a background in the arts, which makes him excited about coming to the Nasher. Rob earned both a M.B.A. and a M.A. in Arts Administration from SMU, in Dallas.

Kwaku Osei, the manager of security at the Nasher, has taken a teaching job at a Montessori School in Durham. We have found an excellent replacement, who will be soon be announced. We also hired Adria Gunter as assistant curator and promoted Melissa Gwynn to Exhibitions and Publications Manager. Special Events has been a challenge for the museum for years, falling short of our revenue projections for space rental. Turnover has contributed to the lack of success. To remedy the situation, we have promoted the capable Myra Weise, who has served as head of Visitor Services, to a position that will combine Visitor Services with supervision of Special Events.

Foundation Support

There were a number of noteworthy foundation gifts this fall. The Nasher received \$25,000 from the Helen Frankenthaler Foundation in support of a small exhibition featuring the 18 Frankenthaler prints made over the course of her career, which the foundation is donating to the museum. The Lichtenstein Foundation has awarded \$150K to be split equally between the Nasher and the Colby Museum of Art at Colby College. The William R. Kenan Jr. Charitable Trust was very generous this year, awarding the Nasher two grants. We received \$100K from the Kenan Foundation to sponsor *Native Voices*. And this month another \$80K from the Kenan foundation will fund a joint acquisition between the Ackland Art Museum at UNC- Chapel Hill

and the Nasher, the first collaboration of this kind. The museums have chosen a painting from the 1970s by pioneering Luiseño artist Fritz Scholder.

Last, but hardly least, the President and Trustees have pledged \$7M from The Duke Endowment for the arts at Duke. The Nasher has submitted an application for \$1M for acquisitions and exhibition support for FY21.

Pre Audit

REVENUE	Actual FY18	Budget FY19	Actual FY19	Comments FY19
Earned				
Admission	\$ 139,553	\$ 55,000	\$ 75,211	
Rental				
Facility	\$ 114,150	\$ 110,000	\$ 87,375	
Exhibition Fees	\$ 107,500	\$ 170,000	\$ 104,700	Nina Chanel Abney, POP
Food service and catered events	\$ 20,981	\$ 20,000	\$ 9,998	
Catalogue Royalties	\$ 27,328	\$ 25,000	\$ 17,184	
Education Income	\$ 2,116	\$ 2,000	\$ 670	
Sales Proceeds	\$ 1,136		\$ 3,560	Deaccession of artwork
Sub-total Earned	\$ 412,765	\$ 382,000	\$ 298,698	
University				
Annual University allocation	\$ 2,304,402	\$ 2,430,232	\$ 2,430,232	
Unrestricted Endowment Income	\$ 541,154	\$ 542,399	\$ 541,154	Earnings remained flat from FY18
Restricted Endowment Income	\$ 589,669	\$ 588,483	\$ 589,669	Earnings remained flat from FY18
Other University Endowments	\$ 155,473	\$ 159,000	\$ 196,012	Virginia Hanks, Administered by Provost Office; Guggenheim
Sub-total University	\$ 3,590,698	\$ 3,720,114	\$ 3,757,067	
Contributed				
Annual Fund	\$ 623,685	\$ 600,000	\$ 605,681	
Membership	\$ 251,414	\$ 300,000	\$ 268,897	
Exhibition Support	\$ 412,225	\$ 66,500	\$ 272,350	MDBF \$9K Antliff +\$32.5K Pop, Includes Kenan sponsorship of Native Voices \$100K
Catalogue Support	\$ -	\$ -	\$ -	
Education Support	\$ 110,160	\$ 63,500	\$ 123,690	MDBF \$60K + \$3.5K Salary & Intern
Academic Initiatives Support	\$ 65	\$ 70,000	\$ 8,003	Interest earned on Mellon, AAMD grant
Alzheimer Support	\$ 33,250	\$ 60,000	\$ 37,900	
Acquisition Support	\$ 174,116	\$ -	\$ 400,410	\$100K from Provost included in Allocation; Actuals Include Sculpture Park
Conservation Support	\$ 20,000	\$ -	\$ -	
Named Lectureships	\$ 7,200	\$ 7,200	\$ -	Rothschild only; Semans captured in Restricted Endowment Income
Sub-total Contributed	1,632,115	\$ 1,167,200	\$ 1,716,931	
Reserve from FY18		\$ 471,220	\$ 141,890	
Total Revenue	5,635,578	\$ 5,740,534	\$ 5,914,586	
EXPENSES	Actual FY18	Budget FY19	Actual FY19	Comments FY19
Salaries and benefits	\$ 2,984,398	\$ 2,963,418	\$ 3,138,460	Includes Security salaries
Exhibitions	\$ 1,016,412	\$ 1,289,265	\$ 988,486	
Catalogues	\$ 27,600	\$ 71,200	\$ 8,780	Pop America Expenses over several FY, total expected \$90K
Academic Initiatives	\$ 43,143	\$ 28,672	\$ 35,579	\$8K AAMD Grant not budgeted for revenue or expense
Education	\$ 105,338	\$ 121,161	\$ 76,014	
Engagement	\$ 102,428	\$ 142,570	\$ 85,928	
Development, Membership	\$ 201,167	\$ 285,522	\$ 164,045	
Events	\$ 56,197	\$ 60,936	\$ 40,406	
Operations and maintenance	\$ 323,666	\$ 334,883	\$ 270,770	
Conservation	\$ 10,835	\$ 54,150	\$ 40,852	
Registrar	\$ 151,498	\$ 73,819	\$ 144,544	Increased shipping costs
Security	\$ 161,650	\$ 214,938	\$ 3,077	Salaries moved to Salaries and benefits line
Nasher Store	\$ 35,000	\$ -	\$ 28,000	
Acquisitions	\$ 290,348	\$ 100,000	\$ 256,410	Emma Amos, Gordon Parks, Dawoud Bey, Mutu
Committed Expenses for FY19	\$ 305,897	\$ -	\$ 633,237	
Total Expenses	\$ 5,815,578	\$ 5,740,534	\$ 5,914,586	

Post Audit

REVENUE	Actual FY18	Budget FY19	Actual FY19	Comments FY19
Earned				
Admission	\$ 139,553	\$ 55,000	75,211	
Rental				
Facility	\$ 114,150	\$ 110,000	87,375	
Exhibition Fees	\$ 107,500	\$ 170,000	104,700	Nina Chanel Abney, POP
Other	\$ 20,981	\$ 20,000		
	\$ 27,328	\$ 25,000		
	\$ 2,116	\$ 2,000		
	\$ 1,136		31,412	Food service and catered events, Catalogue Royalties, Education Income, Sales Proceeds (deaccession)
Sub-total Earned	\$ 412,765	\$ 382,000	298,698	
University				
Annual University allocation	\$ 2,304,402	\$ 2,430,232	\$ 2,430,232	
Unrestricted Endowment Income	\$ 541,154	\$ 542,399	\$ 541,154	Earnings remained flat
Restricted Endowment Income	\$ 589,669	\$ 588,483	\$ 589,669	Earnings remained flat
Other University Endowments	\$ 155,473	\$ 159,000	\$ 196,012	Virginia Hanks, Administered by Provost Office; Guggenheim
Sub-total University	\$ 3,590,698	\$ 3,720,114	\$ 3,757,067	
Contributed				
Annual Fund	\$ 623,685	\$ 600,000	\$ 605,681	
Membership	\$ 251,414	\$ 300,000	\$ 268,897	
Exhibition Support	\$ 412,225	\$ 66,500	\$ 272,350	MDBF \$9K Antliff + \$32.5K Pop, Includes Kenan sponsorship of Native Voices \$100K
Education Support	\$ 110,160	\$ 63,500	\$ 123,690	MDBF \$60K + \$3.5K Salary & Intern
Acquisition Support	\$ 174,116	\$ -	\$ 400,410	\$100K from Provost included in Allocation; Actuals Include Sculpture Park
Other Support	\$ 53,315	\$ 130,000	\$ 45,903	Catalogue Support, Academic Initiatives Support, Alzheimer Support, Conservation Support
Named Lectureships	\$ 7,200	\$ 7,200	\$ -	Rothschild only; Semans captured in Restricted Endowment Income
Sub-total Contributed	1,632,115	\$ 1,167,200	\$ 1,716,931	
Reserve from FY18		\$ 471,220	\$ 141,890	
Total Revenue	5,635,577	\$ 5,740,534	\$ 5,914,586	
EXPENSES	Actual FY18	Budget FY19	Actual FY19	Comments FY19
Salaries and benefits	\$ 2,984,398	\$ 2,963,418	\$ 3,138,460	Includes Security Salary
Exhibitions	\$ 1,016,412	\$ 1,289,265	\$ 988,486	
Catalogues	\$ 27,600	\$ 71,200	\$ 8,780	PopAmerica Expenses over several FY, total expected \$90K
Education	\$ 105,338	\$ 121,161	\$ 76,014	
Engagement	\$ 102,428	\$ 142,570	\$ 85,928	
Development, Membership	\$ 201,167	\$ 285,522	\$ 164,045	
Operations and maintenance	\$ 323,666	\$ 334,883	\$ 270,770	
Registrar	\$ 151,498	\$ 73,819	\$ 144,544	
Security	\$ 161,650	\$ 214,938	\$ 3,077	Salaries moved to the Salaries line
Other Expenses	\$ 145,175	\$ 143,758	\$ 144,837	Academic Initiatives, Events, Conservation, Nasher Store
Acquisitions	\$ 290,348	\$ 100,000	\$ 256,410	Emma Amos, Gordon Parks, Dawoud Bey, Mutu
Committed Expenses for FY19	\$ 305,897	\$ -	\$ 633,237	
Total Expenses	\$ 5,815,578	\$ 5,740,534	\$ 5,914,586	

Comparative

REVENUE	Actual FY17	Actual FY18	Actual FY19
Earned			
Admission	\$ 54,659	\$ 139,553	\$ 75,211
Rental			
Facility	\$ 106,662	\$ 114,150	\$ 87,375
Exhibition Fees	\$ 50,600	\$ 107,500	\$ 104,700
Food service and catered events	\$ 8,218	\$ 20,981	\$ 9,998
Catalogue Royalties	\$ 116,170	\$ 27,328	\$ 17,184
Education Income		\$ 2,116	\$ 670
Sales Proceeds	\$ 361	\$ 1,136	\$ 3,560
Sub-total Earned	\$ 336,669	\$ 412,765	\$ 298,698
University			
Annual University allocation	\$ 2,235,792	\$ 2,304,402	\$ 2,430,232
Unrestricted Endowment Income	\$ 252,786	\$ 541,154	\$ 541,154
Restricted Endowment Income	\$ 371,804	\$ 589,669	\$ 589,669
Other University Endowments	\$ 415,857	\$ 155,473	\$ 196,012
Sub-total University	\$ 3,276,239	\$ 3,590,698	\$ 3,757,067
Contributed			
Annual Fund	\$ 738,431	\$ 623,685	\$ 605,681
Membership	\$ 239,672	\$ 251,414	\$ 268,897
Exhibition Support	\$ 188,568	\$ 412,225	\$ 272,350
Catalogue Support	\$ (0)	\$ -	\$ -
Education Support	\$ 116,705	\$ 110,160	\$ 123,690
Academic Initiatives Support	\$ 70,388	\$ 65	\$ 8,003
Alzheimer Support	\$ 36,000	\$ 33,250	\$ 37,900
Acquisition Support	\$ 1,010,000	\$ 174,116	\$ 400,410
Conservation Support	\$ -	\$ 20,000	\$ -
Named Lectureships	\$ -	\$ 7,200	\$ -
Sub-total Contributed	\$ 2,399,764	\$ 1,632,115	\$ 1,716,931
Reserve from FY18	\$ 142,047		\$ 141,890
Total Revenue	\$ 6,154,720	\$ 5,635,578	\$ 5,914,586
EXPENSES	Actual FY17	Actual FY18	Actual FY19
Salaries and benefits	\$ 2,755,795	\$ 2,984,398	\$ 3,138,460
Exhibitions	\$ 1,106,033	\$ 1,016,412	\$ 988,486
Catalogues	\$ 68,273	\$ 27,600	\$ 8,780
Academic Initiatives	\$ 47,533	\$ 43,143	\$ 35,579
Education	\$ 127,959	\$ 105,338	\$ 76,014
Engagement	\$ 116,859	\$ 102,428	\$ 85,928
Development, Membership	\$ 67,266	\$ 201,167	\$ 164,045
Events	\$ 155,075	\$ 56,197	\$ 40,406
Operations and maintenance	\$ 338,378	\$ 323,666	\$ 270,770
Conservation	\$ 37,770	\$ 10,835	\$ 40,852
Registrar	\$ 98,899	\$ 151,498	\$ 144,544
Security	\$ 279,758	\$ 161,650	\$ 3,077
Nasher Store	\$ 23,007	\$ 35,000	\$ 28,000
Acquisitions	\$ 377,280	\$ 290,348	\$ 256,410
Committed Expenses for FY19	\$ 554,834	\$ 305,897	\$ 633,237
Total Expenses	\$ 6,154,720	\$ 5,815,578	\$ 5,914,586



Duke University
Nasher Museum of Art
October 28, 2019

DISTRIBUTION

Audit Area Management

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Entity Senior Leadership

Pamela J. Bernard, J.D.

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Leigh P. Goller

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Vincent E. Price, Ph.D.

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Governing Board

Audit and Compliance Committee of the Duke University Board of Trustees

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Rachel L. Satterfield

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KPMG, LLP

ENGAGEMENT SUMMARY

SCOPE AND APPROACH

The Office of Audit, Risk and Compliance (OARC) performed an audit of the Nasher Museum of Art (the Nasher). The audit reviewed policies, procedures and controls related to financial management, general operations and collection stewardship. Additionally, OARC assessed preliminary readiness for reaccreditation with the American Alliance of Museums (AAM).

RISK AND CONTROL ENVIRONMENT

Founded in 1969, the Nasher is a major center for the visual arts in Durham and at Duke, featuring diverse permanent collections and leading-edge traveling exhibitions that emphasize underrepresented artists. The Nasher currently occupies a 65,000 square foot building on west campus that was built in 2005, and plans to connect to the newly opened Rubenstein Arts Center via a sculpture garden. The Nasher averages approximately 10 exhibits each year. In fiscal year 2019 (FY19), with an overall budget of nearly \$5.8 million including a \$2.7 million Provost's Office allocation, the Nasher funded ongoing operations and acquired over 300 individual works.

The in-house curatorial team manages collections including acquiring new art, creating and curating exhibitions, and reviewing art to determine if removing works from the collection (deaccession) or conservation is warranted. The Nasher utilizes The Museum System, a database specifically designed for museums, to track the various stages of owning, lending and borrowing art. During FY19, the Nasher borrowed more than 400 works to further its mission. Standard agreement templates contain clauses covering major risk areas including insurance minimums, transportation and storage requirements, ownership, and financial terms. Semiannually, Nasher management meets with the museum's board of advisors and reports on operational and financial performance. The board advises on policies, collection management and fundraising initiatives, and must approve any acquisitions above \$10,000 and all potential deaccessions.

The Nasher relies heavily on philanthropy and annual contributions to support operations. In FY19, endowment funds and gifts provided the Nasher with approximately \$1.2 million in available resources for exhibitions, education and museum initiatives. Effective stewardship is important to sustain this support. Funds must be used in accordance with donor intent, which can be challenging if donor terms are highly restrictive. The Nasher must track key conditions and restrictions for each endowment to allow for proactive planning and appropriate fund utilization.

The AAM is the leading organization in developing best practices and advocating for museums. AAM accreditation provides national recognition of the museum's commitment to excellence and the highest professional standards of museum operation and public service. Reaccreditation occurs at least every 10 years and must be completed by the end of academic year 2025. Reaccreditation requires completion of a self-study questionnaire, including submission of core policies and financial metrics, as well as a site visit performed by a committee of peer reviewers selected by the AAM.

RESULTS

Internal controls over financial processes and general operations including procurement, human resources management and restricted fund use appear to be designed and operating effectively. Strong collection management processes and close consultation with its board of advisors for proposed changes to the collection ensure alignment with the museum's mission. The Nasher works closely with the Office of Counsel and Corporate Risk Management to ensure all works within the museum, in storage or on loan are contractually protected and sufficiently insured. Core policies and documents required for reaccreditation appear to contain all AAM-required elements. However, the Nasher must perform a policies review prior to reaccreditation to ensure that current operations align with documented policies. OARC noted one opportunity for improvement, to streamline board of advisors reporting.

The remainder of this report contains detail on the results above, additional background and analytic output.

AUDIT RESULTS

EVALUATE BOARD OF ADVISORS REPORTING

The Nasher reports to its board of advisors semiannually regarding museum operations. Board responsibilities include policy consultation, major fundraising initiatives and acquisition guidance. Converting detailed financial information based on the current organizational structure, use of fund codes and SAP general ledger accounts

into functional categories reported to the board is a challenging, manual process subject to inconsistency and errors. The conversion process requires significant administrative effort and extensive knowledge of museum operations to report at the current level of detail provided. Higher-level summary or budgeted information is easier to produce and may provide more meaningful data points for the board. Simplifying this functional reporting would lessen administrative burden and allow staff to focus on higher-value activities.

Management Commitment

The museum director will discuss opportunities to streamline reporting at the November board of advisors meeting and gain an understanding of the data required to facilitate board responsibilities. Based on this feedback, the deputy director of operations will evaluate the data reported from the general ledger system and determine revenue and expense categories to summarize and ultimately minimize manual processing.

APPENDIX

ENGAGEMENT TEAM

Joanna F. Rojas
Brittany R. Smith
Kenneth W. Stern

Nasher Museum Board of Advisors Fall 2019 Financials

Endowment Highlights: FY2019-FY2020

Changes to Existing Endowment (Historic Dollar Value)

Additions to the principal were made to 3 endowments for a total of \$325,488. These included the Trent A. Carmichael Fund for Academic Programs, the Nancy A. Nasher and David J. Haemisegger Curator of Modern and Contemporary Art Fund and the Derek and Christen Wilson Fund for the Nasher Museum of Art.

The Trent A. Carmichael Exhibitions Fund was established in FY2018 and the principal gift was transferred into the Long Term Pool (the investment account) in December, 2018 (FY19). Partial distributions will begin once funding level of \$100,000 has been met.

Projected Income Distributions for FY20

All endowments are projected to have a higher payout in FY20 compared to FY19 due to market performance.

Historic Dollar Value (HDV)	Market Value FY19	Income Distribution	Projected Income Distributions
As of 7/2019	As of 6/30/19	FY19 Actuals	FY20
\$21,980,264	\$45,427,265	\$1,130,823	\$1,236,616

Fund Name	Fund Descriptions	Purpose	FY Est.	Historic Dollar Value (HDV)	Market Value FY19 (as of 6/30/19)	FY19 Actuals	FY20 Projections
Lori and David Arthur Fund for Asian Art	The endowment was established in 2006 by William R. Arthur, T'55, P'79, P'88, to provide support for activities related to Asian Art at the Nasher Museum of Art at Duke University, including, but not limited to, acquisitions, conservation, exhibitions, publications and educational programs. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Asian Art	2006	\$119,829	\$180,381	\$5,177	\$5,492
Marilyn M. Arthur Fund	The endowment was established in 2006 by Marilyn M. Arthur, WC'56, P'79, P'88, to provide support for programs at the Nasher Museum of Art at Duke University, including, but not limited to exhibitions, publications and educational programs. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Program Support (Broad)	2006	\$1,199,555	\$1,436,170	\$41,219	\$43,728
Victor and Lenore Behar Endowment Fund	The endowment was established in 1989 by Victor Behar, M'61, H'63, H'68, P'84, P'90, P'92, GP'14, and Lenore Behar, WC'59, PhD'63, P'84, P'90, P'92, GP'14, to provide support to Trinity College of Arts and Sciences, and was amended in 2002 to provide unrestricted support for the Duke University School of Medicine. The fund was amended in August 2005 to provide unrestricted support for the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Unrestricted	1989	\$31,813	\$145,187	\$4,167	\$4,421
John O. & Jeanne M. Blackburn Endowment #3	The endowment was established in 1972 by John O. Blackburn, T'51, P'82, P'83, and Jeanne M. Blackburn, P'82, P'83. It was modified in 1987 to provide support for five areas of Duke University. This segment provided support (25% of the endowment) for acquisitions by the Duke University Museum of Art, particularly works which would add to the collection in the Classical, Medieval, Renaissance or Asian areas, as well as acquisitions of contemporary American and European paintings, and for conservation. It is known as the Blackburn Art Acquisition Fund.	Acquisitions	1972	\$17,100	\$139,133	\$3,993	\$4,236

Fund Name	Fund Descriptions	Purpose	FY Est.	Historic Dollar Value (HDV)	Market Value FY19 (as of 6/30/19)	FY19 Actuals	FY20 Projections
Trent A. & Susan L. Carmichael Fund	The endowment was established in 2008 by Trent A. Carmichael, T'88, P'17, P'19 and Susan L. Carmichael, T'87, P'17, P'19 to provide support for the education of undergraduate students enrolled at Duke University through experiences and programs at the Nasher Museum of Art at Duke University, including student internships at the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Undergrads	2008	\$135,426	\$200,902	\$5,766	\$6,117
Trent A. Carmichael Fund for Academic Programs	The endowment was established in 2013 by Trent A. Carmichael, T'88, P'17, P'19 to provide support for academic programs at the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Academic Programs	2013	\$401,035	\$450,951	\$8,679	\$13,730
The Trent A. Carmichael Fund for Community Education	The endowment was established in 2012 by Trent A. Carmichael, T'88, P'17, P'19 to provide support for community education and school outreach programming at the Nasher Museum of Art at Duke University.	Community Education/Schools	2012	\$127,048	\$176,379	\$5,062	\$5,370
The Trent A. Carmichael Exhibitions Fund	The endowment was established by Trent A. Carmichael, T'88, P'17, P'19 in 2018 to provide support for exhibitions at the Nasher Museum of Art at Duke University, with a preference for the presentation of work created within 75 years prior to the date of the exhibition. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Exhibitions	2018	\$17,309*	\$17,340	Has not met minimum funding level for distribution	Has not met minimum funding level for distribution
Margaret Elizabeth Collett Fund	The endowment was established in 2004, by Margaret Collett, T'79, to provide unrestricted support for the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Unrestricted	2004	\$26,661	\$44,941	\$1,290	\$1,368
Deborah A. DeMott Fund for Scholarly Publications	The endowment was established in 2017 by Deborah A. DeMott. Income from the Fund shall be used to support the research, writing, and publication of exhibition.	Catalogues and Scholarly Publications	2017	\$75,026*	\$86,599	Has not met minimum funding level for distribution	Has not met minimum funding level for distribution

Fund Name	Fund Descriptions	Purpose	FY Est.	Historic Dollar Value (HDV)	Market Value FY19 (as of 6/30/19)	FY19 Actuals	FY20 Projections
George W. & Viola Mitchell Fearnside Fund	The endowment was established in 2003 by George Fearnside and Viola Mitchell Fearnside to provide unrestricted support for the Duke University Museum of Art. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Unrestricted	2003	\$29,250	\$70,285	\$2,017	\$2,140
Wallace Fowlie Quasi Endowment	The quasi endowment was established in 2012 from a bequest by Wallace Fowlie for unrestricted use by the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Unrestricted	2012	\$900,000	\$1,285,955	\$30,022	\$31,702
Nancy Hanks Endowment for the Arts	The endowment was established in 1983* in honor of Miss Nancy Hanks, WC'49, for support of the Arts.	Unrestricted	1983*	\$1,838,531	\$10,916,818	\$254,861	\$269,123
Frank Edward Hanscom Quasi Endowment	The endowment was established in 1995 from a bequest by Frank Edward Hanscom III, T'62 to provide unrestricted support for the Duke University Museum of Art, provided that, at the discretion of the president of the University, the principal and income of this fund may be redesignated. Expenditures shall be at the discretion of the director of the Duke University Museum of Art in consultation with the University president.	Unrestricted	1995	\$1,008,713	\$4,759,871	\$111,123	\$117,341
Silvia Heyden and Edith London Fund	The endowment was established in 2014 by an anonymous donor in honor of Silvia Heyden and Edith London to provide support for undergraduate education at the Nasher Museum of Art. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Undergrads	2014	\$230,000	\$271,699	\$7,798	\$8,273
Janine and J. Tomilson Hill Family Fund	The endowment was established in 2008 by Janine W. Hill, P'04, and J. Tomilson Hill III, P'04, to provide support for programs of the Nasher Museum of Art at Duke University, including, but not limited to, exhibitions, publications and educational programs. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Program Support (Broad)	2008	\$254,226	\$373,587	\$10,722	\$11,375

Fund Name	Fund Descriptions	Purpose	FY Est.	Historic Dollar Value (HDV)	Market Value FY19 (as of 6/30/19)	FY19 Actuals	FY20 Projections
Jolie and Matthew Johnson Fund for Acquisitions	The endowment was established in 2016 by Jolie Johnson, P'19, P'21 and Matthew Johnson, T'87, P'19, P'21 to support the acquisition of works of art for the Nasher Museum of Art at Duke University.	Acquisitions	2016	\$516,973	\$618,404	\$17,749	\$18,829
Prakash and Anjali Melwani Fund for the Nasher Museum of Art	The endowment was established in 2014 by Prakash Melwani, P'14, and Anjali Melwani, P'14, to provide unrestricted support of the Nasher Museum of Art.	Unrestricted	2014	\$900,000	\$1,067,405	\$30,635	\$32,500
J Horst. And Ruth Mary Meyer Fund for the Nasher Museum	The endowment was established in 2005 by an anonymous donor to honor Dr. James Semans. Income from the fund is to provide exhibition support for the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Exhibitions	2005	\$1,846,593	\$2,403,842	\$68,992	\$73,191
Ruth Mary Meyer Fund for Acquisitions	The endowment was established in 2016 by an anonymous donor in honor of Ruth Mary Meyer to provide support for the Acquisition of Old Master works of art in any medium and works created before 1945 for the Nasher Museum of Art at Duke University.	Acquisition of Old Masters	2016	\$600,000	\$709,209	\$20,355	\$21,594
Morton Family Fund for the Nasher Museum of Art	The endowment was established in 2014 to provide internships for Duke University students to gain experience and exposure to a professional museum work environment through the Nasher Museum of Art at Duke University.	Education	2014	\$300,000	\$340,548	\$7,016	\$10,369
The Yukio and Toshiko Nakayama Art Museum Endowment Fund	The endowment was established in 2014 to provide support for the educational program at Duke University Museum of Art.	Education	2014	\$3,088,839	\$3,644,241	\$104,593	\$110,958

Fund Name	Fund Descriptions	Purpose	FY Est.	Historic Dollar Value (HDV)	Market Value FY19 (as of 6/30/19)	FY19 Actuals	FY20 Projections
Nasher Museum of Art General Endowment	The endowment was established in 2006 for unrestricted support of the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Unrestricted	2006	\$111,379	\$939,764	\$26,972	\$28,613
Nancy A. Nasher and David J. Haemisegger Curator of Modern and Contemporary Art Fund	The endowment was established in 2013 (amended in 2018) by Nancy A. Nasher, L'79, P'18, P'22 and David J. Haemisegger, P'18, P'22 to support the holder of the Nancy A. Nasher and David J. Haemisegger Curator of Modern and Contemporary Art at Duke University (the "Curator"). The holder shall be a scholar of merit in the field of modern and contemporary art. Fund distributions shall be directed first toward paying the salary and fringe benefits of the holder; and next, toward defraying other expenses relating to his or her duties as Curator of Modern and Contemporary Art. Selection of the holder, and the appointment term, will be made in accordance with University guidelines and procedures then in effect.	Curator of Modern Art	2013/2018	\$1,200,000*	\$1,479,880	\$35,135	\$0
Nancy A. Nasher and David J. Haemisegger Family Fund for Acquisitions	The endowment was established in 2012 by Nancy A. Nasher, L'79, P'18, P'22 and David J. Haemisegger, P'18, P'22 to support the acquisition of works of art for the Nasher Museum of Art. Expenditures shall be made at the discretion of the director of the Museum in consultation with the Donors during their lifetimes, with the understanding that it is the current express preference of the Donors that expenditures be made of the acquisition of works of modern art dating from 1900 to the present.	Acquisitions 1900+	2012	\$2,000,000	\$2,201,709	\$33,795	\$67,036
Nancy A. Nasher and David J. Haemisegger Family Fund for Exhibitions	The endowment was established in 2018 by Nancy A. Nasher, L'79, P'18, P'22 and David J. Haemisegger, P'18, P'22 to support the organization, presentation, or exhibition of works of art for the Nasher Museum of Art at Duke University (the "Museum"). Expenditures shall be made at the discretion of the Director of the Museum. It is the Donors' desire that distributions from the Fund be used to support every exhibition for the Museum in perpetuity.	Exhibitions	2018	\$1,000,000	\$1,030,980	\$0	\$31,391
Patsy R. and Raymond D. Nasher Curatorship	The endowment was established in 2007 by Nancy A. Nasher, L'79, P'18, P'22 and David J. Haemisegger, P'18, P'22 to support the recipient of The Patsy R. and Raymond D. Nasher Curator of Contemporary Art at Duke University. The recipient shall be a scholar of merit in the field of Contemporary Art. Fund distributions shall be directed first toward paying the salary and fringe benefits of the recipient; and next, toward defraying other expenses relating to his or her duties as Curator of Contemporary Art. Selection of the recipient, and his or her appointment term, will be made in accordance with University guidelines and procedures then in effect.	Curator of Contemporary Art	2007	\$1,041,408	\$1,624,964	\$46,638	\$49,476

Fund Name	Fund Descriptions	Purpose	FY Est.	Historic Dollar Value (HDV)	Market Value FY19 (as of 6/30/19)	FY19 Actuals	FY20 Projections
Neely Family Fund	The endowment was established in 2006 by Jack H. Neely, T'80, P'06, P'15 to provide support of programs of the Nasher Museum of Art at Duke University, including, but not limited to, exhibitions, publications and educational programs. Expenditure shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Program Support (Broad)	2006	\$110,176	\$176,379	\$5,062	\$5,370
E.T. Rollins Jr. and Frances P. Rollins Fund	The endowment was established in 2007 by Frances P. Rollins, WC'58, P'91, P'93, to provide support for the Nasher Museum of Art at Duke University for exhibitions of art created before 1950. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Exhibition of Art before 1950	2007	\$104,816	\$156,986	\$4,506	\$4,780
Sunny Rosenberg Endowment Fund	The endowment was established in 2001 by Susan and Stuart Rosenberg, P'04, P'07, to support student curated programs at the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Student Curated Programs	2001	\$110,227	\$214,240	\$6,149	\$6,523
Sarah Schroth Fund	The endowment was established in 2004 to provide unrestricted support for the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Unrestricted	2004	\$30,380	\$53,868	\$1,546	\$1,640
John & Anita Schwarz Family Endowment	The endowment was established in 1989 by John Schwarz, T'56, P'82, P'83, P'87, P'96, and Anita Schwarz, P'82, P'83, P'87, P'96, to be used at the discretion of the director of the Duke University Museum of Art for the purpose of acquisitions, exhibitions, exhibition enhancement, and restoration of traditional European paintings from 1600 onwards, as well as American and contemporary paintings in the same tradition.	Acquisitions, Exhibitions and Restoration of European, American & Contemporary	1989	\$112,112	\$692,587	\$19,878	\$21,087
Mary D.B.T. & James H. Semans Endowment	The endowment was established in 1997 to support the directorship of the art museum at Duke University. The spendable income of the fund shall be directed first toward paying the salary and fringe benefits of the holder of the directorship; and next, toward defraying other expenses relating to his or her position and responsibilities.	Director	1997	\$1,000,000	\$3,500,080	\$100,455	\$106,568
Mary and Jim Semans Lecture Series Endowment	The endowment was established in 2007 to support the annual Semans Lecture Series.	Lecture Series	2007	\$117,341	\$260,002	\$7,462	\$7,916

Fund Name	Fund Descriptions	Purpose	FY Est.	Historic Dollar Value (HDV)	Market Value FY19 (as of 6/30/19)	FY19 Actuals	FY20 Projections
A. Courtney Shives Endowment	The endowment was established in 2012 by A. Courtney Shives, T'66, to provide support for exhibitions and educational programs at the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Exhibitions and Educational Programs	2012	\$1,395,682	\$1,944,785	\$55,817	\$59,214
Sandra A. Urie & Katherine Urie Thorpe Fund	The endowment was established in 2003 by Sandra Urie, P'04, parent of Katherine Urie Thorpe, T'04. Disbursements shall be used to support the student curated programs at the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Student Curated Programs	2003	\$110,547	\$193,309	\$5,548	\$5,886
Gibby & Michael B. Waitzkin Fund	The endowment was established in 2004 by Gibby Waitzkin, P'01, and Michael B. Waitzkin, P'01, to provide unrestricted support for the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Unrestricted	2004	\$28,039	\$41,350	\$1,187	\$1,259
K. Brantley & Maxine E. Watson Endowment	The endowment was established by K. Brantley Watson, G'36, G'39 and Maxine E. Watson, in 1974 to provide for the support of the K. Brantley and Maxine E. Watson Shell Collection in the Duke University Museum of Art. It was amended on November 3, 2006, to provide unrestricted support for the Nasher Museum of Art at Duke University, at the discretion of the director.	Unrestricted	1974	\$27,784	\$276,830	\$7,945	\$8,429
Alice M. and J. Bruce Whelihan Fund	The endowment was established in 2008 by Alice M., WC'72 and J. Bruce Whelihan to provide unrestricted support for the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the Director of the Nasher Museum of Art at Duke University.	Unrestricted	2008	\$51,128	\$82,084	\$2,356	\$2,499
The Col. And Mrs. Van R. White Endowment Fund	The endowment was established in 1978 with a bequest from Col. and Mrs. Van R. White to provide for the general support, maintenance and improvement of the Col. And Mrs. Van R. White Chinese Art Collection. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Chinese Art	1978/2015	\$557,653	\$665,705	\$19,106	\$20,269
The Derek and Christen Wilson Fund for the Nasher Museum of Art	The endowment was established by the Wilson-Thornhill Foundation in 2014 for unrestricted use by the Nasher Museum of Art at Duke University. Expenditures shall be made at the discretion of the director of the Nasher Museum of Art at Duke University.	Unrestricted	2014	\$500,000	\$551,915	\$10,030	\$16,804
TOTALS				\$21,579,229	\$44,976,313	\$1,122,145	\$1,222,886

Nasher Museum Board of Advisors Fall 2019 Business Office: Admissions & Revenue Report

MONTH & YEAR	PAID	FREE	OTHER*	TOTAL VISITORS	REVENUE	EXHIBITIONS ON VIEW
July 2018	867	2,118	1,133	4,118	\$4,821.04	Solidary & Solitary, Precarity, Appel and Roth: Cats and Dogs, Creating Community
August 2018	818	1,857	1,664	4,339	\$4,615.02	Precarity, Appel and Roth: Cats and Dogs, Creating Community
September 2018	738	1,641	3,057	5,436	\$4,068.75	People Get Ready, Precarity, PGR: Southern Lens, In Transit
October 2018	1,149	2,345	4,318	7,812	\$6,457.09	People Get Ready, Across County Lines, PGR: Southern Lens, In Transit
November 2018	1,163	2,108	3,941	7,212	\$6,286.53	People Get Ready, Across County Lines, PGR: Southern Lens, In Transit
December 2018	935	1,996	2,404	5,335	\$5,127.87	People Get Ready, Across County Lines, PGR: Southern Lens, In Transit
January 2019	1,039	2,248	3,200	6,487	\$5,701.32	People Get Ready, Across County Lines, PGR: Southern Lens, In Transit / Hugh Mangum
February 2019	881	2,621	3,801	7,303	\$4,870.19	Pop América, Across County Lines, All the Pop, Hugh Mangum
March 2019	1,693	3,706	3,892	9,291	\$9,578.39	Pop América, Surround Sounds, All the Pop, Hugh Mangum
April 2019	1,562	2,982	3,060	7,604	\$8,741.66	Pop América, Surround Sounds, All the Pop, Hugh Mangum
May 2019	1,444	2,679	2,052	6,175	\$7,120.99	Pop América, Surround Sounds, All the Pop, Hugh Mangum
June 2019	1,336	2,114	508	3,958	\$7,445.97	Pop América, Surround Sounds, All the Pop, Hugh Mangum
TOTAL	13,625	28,415	33,030	75,070	\$74,834.82	

*After hours events, café and store visitors

Nasher Museum Board of Advisors Fall 2019 Business Office: Admissions & Revenue Report

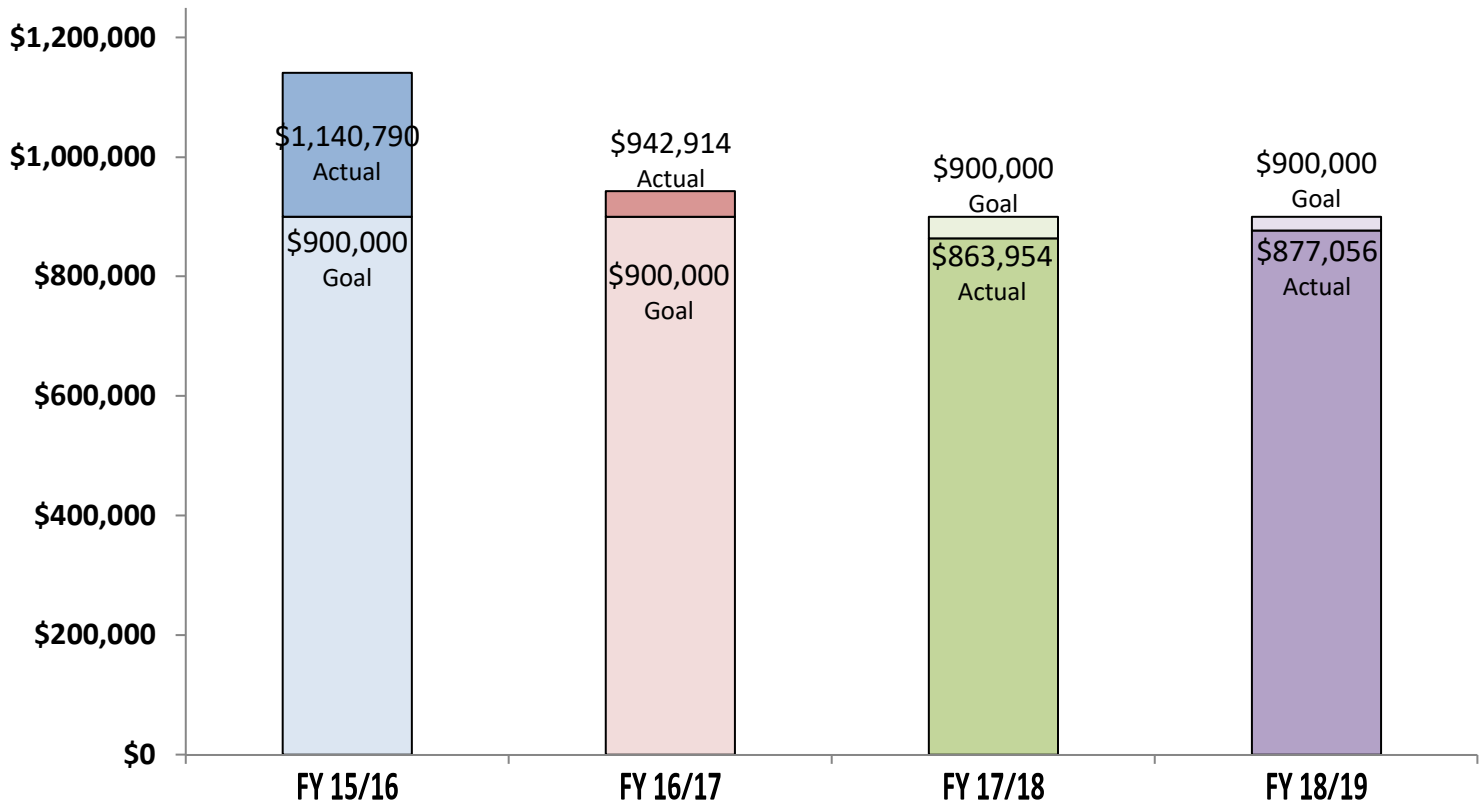
MONTH & YEAR	PAID	FREE	OTHER*	TOTAL VISITORS	REVENUE	EXHIBITIONS ON VIEW
July 2019	1,360	2,177	403	3,940	\$7,853.77	Pop América, Surround Sound, Hugh Mangum, Circa 1960
August** 2019	63	3,178	1,708	4,949	\$337.33	Surround Sounds , Hugh Mangum, Circa 1960, Native Voices
September 2019	827	1,870	2,522	5,219	\$4,576.07	Native Voices , Naama Tsabar, Cosmic Rhythm, Circa 1960
October 2019	990	3,147	1,996	6,133	\$5,441.02	Native Voices / Cosmic Rhythm / Les Temps Nouveau
TOTAL	3,240	10,372	6,629	20,241	\$18,208.19	

*After hours events, café and store visitors

**Free admission with only one pavilion open

Type of Solicitation	Purpose	FY20 Award	FY21 Award	Total Award Amount	Period of Funding
Grants - Government					
NC Council for the Arts	<i>Native Voices</i>	\$14,825		\$14,825	7/1/2019 - 6/30/2020
NEA- (\$75,000 ask amount)	Education- Teacher programs	\$20,000		\$20,000	1/1/2020 - 12/31/2020
Grants - Foundations					
Anonymous(Nimocks)- CY2019	Nasher Teens	\$8,000		\$8,000	1/1/2019 - 12/31/2019
Mary Duke Biddle Foundation - CY2020	Education salary, summer internship, family bathroom, and exhibition support - <i>Lichtenstein</i>	\$52,500	\$52,500	\$105,000	1/1/2020 - 12/31/2020
Fox Family Foundation - CY2020	<i>Ebony G. Patterson</i> - General exhibition support(\$10k) & Education- general(\$10k)	\$20,000		\$20,000	1/1/2020 - 12/31/2020
Alzheimer's Foundation of America Bi-annual grant	Reflections	\$5,000		\$5,000	1/1/2020 - 12/31/2020
Innovations in Alzheimer's Caregiving Awards	Reflections	\$20,000		<i>Pending</i>	1/1/2020 - 12/31/2020
William J. Kenan, Jr. Charitable Trust	<i>Native Voices</i>	\$100,000		\$100,000	4/1/2019- 4/1/2020
William J. Kenan, Jr. Charitable Trust	Fritz Scholder- joint acquisition with Ackland	\$80,000		*\$40,000	* Split 50/50 with Ackland
Sahm Family Foundation - CY2020	Nasher Teens Program	\$50,000		\$50,000	1/1/2020 - 12/31/2020
M.A.P.(Multi Arts Performance)	<i>Composition 21</i>			<i>Declined</i>	
The Henry Luce Foundation	<i>Lichtenstein</i>	\$150,000		<i>Declined</i>	
Lichtenstein Foundation	<i>Lichtenstein</i>	\$150,000		*\$75,000	* Split 50/50 with Colby
Corporate Funding					
Phillips	<i>Lichtenstein</i>	\$25,000		<i>Declined</i>	
Duke Health	<i>Cosmic Rhythm Vibrations</i>	\$50,000		\$50,000	7/1/2019- 6/30/2020
Duke University Funding					
Undergraduate Program Enhancement Fund(UPEF)	Teaching technologies, classroom upgrades, and annual support for teaching tools	\$37,469		\$37,469	7/1/2019 - 6/30/2020
Anticipated Submissions					
Mapplethorpe Foundation- January/February 2020	Off-site storage; works on paper		TBD	TBD	TBD
Anonymous (Fidelity Foundation)	Sculpture Garden		TBD	TBD	TBD
William J. Kenan, Jr. Charitable Trust	<i>Lichtenstein</i>		TBD	TBD	TBD
IMLS- November 2020 application	Art of the Americas		TBD	TBD	TBD
*Anticipated grant request amounts.					

Annual Fund Giving



Fiscal Year	Total	Goal	Variance	% of Goal
2015/2016	\$1,140,790	\$900,000	+\$240,790	127%
2016/2017	\$942,914	\$900,000	+\$42,914	105%
2017/2018	\$863,954	\$900,000	-\$36,046	96%
2018/2019	\$877,056	\$900,000	-\$22,944	97%

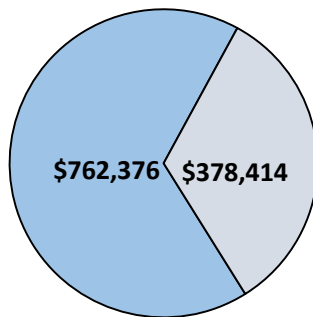
Annual Fund Giving

(Including Member Support)

Total Giving	2015/2016		2016/2017		2017/2018		2018/2019	
under \$50	419	\$11,358	375	\$9,755	133	\$2,973	138	\$2,749
\$50 – \$99	873	\$50,584	747	\$43,268	952	\$60,339	889	\$56,685
\$100 - \$249	534	\$62,049	460	\$51,915	472	\$58,739	409	\$52,241
\$250- \$499	159	\$44,289	182	\$50,388	178	\$47,075	147	\$38,654
\$500 - \$999	109	\$64,490	104	\$62,076	88	\$47,062	72	\$39,170
\$1,000 - \$2,499	102	\$149,857	99	\$146,726	93	\$121,047	81	\$106,729
\$2,500 – \$4,999	27	\$106,912	31	\$80,342	38	\$93,032	29	\$79,820
\$5,000 and above	44	\$651,251	42	498,444	48	\$433,687	46	\$501,008
Total # of Donors	2,267	\$1,140,790	2,040	\$942,914	2,002	\$863,954	1,811	\$877,056

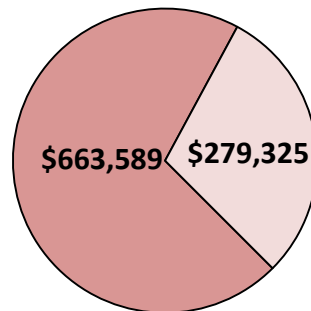
Alumni

2015/2016



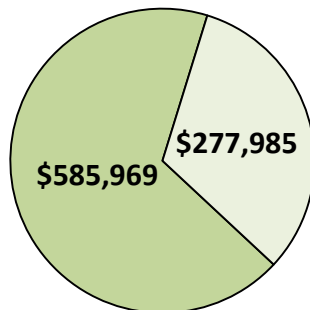
■ 894 Alumni Donors
■ 1,373 Other Donors

2016/2017



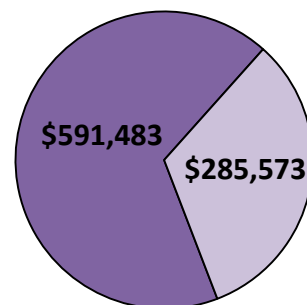
■ 819 Alumni Donors
■ 1,221 Other Donors
■ 2,040 Total Donors

2017/2018



■ 754 Alumni Donors
■ 1,248 Other Donors
■ 2,002 Total Donors

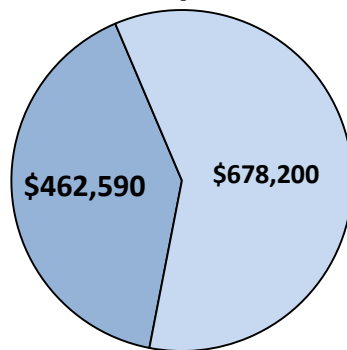
2018/2019



■ 682 Alumni Donors
■ 1,129 Other Donors
■ 1,811 Total Donors

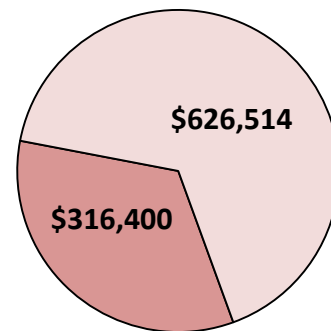
Board of Advisors

2015/2016



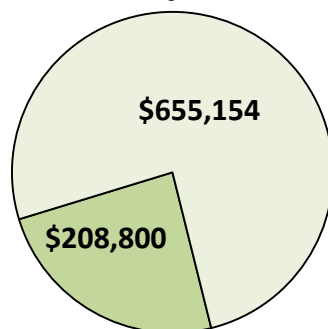
■ 25 BOA Donors
 ■ 2,242 Other Donors
 ■ 2,267 Total Donors

2016/2017



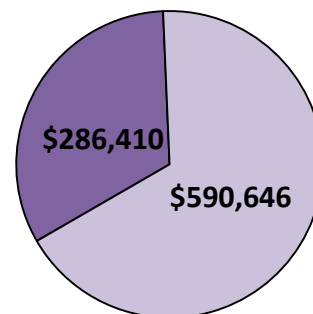
■ 21 BOA Donors
 ■ 2,019 Other Donors
 ■ 2,040 Total Donors

2017/2018



■ 19 BOA Donors
 ■ 1,983 Other Donors
 ■ 2,002 Total Donors

2018/2019



■ 19 BOA Donors
 ■ 1,792 Other Donors
 ■ 1,811 Total Donors

This fall our newest student- and faculty-curated exhibition opened in the Incubator Gallery in Wilson Pavilion. In coordination with the Academic Initiatives department, *Anarchism and the Political Art of Les Temps Nouveaux, 1895-1914* was curated by Robin Klaus, a Ph.D. student in Art History, and Mark Antliff, Anne Murnick Cogan Professor of Art and Art History at Duke University. The exhibition brings together prints and graphic materials that were donated by key modern European artists in support of the anarchist journal *Les Temps Nouveaux* (*The New Times*), edited by the French writer and activist Jean Grave.



Organized around the social themes and aspirations that defined the politics of the anarchist movement, *Anarchism* addresses issues still relevant today, such as rural and industrial labor, the plight of the homeless, cross-border migration, child abuse among the clergy, opposition to war and antimilitarism, social revolution, and visions of a coming anarchist utopia. As a result, several university and grade school classes have frequented the exhibition. Evening visitors to *Anarchism* have enjoyed opportunities to attend talks with its curators. At its essence, the installation demonstrates the way in which the Incubator Gallery serves as a space to highlight and further faculty and student teaching and research at Duke. For instance, Professor Antliff taught his graduate seminar, “Anarchism, Modernism, and Ideology,” alongside the exhibition and conducted classes in the gallery. As for Klaus, collaborating on *Anarchism* has helped shape her dissertation,

which focuses on issues central to the exhibition, and has cemented her career interest in curatorial work.

MUSEUM THEORY & PRACTICE CONCENTRATION

We began our fourth year of the Museum Theory and Practice concentration by offering two courses taught by Nasher Senior Staff. *History and Theory of Curatorial Practice*, taught by Marshall Price, examined various approaches to curatorial practice in a global context, including the rise of the biennial, performance art and non-traditional venues, as well as curatorial critique. The course also included a unit on Indigenous curatorial methodologies to coincide with the exhibition, *Art for a New Understanding: Native Voices, 1950s to Now*. In another course, the *Curatorial Practicum*, Julia McHugh and seven Duke seniors curated an exhibition from the Nasher’s Art of the Americas collection. Opening February 1, 2020 in the Incubator Gallery, *Cultures of the Sea: Art of the Ancient Americas* brings together diverse artworks from 100 BCE to 1550 CE that illustrate how the ocean shaped the cultural legacies of these civilizations.

Academic Initiatives, by the numbers**Study storage, gallery visits & MUSE-sponsored student events**

	FY17		FY18		FY19**	
	Visitors	Visits	Visitors	Visits	Visitors/Attendees	Visits/Events
Study Storage All Visits*	965	74	1,224	83	866	64
Galleries All Visits	1,664	115	1,414	93	2,448	139
MUSE-sponsored student events	N/A	N/A	N/A	N/A	1,541	7
TOTAL	2,629	189	2,638	176	4,855	210

* Some groups visiting storage also visited the galleries.

** Fall 2018 Study Hall cancelled due to inclement weather.

Duke departments, programs, schools & organization visits FY19

- African & African American Studies
- Art History
- Arts of the Moving Image
- Asian & Middle Eastern Studies
- Blending the Blues [Duke Academy for the Health Professionals, Education, & Academic Development (AHEAD)/University of North Carolina-Chapel Hill (UNC-CH) Interprofessional Collaborative]
- Center for Documentary Studies
- Chemistry
- Chinese
- Classical Studies
- Computational Media, Arts & Cultures
- Consortium in Latin American & Caribbean Studies at Duke/UNC-CH
- Cultural Anthropology
- Dance
- Doctor of Physical Therapy
- Duke Center for Latin American & Caribbean Studies
- Duke Divinity School
- Economics
- Education
- English
- French
- Fuqua School of Business, Office of Student Life
- Gender, Sexuality & Feminist Studies
- German
- The Graduate School
- Historical & Cultural Visualization
- History
- Human Rights
- Information Science & Studies
- Innovation & Entrepreneurship
- International Comparative Studies
- Italian
- Japanese
- Kenan Institute for Ethics
- Latin American Studies
- Latino/a Studies in the Global South
- Learning Innovation Center
- Literature
- Music
- New Student Programs
- Philosophy
- Political Science

- Portuguese
- Project-Search (Pre-Orientation)
- Project-Arts (Pre-Orientation)
- Public Policy
- Religious Studies
- Reimagine Medicine
- Romance Studies
- School of Medicine [Masters of Biomedical Sciences; Dermatology]
- Psychology
- Science & Society
- Spanish
- Spring Breakthrough 2019
- Theater Studies
- Visual Arts
- Visual & Media Studies
- Writing

National Endowment for the Arts

The Nasher is honored to receive \$20,000 in programmatic support from the National Endowment for the Arts. Specifically, this will fund the Teacher Advisory Council, Teacher Workshops, curriculum support for teachers in the classroom, state conference fee and travel scholarships, and translation services.



Nasher Teen Council

In May 2019, the Nasher Teen Council celebrated the end of their academic year with their annual IMPACT Party for Durham area teens. After the school year concluded, the majority of the council members graduated high school and moved away from Durham. One teen, Jessee Steele, accepted a full scholarship to Duke University and is the museum's first council alumni to enroll at Duke. He continues to work at the Nasher as a Gallery Guide, giving tours to school groups and adult visitors.

Due to the high number of graduating members, the council started the fall season with 12 open spots. Nasher Teen Educator, Jesse Huddleston and the remaining council members sorted through applications and interviewed 20 impressive applicants. The new council represents ten Durham high schools with a wide mix of artistic interests. In their first semester together, the group has explored both *Native Voices* and *Cosmic Rhythm Vibrations* alongside Nasher Museum staff, as well as local artists, animators, musicians, and poets.

The museum is grateful for continued support of \$50,000 from the Sahm Foundation to fund the work of the Nasher Teen Council and community teen programs more broadly.

Working with Duke University Students, Staff, and Faculty

Recent programs and initiatives in the Education department have strengthened existing work with Duke students and departments, as well as established new relationships.

In October, the museum's Family Day event opened early to families from the **Duke Center for Autism and Brain Development**. Over 40 families participated in a two-hour program that included Native American music and storytelling by Ryan Dial-Stanley from the Lumbee Tribe, guided conversations in the exhibition galleries, and hands-on art-making in the classrooms.



Also this fall, the museum launched a digital tour program for the **Durham Public School Hospital School**, a school based at Duke Hospital for K-12 students receiving long-term medical treatment on campus. Using iPads and FaceTime technology, the tours explore the permanent collection and draw connections to the students' classroom curriculum.

For adult visitors, the Education team partnered with the **Duke Cancer Patient Support Program** to host private art therapy sessions for individuals undergoing cancer treatment. For the past year, the group has met monthly in the museum galleries and classrooms. Sessions are led by art therapists from Duke Hospital.

The Reflections tours for visitors with dementia started five years ago as a partnership with **Duke Family Support Program** and that relationship continues. For the third year, geriatric students from **Duke Nursing** spend one day per semester at the Nasher learning about how guided tours can engage individuals with dementia and what the quality of life impact can be for both the person with memory loss and their care partner. For the first time this year, a trio of students from the **Duke Symphony Orchestra** performed as part of the Reflections tours and connected with visitors around their musical selections.

The museum appreciates the founding and ongoing support from the Kahn Family in memory of Donald Schneider and Mike Kahn toward the Reflections program.



In addition to specific inter-disciplinary initiatives, the Education department works closely with Duke students who work as Gallery Guides. This team of seven students give tours to all museum audiences – public adult and Reflections tours, plus K-12 school tours. Several of the student guides also offer Spanish-language tours, helping to make the museum more accessible to a broader audience. Increasingly, these student guides are also partnering with the museum's Academic Initiatives department to lead gallery tours for other university students.



Art for a New Understanding: *Native Voices, 1950s to Now*

On view through January 12, 2020

This is the first exhibition to chart the development of contemporary Indigenous art in the United States and Canada. For generations, Native North American artists have exhibited work mostly outside of mainstream art institutions. *Native Voices* begins to remedy that division, presenting approximately 60 works of art in a wide variety of media by Native American artists from many nations and regions. Organized by Crystal Bridges Museum of American Art in Bentonville, AR



Cosmic Rhythm Vibrations

On view through March 1, 2020

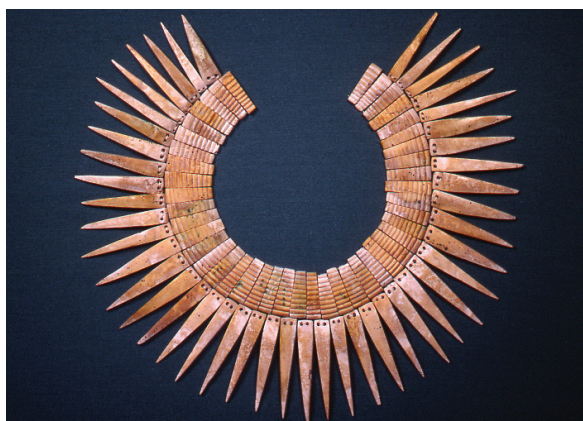
This exhibition highlights works from the Nasher Museum collection that engage visual and musical rhythm. Rhythm may be expressed through repeated patterns of color, form or movement, or, in other cases, implied sound and dance. Whether they embody a beat or a swing, these works carry a pulse that helps guide the viewer through time and space. As wide-ranging objects that reference the power of rhythm and music to transcend earthly concerns, collectively they become cosmic in their vast reach and other-worldly magnetism. The majority of the works come from the museum's contemporary collection, but also include other artistic genres, time periods and modes of production, such as the traditional African and ancient American collections. The exhibition incorporates new acquisitions by Elizabeth Matheson, Dave Muller, Paulo Nazareth and Gordon Parks; a pyramid of cymbals by Satch Hoyt; a music and photography installation by Xaviera Simmons; vibrating landscapes by Charles Burchfield; singing birds by James Audubon; a Gee's Bend quilt by Nettie Young and much more. Organized by Trevor Schoonmaker.



Anarchism and the Political Art of Les Temps Nouveaux, 1895 – 1914

**October 5 – December 15, 2019, in the Incubator Gallery
within The Collection Galleries**

This Incubator exhibition brings together lithographic prints and graphic materials by key artists of the European avant-garde for the anarchist journal *Les Temps Nouveaux* (*The New Times*). It addresses such timely issues as poor labor conditions, homelessness, cross-border migration, child abuse among the clergy, opposition to war and visions of a coming anarchist utopia. Co-curated by Mark Antliff, Anne Murnick Cogan Professor of Art History and Visual Studies at Duke, and Robin Klaus, a Ph.D. student in Art History at Duke.



Cultures of the Sea: Art of the Ancient Americas

**February 1 – May 31, 2020, in the Incubator Gallery
within The Collection Galleries**

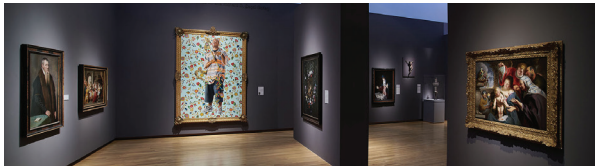
Diverse works from 100 BCE to 1550 CE illustrate how the ocean shaped the cultural legacies of ancient cultures on the Central and South American coast. Includes ceramics, textiles and carvings, many on view for the first time, from the permanent collection. Co-curated by seven Duke undergraduate students through a Curatorial Practicum class taught at the Nasher by Julia McHugh, Ph.D.



***Ebony G. Patterson . . .
while the dew is still on the roses . . .***

February 27 – July 12, 2020

This is the most significant exhibition to date of work by Jamaican artist Ebony G. Patterson, presented within a new installation environment that evokes a night garden. Patterson is known for drawings, tapestries, videos, sculptures and installations that involve surfaces layered with flowers, glitter, lace and beads. Her work investigates forms of embellishment as they relate to youth culture within disenfranchised communities. Her neo-baroque works address violence, masculinity, “bling,” visibility and invisibility within the post-colonial context of her native Kingston and within black youth culture globally. This exhibition focuses on the role that gardens have played in her practice, referenced as spaces of both beauty and burial; environments filled with fleeting aesthetics and mourning. Organized by the Pérez Art Museum Miami.



The Collection Galleries

Ongoing with rotations, in Wilson Pavilion

Highlighting 5,000 years of art, eight galleries contain rotating installations of the collection's strengths. Contemporary works inspire new conversations throughout the pavilion.



***Graphic Pull: Contemporary Prints
from the Collection***

April 2 – September 6, 2020

A selection of prints from the contemporary collection covers a wide variety of printing methods and subject matter. Works date from the 1970s to the present day, and include images by Kathryn Andrews, Mark Bradford, Guerrilla Girls, and Grayson Perry, among others. Organized by Molly Boarati.



***Realism and Surrealism in the United States:
1930 – 1960***

**On view through October 15, 2020, in the Art of the
United States Gallery within *The Collection Galleries***

Installation offering a glimpse into the art and cultural attitudes of the United States during the years surrounding World War II. Special thanks to Marjorie (P'16, P'19, P'19) and Michael Levine (T'84, P'16, P'19, P'19) for their generous loans.



David Levinthal: Baseball

**May 15 – November 15, 2020, in the Modern &
Contemporary Gallery within *The Collection Galleries***

An intimate show of large-format Polaroid photographs that capture some of the most iconic moments in the history of baseball.



Roy Lichtenstein: History in the Making

August 27, 2020 – January 3, 2021

This major exhibition is the first to investigate the early work of one of the most celebrated American artists of the 20th century. *Roy Lichtenstein: History in the Making* will feature approximately 90 works from the artist's fruitful and formative early career, many on view for the first time. Through paintings, drawings, sculptures and prints, the exhibition will illuminate the crucial role this early work played in Lichtenstein's maturation into a master of Pop art. Co-organized by the Colby College Museum of Art and by Marshall N. Price.

Received from:

Tom and Charlotte Newby
1810 Chester Road
Raleigh, NC 27608

Marc Quinn

Born in London, England, 1964



Mother and child (Rabbit and lamb), 2004

Bronze

34 x 15 inches (86.36 x 38.1 cm)

Provenance: Donor purchased work from Mary Boone Gallery, New York (2005)

Ulrich Rückriem

Born in Düsseldorf, Germany, 1938



Untitled (Chinese Granite), 1988

Granite

36 1/2 x 53 x 44 1/2 inches (92.71 x 134.62 x 113.03 cm)

Provenance: Donor purchased work from Donald Young Gallery, Chicago.

Curator's remarks: These two works represent a significant addition to the museum's collection of sculpture. The largest work in this gift is an untitled stone sculpture by the German artist, Ulrich Rückriem, who is closely linked with both Minimalism and Process art of the 1960s. Rückriem worked as a stone mason on the Cologne Cathedral in the late 1950s and early 1960s and continued to use similar techniques in the creation of his often monumental works. *Untitled's* severe geometry and rough-hewn areas of stone exist somewhere between classicism and minimal art. This work, the first donation of an

outdoor sculpture to the Nasher, is an elegant addition to the sculpture garden. Rückriem's work has been included in many international exhibitions including the Venice Biennial (1978), Documenta (1972, 1982, 1987, 1992), Skulptur Projekt, Munster (1977, 1987, 1997) as well as the São Paulo Bienal (1989). This is a strong example of a minimalist aesthetic that fits well within the context of the sculpture garden.

Marc Quinn's work concerns the body in transformational, and sometimes conflicted, states. He first came to prominence in the early 1990s with a sculpted self-portrait sculpture made of his own blood and frozen in an enclosed refrigeration unit. Quinn is part of the loosely affiliated group of artists from the UK known as the Young British Artists and his work was included in the groundbreaking 1997 exhibition, *Sensation: Young British Artists from the Saatchi Collection* at the Royal Academy of London, which first brought these artists to prominence. *Mother and child (Rabbit and lamb)* is from a series of bronze works that were cast from animal carcasses. By removing the feet and heads of the animals, the bodies take on the appearance of human figurative sculpture, here in a composition reminiscent of a pietà or other ecclesiastical format. This sculpture can easily be shown with other contemporary corporeal works in the collection including Robert Pruitt, Marlene Dumas, Nick Cave, and, because of the suggested religious format, could serve as a contemporary intervention in the historical European gallery.

Received from:

Kathryn Andrews
400 Cypress Avenue Unit A
Los Angeles, CA 90065

Kathryn Andrews

Born in Mobile, Alabama, 1973



TRINITY FOR PRESIDENT aka Historical Campaign Poster Painting No.3 (Manifest Destiny), 2015

Aluminum, ink, pain, Plexiglas, and certified film costume
107 1/2 x 95 5/8 x 3 3/4 inches (273.05 x 242.89 x 9.54 cm)

Provenance: Acquired directly from the artist (2019).

Curator's remarks: Kathryn Andrews is known for her polished three-dimensional works that take a critical and complex look at popular culture, consumption, and the body. Her slick, reflective surfaces and use of found objects are informed by Pop art and frequently question the effects of imagery on the viewer's body, concepts of power, and the act of looking itself. Her sculptures and wall works often appropriate stock imagery and props from movies and archives, offering revised narratives of their content from a contemporary feminist perspective. *TRINITY FOR PRESIDENT* is from a series of several works depicting presidents that were originally part of a traveling exhibition, *Run for President*, which opened at the Museum of Contemporary Art, Chicago in 2015 and traveled to the Nasher Sculpture Center, Dallas in 2016. The image is derived from an 1848 political cartoon by Currier and Ives and depicts Democratic presidential candidate Lewis Case (or "General Gas") as a war machine who used the theory of Manifest Destiny to justify his violent agenda. Inside the two-piece work is a certified film costume worn by Carrie-Anne Moss's character, Trinity, in *The Matrix*, a popular science fiction movie from 1999 in which humans are enslaved to fuel the development of a virtual, digital world. In the context of this print, the costume acts as a metaphor for those subjugated by expansionist ideology, such as Case's. *TRINITY FOR PRESIDENT* is a critical look at entertainment and its influence on mass media and national identity. It combines politics with Hollywood to call attention to the violent realities of our past and present so frequently obscured by the media.

Andrews is a Duke alumna and earned her MFA from the Art Center College of Design, Pasadena, California in 2003. She is currently based in Los Angeles and exhibits both nationally and internationally, with recent exhibitions at the König Galerie, Berlin; Simon Lee, Hong Kong; and the Eli and Edythe Broad Art Museum at Michigan State University. Her work belongs to collections such as Museum Ludwig,

Cologne; the Hammer Museum at UCLA, Los Angeles; and the Museum of Contemporary Art North Miami, among others. In 2016–2017, she produced a commission for the High Line, New York. This is the third work by Andrews to enter the Nasher's collection, joining another print and an installation piece. Its commentary on politics and entertainment using the print medium will be of interest to classes in contemporary art, visual studies, Arts of the Moving Image, and United States history. It could be also considered in the context of printmaking, compared with works in the collection by Winslow Homer, or with other contemporary and Pop imagery by Hank Willis Thomas, Njideka Akunyili Crosby, Alexander Kosolapov, Larry Rivers, and Thomas Hirschhorn, among many others.

Received from:

Michael and Marjorie Levine
33 Grand Park Ave
Scarsdale, NY 10583

William Cordova

Born in Lima, Peru, 1971



daniel boone, pat boone & mary boone (or firestone), 2006–2007
Paper collage, correction fluid, graphite and adhesive on paper
50 3/4 x 105 inches (128.91 x 266.7 cm)

Provenance: Donor acquired work from Sikkema Jenkins & Co., New York (2009).

Curator's remarks: William Cordova works frequently with found paper and recycled everyday objects to create drawings and mixed media installations that use a symbolic system of personal and cultural signifiers. Materials and motifs such as books, speakers, tires, records, and old sneakers are recurring images that carry multiple meanings for the artist. A single image may allude to Cordova's transient lifestyle, his Afro-Peruvian heritage, and the various modern urban subcultures that interest him, all at once. Through such imagery, he makes cultural and historical connections, but he leaves locating and interpreting meaning up to the viewer.

This constellation-like work is a combination of drawing, rubbing, and collage. The images of tires emulating stars demonstrate Cordova's interest in repetition and the transportation of materials and ideas. The title consists of the names of an American pioneer (Daniel Boone), a singer/performer from the 1950s (Pat Boone), and a contemporary art gallery owner in New York (Mary Boone). As is always the case with Cordova's provocative titles, he encourages us to complete and even research potential meanings and connections.

Cordova's work is in the public collections of the Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; Harvard University, Cambridge, Massachusetts; Yale Art Gallery, New Haven; Museo de Arte de Lima, Peru; Ellipse Foundation, Cascais, Portugal; Museum of Contemporary Art, Miami; and La Casa de las Americas, Havana, Cuba.

daniel boone, pat boone, & mary boone (or firestone) was featured in the Nasher exhibition *Street Level: Mark Bradford, William Cordova, and Robin Rhode* (March 29-July 29, 2007). This work complements others by Cordova in the Nasher's collection, particularly *Pachacuti*, a suite of twelve ink, graphite, and mixed-media works on paper. Cordova's work will also add to the Nasher Museum's growing body of work by Latinx artists and artists of African descent. It will provide a contemporary voice from Peru that can also be put in conversation with the Nasher's collection of pre-Columbian art.

Received from:

Tom and Charlotte Newby
1810 Chester Road
Raleigh, NC 27608

**Tony Cragg**

Born in Liverpool, England, 1949

Real Plastic Love, 1984

Found plastic objects on painted acrylic panel
77 x 33 inches (195.6 x 83.8 cm)

Provenance: Donor purchased work from Luring Augustine, New York (1994).

Curator's remarks: Tony Cragg emerged in the late 1970s as part of a new generation of artists in England that sought to distance themselves from the quasi-constructivist tendencies of the previous generation and so-called New Generation of sculptors of the 1960s. Cragg's earliest works were accumulations of detritus and wood that laid the foundation for his hallmark figurative sculptures of colorful found objects adhered to the wall. His work soon began to gain traction and was included in several international group exhibitions during the 1980s. Cragg had his first solo exhibition at Lisson Gallery, London in 1979 and continues to be represented by the gallery. He won the prestigious Turner Prize in 1988 for works such as *Real Plastic Love* and represented Great Britain in the Venice Biennial that same year. In this and other puzzle-like wall sculptures from this period, Cragg creates a narrative out of consumable products and, in doing so, blurs the lines between the parts and the whole. His work has been the subject of many exhibitions. In 2011 the Nasher Sculpture Center presented *Tony Cragg: Seeing Things*, a survey of the last twenty years of the artist's work featuring thirty sculptures. *Real Plastic Love* will help to round out the museum's eclectic holdings from the 1980s and join other

European and US work from the decade, including that by Anthony Caro, Christian Boltanski, Louisa Chase, Joan Snyder, and Mel Kendrick.

Received from:

Anonymous donor through
Engart, LLC

c/o EFO Management LLC
666 Fifth Avenue, 4th Floor
New York, New York 10103

This is a gift of 130 photographs. For a full list of works in the gift, see Appendix A.

Bruce Davidson

Born in Oak Park, Illinois, 1933



Time of Change, 1963–1965
Resin-coated print
8 x 11 inches (20.3 x 27.9 cm)

Provenance: Engart LLC/donor purchased works directly from the artist.

Curator's remarks: Bruce Davidson is one of the most acclaimed documentary photographers of his generation and is known for exploring unvarnished aspects of the human condition in his photo essays. After graduating from the Rochester Institute of Technology, followed by graduate school at Yale University under Josef Albers, Davidson was drafted into the army and stationed in Paris, where he met and was heavily influenced by Henri Cartier-Bresson. After his service, Davidson began working briefly for *Life* magazine as a freelance photographer and in 1958 he joined Magnum Photo Agency. He emerged in the late 1950s and quickly made a name for himself documenting aspects of US subculture, disenfranchised urban and rural communities, the civil rights movement of the 1960s, and occasionally more light hearted subjects, including fashion and industry.

The curatorial team made a selection of 130 photographs from a much larger group of Davidson's works (the rest of which went to the Rubenstein Library at Duke), including those from his most important photo essays of the late 1950s to the 1990s. These include *Brooklyn Gang*, for which Davidson spent nearly a year photographing teenagers, the first full-immersion photo essay on American youth subculture and published in *Esquire* magazine in 1959. Also included are a large selection from

Davidson's 1962-1965 series *Time of Change*, in which Davidson accompanied the Freedom Riders and documented the civil rights movement in the South. Davidson's *East 100th Street* series from the late 1960s and *Subway* from the early 1980s, poignant documents of urban life, are also well represented in this gift. These are the first photographs by Davidson to enter the museum and they bolster a growing photography collection. Davidson's work straddles many genres and are not only useful in teaching but also can be shown alongside a wide range of existing work, from the FSA photographs of Arthur Rothstein of the 1930s to the contemporary works of Titus Brooks Heagins, Bruce Conner, and Larry Fink.

Received from:

Blake Byrne
The Skylark Foundation
1880 Century Park E Suite 1404
Century City, CA 90067

Derek Fordjour

Born in Memphis, Tennessee, 1974



Signing Day, 2019

Acrylic, charcoal, oil pastel and foil on newspaper mounted on canvas
74 1/2 x 50 1/2 inches (189.23 x 128.27 cm)

Provenance: Donor purchased work from Night Gallery, Los Angeles (2019).

Curator's remarks: Central to Derek Fordjour's work is his layering of cardboard, shredded newspaper, and other scrap materials to form heavily textured surfaces, a direct reference to the hand-me-downs that are passed down through his Ghanaian family. This multi-dimensional material quality, coupled with Fordjour's consistent use of bright colors, is a formal device used to draw the viewer in. Upon closer inspection of the subjects, greater cultural and social issues are subtly being addressed. As anonymous Black athletes, cheerleaders, and marching band members, like those at HBCU's, Fordjour's subjects can appear vulnerable, as if carrying the weight of racialized power structures and social conventions, and upholding cultural identity.

Signing Day incorporates these themes. The signing of the basketball player (the black standing figure) to a team, presumably owned by the white figure sitting down, has either already occurred or is about to take place. Typically seen in professional sports, particularly with basketball, this arrangement between the black player and the white team owner raises questions surrounding agency, power, and the commodification of the black male body.

Derek Fordjour lives and works in New York. He earned his BA from Morehouse College in 2001, a Master's Degree in Art Education from Harvard in 2002, and an MFA in painting from Hunter College in 2016. Recent solo exhibitions have been held at Night Gallery, Los Angeles; Sugar Hill Museum, New York; and LUCE Gallery, Turin, Italy. Group exhibitions include those at the California African-American Museum, Los Angeles; Galerie Mikael Anderson, Copenhagen; and Sotheby's S2 Gallery, New York. Fordjour's work can be found in the collections of the Studio Museum in Harlem, the Whitney Museum of American Art, New York, and Pérez Art Museum Miami, among others.

Signing Day is the first work by Fordjour to enter the collection. It visually and thematically resonates with other works in the museum's collection by Maria Berrio, Njideka Akunyili Crosby, Ebony G. Patterson, Nari Ward, Romare Bearden, and Emma Amos, among others. This work will encourage thoughtful discussions surrounding the African Diaspora, immigration, basketball and its role in black cultures, and materiality in contemporary art.

Received from:

Helen Frankenthaler Foundation
134 West 26th Street, 5th Floor
New York, New York 10001

This is a gift of 18 prints. For a complete list of the gifts, see Appendix B.

Helen Frankenthaler

Born in New York, New York, 1928 – 2011



Weeping Crabapple, 2009

Woodcut on paper

25 1/2 x 37 38/ inches (64.77 x 94.93 cm)

Provenance: Works received directly from the Helen Frankenthaler Foundation (2019).

Curator's remarks: Helen Frankenthaler was a central figure in postwar art and one of the great American artists of the 20th century. She is most closely connected to the so-called second generation of abstract painters of the New York School and expanded the vocabulary of the movement by developing a soak-stain technique that was an important transition to Color Field painting of the 1960s. Frankenthaler's first solo exhibition was at the storied Tibor de Nagy Gallery in 1951 and that same year she was included in the seminal *9th Street Exhibition*, considered by many to be the first big survey exhibition of Abstract Expressionism. Championed by the eminent art critic Clement Greenberg, Frankenthaler became established as one of the most important artists of her generation. Her work has been the subject of numerous publications and international exhibitions, the most recent of which was *Pittura/Panorama: Paintings by Helen Frankenthaler, 1952 – 1992*, at the Palazzo Grimani in Venice earlier this year.

Frankenthaler was an inveterate and innovative printmaker and beginning in the early 1960s, printmaking became an integral part of her practice. As in her painting, Frankenthaler explored process in her prints, working in intaglio, lithography, woodblock, monotype, and screenprinting, and often combining various printing techniques in experimental ways. This group of eighteen prints includes examples that cover Frankenthaler's entire print output over her long career. The Nasher Museum of Art was one of a small handful of university museums to receive a gift of prints from the artist's foundation. This gift comes with a \$25,000 cash award for the implementation of associated programming, which will manifest in 2022 as a student-curated exhibition as part of the curatorial practicum class, a component of the concentration in Museum Theory and Practice. These will be the first works by Frankenthaler to enter the museum's collection. They are not only a significant addition to an already strong group of contemporary prints and can be shown with numerous paintings, sculptures, and works on paper within the collection, but they will also be invaluable for teaching the processes and techniques of printmaking.

Received from:

Transfer from Lilly Library, Duke University

Charles-Emile Jacque

French, 1813 – 1894



Tending the Flock, n.d.

Oil on canvas

47 x 40 1/2 x 4 inches (119.38 x 102.87 x 10.16 cm)

Provenance: Scott and Fowles, New York; purchased by Mr. C. C. Dula (1910); donated to Duke University (1930).

Jacob Maris

Dutch, 1837 – 1899



Beach Scene, n.d.

Oil on canvas

42 x 31 x 4 inches (106.68 x 78.75 x 10.16 cm)

Provenance: Mr. Arthur Tooth, London; Scott and Fowles, New York; purchased by Mr. C. C. Dula (1904); donated to Duke University, (1930).

Curator's remarks: These two paintings represent two important developments in European painting of the mid-nineteenth century. The earlier of the two, *Tending the Flock*, is by Charles Emile Jacque, a central member of the Barbizon School, who, along with Jean-François Millet, fled the cholera epidemic in Paris for the rustic environs of the forest at Fontainebleau in 1849. Jacque is best known as both an engraver and painter of animal scenes such as this. He and his Barbizon School contemporaries including Millet, Theodore Rousseau, Jules Dupré, and Narcisse Diaz de la Peña were central to the mid-19th-century realism that developed in response to French academic painting at the time. The artists who gathered in the forest at Fontainebleau were instrumental in advancing the changing aesthetics of the period and were inspirational to the burgeoning Impressionist group by the early-1860s. This is the first Barbizon work to enter the museum's collection and will be useful for teaching the development of painting in 19th-century France as well as supplementing the museum's collection of historical European art.

Jacob Maris was a central member of what is known as The Hague School, a group of Dutch artists based in The Hague during the second half of the 19th century. Heavily influenced by the French Barbizon painters, and inspired by their 17th-century forebears such as Jacob van Ruysdael and Johannes Vermeer, The Hague School artists employed a modern approach to rendering the landscapes of the Netherlands and surrounding areas. Maris was born in The Hague and studied in the Netherlands before

spending six years in Paris, a common rite of passage for many European and US artists at the time. Maris returned to The Hague in 1871 and became known for his views of Dutch towns and beach scenes such as this one. This particular painting, showing a specific type of flat-keeled fishing boat that could be hauled on to the beach, was a common subject for many members of The Hague School, Maris being the most prominent among them. *Beach Scene* is the first Hague School work to join the museum's collection and can be used in teaching aspects of Dutch culture as well as helping to tell the broader development of 19th-century European art.

Received from:

Kristine Stiles, Ph.D.
1719 N. Roxboro Road
Durham, NC 27701

Lynn Hershman Leeson

Born in Cleveland, Ohio, 1941



Roberta Breitmore, 1976

Painted photograph

Frame: 24 x 35 3/4 x 1 1/2 inches (60.96 x 90.81 x 3.81 cm)

Provenance: Donor acquired work directly from the artist (c. 1978).

Curator's remarks: For sixty years, multi-disciplinary artist Lynn Hershman Leeson has created works of art that investigate issues such as humanity and technology, surveillance, construction of self-identity and the use of media. In many ways, Leeson's work has anticipated some of the darker aspects of the technological and digital cultures of today. In addition to writing and directing numerous feature length documentaries and dramas, Leeson works in assemblage, photography, video, performance, and installation. This early work, *Roberta Breitmore*, is from a series in which the artist undertook a four-year performance as the eponymous fictional character. In 1973, the artist assumed a constructed identity, partly as a psychological investigation of stereotypes, victimization, and the cultural zeitgeist at large. Brietmore went about her daily life and opened a bank account, got a driver's license, searched for a job, placed an ad for a roommate, and joined groups such as Weight Watchers and the personal transformation training, EST. She struggled with depression, contemplated suicide, and enrolled in Ph.D. psychology classes on how people create their identities, all in a transgressive exercise that blurred the line between art and life. Roberta's life was well documented through a series of photographs and drawings. The series ended in 1978 with an exorcism of Breitmore in Ferrara, Italy.

Leeson's career has recently undergone serious reappraisal for its contributions to art since the 1960s. Her work was included in *Postwar: Art Between the Atlantic and the Pacific, 1945–1965*, organized by Okwui Enwezor and Katy Seigel at the Haus der Kunst, Munich, and was the subject of a retrospective, entitled *Civic Radar: Lynn Hershman Leeson*, at ZKM: Center for Art and Media, Karlsruhe, Germany. It has also been exhibited at the Yerba Buena Center for the Arts, San Francisco, and venues throughout Europe. She is represented by Bridget Donohue Gallery in New York and her work is included in the collections of the Brooklyn Museum, Los Angeles County Museum of Art, the Museum of Modern Art, New York, the Tate, London, and the Whitney Museum of American Art, New York, among others. The performative, psychological, and documentary nature of this work complements existing works in the collection by a diverse array of artists including Paul McCarthy, Rudolf Schwarzkogler, and Carolee Schneemann, as well as those who explore the construction of self-identity such as Drucker and Ernst, Genevieve Gaignard, Xaviera Simmons, and others.

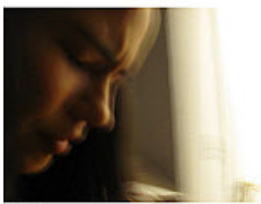
Received from:

Tony Podesta Collection
2438 Belmont Road NW
Washington, D.C. 20008

This is a gift of 10 prints. For a complete list of the gifts, see Appendix C.

Laurel Nakadate

Born in Austin, Texas, 1975



November 28, 2010 from the series *365 Days: A Catalogue of Tears*, 2011
Chromogenic print
40 x 50 inches (101.6 x 127 cm)

Provenance: Donor purchased works from Leslie Tonkonow, New York.

Curator's remarks: Laurel Nakadate is a photographer and filmmaker who has explored issues of femininity, sexuality, voyeurism, and loss in her works. She earned her BFA from the Boston Museum School and Tufts University before completing her MFA in photography from Yale University. She emerged in the mid-2000s when her work was included in PS1's survey, *Greater New York*, and since that time her photographs and films have been shown at dozens of international venues. Nakadate's early work, including *365 Days: A Catalogue of Tears*, was an exploration of self-imaging that reflected an emerging cultural trend, one that has been fueled by social media. In her more recent works, the

artist examines the dynamics of personal relations. This series was included in Nakadate's first solo museum exhibition at PS1, New York in 2011.

365 Days: A Catalogue of Tears was a year-long performance in which the artist photographed herself daily before, during, or after weeping. The series was a response to what Nakadate observed as a ubiquitous cheerfulness and the construction of a happy identity for those on social media: a catalogue of tears. For the artist, *365 Days: A Catalogue of Tears* is an expression of vulnerability in the form of a visual diary, but also raises questions of voyeurism, trauma, and self-representation. These are the first works by the artist to enter the collection and part of a larger group that was divided between the Ackland Museum of Art, the Weatherspoon Museum of Art, and the Nasher. They will integrate well with many other works in the collection that engage with the idea of self-representation, including those by Xaviera Simmons, Genevieve Gaignard, and others.

Received from:

Drs. James and Jane Finch

206 Continental Drive

Durham, NC 27712

Eve Sonneman

Born in Chicago, Illinois, 1946

Received from:



Boat Building, Samos, Greece, 1977

Cibachrome photograph

7 x 9 3/8 inches (17.78 x 23.81 cm)



Moving Hay, Samos, Greece, 1977

Cibachrome photograph

13 x 9 3/4 inches (33.02 x 24.77 cm)

Provenance: Castelli Graphics; donor purchased works at Heritage Auctions (2014).

Reed Thomas

American, born in 1937



Bird Cage, 1979

Gelatin silver print

13 1/2 × 10 inches (34.29 × 25.4 cm)

Provenance: Donor purchased work at Leland Little Auctions.

Curator's remarks: Eve Sonneman is part of a group of rebellious photographers that emerged in the 1970s and rejected many of the well-established conventions of the medium. Sonneman, along with a number of her contemporaries such as Joel Meyerowitz, John Divola, Barbara Kasten, and others, eschewed black and white photography and instead embraced the color of cibachrome printing. While not considered a school, this trend was codified in the 1981 exhibition *New Color Photography* at the International Center for Photography in New York, heralding a new era in photography. Sonneman's work was also conceptual in nature and her diptychs from the 1970s pair images that suggest a sequence of randomness and indecisive moments. In doing so, they challenged the acknowledged photographic principle of capturing what Henri Cartier-Bresson referred to as "the decisive moment."

These two diptychs are from a series that Sonneman created during the summer of 1977 while traveling through Europe. *Boat Building* is comprised of two photographs taken a month apart in the same location, the first late in the afternoon, the second early in the morning, while *Moving Hay* documents a mundane activity of rural life. These two photographs will join only a handful of color photographs from this period in the collection. Their conceptual approach to image making is a nice bridge between the mid-century work of Harry Callahan and Aaron Siskind and works by Cindy Sherman, Lorna Simpson, Robin Rhode, Rudolph Schwarzkogler, and Ed Ruscha.

Very little biographical information is known about Reed Thomas. Active during the 1970s, Thomas created black and white photos that are characterized by rigorous formal composition and an obsessive attention to detail. His subjects included landscapes, interiors, and still lifes that were inspired by the timeless works of Ansel Adams and Edward Weston. Thomas often imbued his photographs with a surrealist dimension, linking himself to a tradition that dates back to the early 20th century. *Bird Cage* exhibits these qualities: strict formal composition, a surreal dimension, and a timeless quality. The photograph fits squarely into the Nasher's growing collection and connects earlier photographers such as Andre Kertesz and Arthur Rothstein with contemporary artists such as Jerry Ulesman, Elizabeth

Matheson, and John Rosenthal, among others. This gift of three photographs is a strong addition to the collection and will be useful in teaching photographic techniques, composition, and conceptual practices.

Received from:

Doug Smooke
24 Viking Drive
Cherry Hills Village, CO 80113

Carlos Vega

Born in Melilla, Spain, 1963



Fray Escoba, 2005

Oil and collage on canvas
19 x 17 inches (48.26 x 43.18 cm)

Provenance: Donor acquired work from Jack Shainman Gallery, New York (2005).

Curator's remarks: Carlos Vega works between mediums to create imagery referencing allegory, humanity, and history. His painting, as in a recent body of work titled *Santas*, recognizes spiritual icons of contemporary living, as well as philosophy and mysticism. Vega's Catholic upbringing instilled in him an interest in the spirit and the concept of having a larger purpose. He has stated: "I want to bring up the subject of the soul. We are destined for greatness, too. Right here, right now, we don't have to go through metamorphosis, we can be great at any time." *Fray Escoba* from 2005 depicts a young man of color sweeping in a spare room with a dog on a chair and a piano, overlaid above a city and handwritten text, as if a combination of distant memories. The image may reference Saint Martin de Porres, also known as the Saint of the Broom (Fray Escoba), a Dominican saint born in Peru in the late 16th century. The illegitimate son of a Spanish nobleman and a freed slave, de Porres was not allowed to become a full member of a religious order, and so began his religious calling as a volunteer sweeping and cleaning a church in Lima. There he became a healer and performed miraculous cures. He is the patron saint of mixed-race people, public health workers, and social and racial justice. He is often depicted with a dog and broom. A number of popular movies made in Spain and Mexico in the 1960s and '70s also tell the friar's story. Vega's painting combines such modern popular culture with the historical genre of portraiture and religious iconography to embrace the spiritual across time and space.

Vega lives and works between New York and Granada, Spain. He studied at the Universities of Fine Arts in Seville and Madrid, the Talleres de Art Actual in Madrid, and the Art Institute of Chicago. His works belong to collections including Columbia and Harvard Business Schools; the Instituto Cervantes, New York; and the Palacio de los Condes de Gabia, Grenada, Spain. This is the first work by Vega to come into the Nasher's collection. With its references to colonialism, South American history, social justice, and religion, the painting will be very useful to classes studying in these areas. It joins works by other contemporary Spanish artists, including Pedro Sánchez Ruiz and Susana Solano. The painting bridges contemporary art with Baroque and colonial histories and can be discussed in these terms with other works in the collection by Kehinde Wiley, Paulo Nazareth, and Lyle Ashton Harris, as well as conversations around racial construction with works by Genevieve Gaignard.

Firelei Báez

Born in Santiago de los Caballeros, Dominican Republic, 1980



Tignon for Ayda Weddo (or that which a center can not hold), 2019

Acrylic and oil on archival printed canvas

91 1/2 x 114 1/4 inches (232.41 x 290.2 cm)

Retail price: \$100,000

Discount (20%): - \$ 20,000

Total price: \$ 80,000

Dealer: James Cohan Gallery
533 W 26th Street
New York, NY 10001
291 Grand St
New York, NY 10002
INFO@JAMESCOHAN.COM
www.jamescohan.com

Provenance: Dealer acquired work directly from the artist, New York.

Curator's remarks: In *Tignon for Ayda Weddo*, Firelei Báez overlays symbolic imagery, calligraphic patterning and gestural painting onto a WPA-commissioned architectural plan of the American Sugar Refinery's New Orleans filter house. As the largest US-based sugar refining business in the early 1900s, the refinery had economic interests in Puerto Rico and other Caribbean locations. The physical human toll on black bodies is inextricably linked to the economic and sociopolitical dimensions of this site's history. For Báez, mark-making becomes an entry-point for a personal engagement with the cultural memory and history of the African Diaspora. As symbols of resistance to the trauma caused by the American Sugar Refinery, Báez incorporates imagery from her cultural history. The serpent form that is entwined around itself is a reference to Ayda-Weddo, the spirit (loa) derived from Vodou traditions in Benin, West Africa and brought by enslaved peoples to Haiti and New Orleans. White is a symbolic color frequently associated with this female spirit of water and fertility, sometimes referred to in African cultures as Mami Wata (Mother Water). Her form is in the shape of a Tignon, a wrapped fabric headcovering worn by creole women of African descent in Louisiana, originally during the Spanish colonial period. The headdress was the result of an oppressive sumptuary law passed in 1786 intended as a means to mark and control African creole women who might move too easily in white society. Resisting imposed limitations, black women transformed their tignons into elaborately adorned fashion

statements and vibrant markers of cultural pride. In the lower center of the painting is the depiction of an azabache gemstone amulet, carved into a fist and commonly worn as a charm for protection in Latin American cultures.

Báez lives and works in New York. She received an MFA from Hunter College, a BFA from Cooper Union, and studied at the Skowhegan School of Painting and Sculpture. Most recently, she has had solo exhibitions at the Mennello Museum of Art, Orlando, FL; the Witte de With Center for Contemporary Art, Rotterdam, the Netherlands; and the Modern Window at the Museum of Modern Art, New York. In 2015, Pérez Art Museum Miami organized the first expansive survey of her work entitled *Firelei Báez: Bloodlines*, which subsequently traveled to the Andy Warhol Museum in Pittsburgh. Báez is the recipient of a number of awards including the Soros Arts Fellowship (2019), the College Art Association Artist Award for Distinguished Body of Work (2018), and the Future Generation Art Prize (2017).

With its references to Afrodiasporic memory, cosmologies, and the effects of colonialism, *Tignon for Ayda Weddo* will serve as an immensely beneficial reference for important dialogue, both in and outside the classroom. This is the first work by Báez to enter the collection, and it will significantly contribute to the Nasher's growing collection of work by Caribbean and Latinx artists. It complements work by other contemporary artists that focus on issues of the African Diaspora, such as Radcliffe Bailey, William Cordova, Wangechi Mutu, Ebony G. Patterson, Paul Anthony Smith, and Nari Ward, among others.

Comparable prices:*Inverting a Meridian*, 2019

Acrylic and oil on archival printed canvas

99 3/4 x 126 1/2 x 1 1/2 inches (253.4 x 321.3 x 3.8 cm)

Sold by James Cohan Gallery for \$120,000

Convex (recalibrating a blind spot), 2019

Acrylic and oil on archival printed canvas

96 7/8 x 124 5/8 inches (246.1 x 316.5 cm)

Sold by James Cohan Gallery for \$125,000

Untitled (Central Power Station), 2019

Acrylic and oil on archival printed canvas

96 7/8 x 124 5/8 inches (246.1 x 316.5 cm)

Sold by James Cohan Gallery for \$125,000

Dawoud Bey

Born in New York City, New York, 1953



David Hammons, Bliz-aard Ball Sale I, 1983

Archival pigment photograph on dibound mount

Edition 1/6

44 x 33 inches (111.76 x 83.82 cm)

Retail price: \$40,000

Discount (10%): - \$ 4,000

Total price: \$36,000

Dealer: Stephen Daiter Gallery
230 West Superior Street
Fourth Floor
Chicago, IL 60654
info@stephendaitergallery.com
www.stephendaitergallery.com

Provenance: Dealer acquired work directly from the artist, Chicago.

Curator's remarks: Dawoud Bey's photograph captures conceptual artist David Hammons's iconic performance, in which Hammons sold snowballs to people on a New York City sidewalk in front of Cooper Union. For the performance, he arranged the snowballs on a colorful, North African rug in neatly packed rows according to size, ranging from "XS" to "XL." While some stopped to inquire about the curious merchandise for sale, others laughed it off as a humorous prank. Many continued their pace, ignoring Hammons as they would any other nameless street vendor.

Bliz-aard Ball Sale spoke to the absurdity of materialistic culture, as well as the pervasiveness of economic systems that inundate anything and everything with monetary value. Addressing the location of Cooper Union and its significance to the performance, Bey notes, "...that's where people went to sell things if they needed to raise some money or were desperate to sell something...people went there expecting to be able to buy things." By claiming such an ephemeral object to be a profitable commodity, Hammons's performance also addressed the precariousness that many artists, particularly those of African descent, face once the art market takes interest in their work. Much like the inevitable melting of the snowballs, such artists can meet a similar fate.

Hammons's elusive status in the art world, largely due to his resistance to abide by its rules and regulations, makes Bey's photograph all the more intriguing. Hammons produced this work as an unannounced street intervention, rather than a promoted performance. There was no art audience, just

the general public and Dawoud Bey with his camera. Bey has captured the only concrete evidence of this performance, providing an intimate glimpse of the artist at work. This particular image of Hammons standing alongside an actual street vendor contextualizes *Bliz-aard Ball Sale* in a unique way. Hammons is not a “performance artist” in this image, a fundamentally separate entity from the public. Rather, he has rendered himself anonymous in an effort to integrate with everyday society.

Dawoud Bey earned his MFA from Yale University School of Art and currently teaches at Columbia College Chicago as Distinguished College Artist and Professor of Art. Since his first solo exhibition, in 1975, Bey has exhibited his work worldwide at a number of institutions, including the Art Institute of Chicago; the Barbican Centre, London; the Cleveland Museum of Art, Ohio; the High Museum of Art, Atlanta; and the National Portrait Gallery, London. In 1995, the Walker Center organized a mid-career survey of his work entitled *Dawoud Bey 1975 – 1995*, which traveled throughout the US and Europe. Institutions with Bey’s work in their permanent collections include Metropolitan Museum of Art, New York; the San Francisco Museum of Modern Art; Detroit Institute of Arts; and the Whitney Museum of American Art, New York. Bey was the recipient of a MacArthur Foundation Fellowship in 2017, a John Simon Guggenheim Memorial Foundation Fellowship in 2002, and a fellowship from the National Endowment for the Arts in 1991.

David Hammons, Bliz-aard Ball Sale I will be the first work by Bey to enter the collection. This work is a perfect teaching complement to Henry Taylor’s 2016 painting, *Hammons meets a hyena on holiday*, which draws direct inspiration from *Bliz-aard Ball Sale*. Together, the two works will benefit class discussions surrounding conceptual and performance art, photography as a method of documentation and thus resistance, consumer culture, and several others in a number of disciplines.

Comparable prices:

David Hammons, Bliz-aard Ball Sale I, 1983

Edition 6/6

Sold by Stephen Daiter Gallery for \$75,000

David Hammons, Bliz-aard Ball Sale I, 1983

Artist’s proof 1/2

Sold by Stephen Daiter Gallery for \$100,000

Mel Chin

Born in Houston, Texas, 1951



Cross for the Unforgiven, 2002

AK-47 assault rifles (cut and welded)

54 x 54 x 3 inches (137.16 x 137.16 x 7.62 cm)

Retail price: \$80,000

Discount (15%): - \$12,000

Total price: \$68,000

Provenance: To be purchased directly from the artist, Burnsville, North Carolina.

Curator's remarks: *Cross for the Unforgiven* consists of eight AK-47 assault rifles that have been deconstructed and rendered unusable before being welded together in a new configuration. The weapon, also known as the Automatic Kalashnikov, was first developed in 1947 in what was then the USSR. Cheap and easy to mass produce, it was widely sold or supplied to Soviet allies and communist nations around the world, eventually becoming the international symbol of resistance to the West. The arrangement of the rifles recalls the shape of a Celtic cross, with its halo-like circle and vertical and horizontal lines, which some speculate as representing Christianity's "triumph" over Paganism. The central cross, or crucifix, a highly ambivalent symbol, is at once the sign of a blessing and an instrument of execution. The sculpture's pattern also evokes the shape of yet another cross, the Maltese Cross, and its corresponding associations of Christian warriors battling the Muslim Empire during the Crusades.

A collision of history, symbolism, and world views, *Cross for the Unforgiven* intertwines the brutal violence of ritual sacrifice with the sacred promise of redemption in a field where no absolution can be possible. Creation and destruction thus become welded together in the shared body of the sculpture, where they meet to return one another's gaze so that one may shed light on the other.

Burnsville, NC-based Mel Chin is a conceptual artist whose work bridges a variety of subject areas and artistic disciplines. Often collaborative, his art includes sculpture, installation, painting, and site-specific, multi-year projects that encompass politics, ecology, anthropology, and sociology, among other areas, in order to "investigate how art can provoke greater social awareness and responsibility." Chin has won dozens of prestigious awards, including most recently a 2019 MacArthur Foundation Fellowship. His art belongs to numerous public collections, including the Museum of Modern Art, New York; Menil Collection, Houston; and the Whitney Museum of American Art. In 2018 Chin had a major survey

exhibition at the Queens Museum called *All Over the Place*, and in 2014 he had a retrospective at the New Orleans Museum of Art called *Rematch*. This would be the second work by Chin to enter the Nasher collection, complementing *Allure* (1994/2004) and adds to the museum's collection of contemporary sculpture. *Cross for the Unforgiven* is a work that can foster dialogue related to conceptual art practices, history, religion and gun violence, as well as build bridges between the museum's contemporary and European collections.

Comparable prices:*Home y Sew 9*, 1994

GLOCK 9mm handgun, optional tag in either silver or enamel, ace bandage, micro electronic locator, normal saline with IV needle and polyethylene tubing, narcotic analgesic, intramuscular Epinephrine, and angiocatheter

5 7/16 x 7 5/16 x 1 3/16 inches

Sold by Chin Studio to Menil Collection for \$78,000

Shape of a Lie, 2005

Bronze and catlinite

70 x 29 x 54 inches

Sold by Chin Studio to Speed Art Museum for \$125,000

I Don't Want To, 2006

Sterling silver and hand-knapped Belizean flint

32 x 30 x 3 inches

Sold by Chin Studio to Beth Rudin DeWoody for \$80,000

Gate of the New Gods, 2018

Steel, polypropylene rope, basketball nets, basketballs, and paint

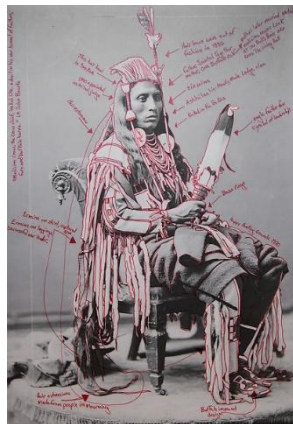
Dimensions variable

Sold by Chin Studio to LACMA for \$190,000

Wendy Red Star

Apsáalooke/Crow, born in Billings, Montana, 1981

This is a proposed purchase of 10 photographs. For a full list of works in the gift, see Appendix D.



Peelatchiwaaxpáash / Medicine Crow (Raven) from Medicine Crow & The 1880 Crow Peace Delegation, 2014

Pigment print on archival photo-paper

24 x 16 1/2 inches (60.96 x 41.91 cm)

Edition 11/15

Retail price: \$24,000

Discount (16.67%): - \$ 4,000

Total price: \$20,000

Dealer: Sargent's Daughters
179 East Broadway
New York, NY 10002
info@sargentsdaughters.com
www.sargentsdaughters.com

Provenance: Dealer acquired work directly from the artist, New York.

Curator's remarks: Wendy Red Star has emerged as one of the most resonant voices of her generation. Raised on the Apsáalooke (Crow) reservation in Montana, Red Star is an artist who works in photography, collage, sculpture, installation, and performance. Her works are informed by her Native American heritage and raise questions of indigeneity as well as perceptions and representations of Native Americans. Red Star sometimes uses historical representations of Native Americans, as in this portfolio of works, in order to highlight how Indigenous peoples have been represented in the past. In doing so, she brings to light the often painful dynamics of power between the colonized and the colonizer and the ongoing struggle against misperceptions of Native cultures. In the last two years her work has been the subject of two museum exhibitions, *Wendy Red Star: The Maniacs (We're Not the Best but We're better than the Rest)* at the University Art Museum, New Mexico State University, and *Wendy Red Star: A Scratch on the Earth* at the Newark Museum, New Jersey. She is represented by Sargent's Daughters Gallery, New York.

Medicine Crow & the 1880 Peace Crow Delegation is based on a series of photographs by Charles Milton Bell (1848-1893), who photographed Medicine Crow and a delegation of five other Crow Chiefs during their visit to Washington, D.C. in 1880 to negotiate the expansion of the Northern Pacific Railroad through Crow territory. By annotating these images with red ink and a sharp sense of humor, Red Star underscores how Native peoples have been represented and challenges persistent cultural stereotypes. *Medicine Crow & the 1880 Crow Peace Delegation* fits within the Nasher's collection conceptually and visually. Red Star's investigation into the dynamics of power and social justice place it squarely within an artistic methodology that is found throughout much of the contemporary collection, including works by other Native American artists, Jeffrey Gibson and Jaune Quick-to-See Smith, as well as Nina Chanel Abney, and others. This particular work's historical dimension makes it a valuable potential connection to the photography collection and invaluable for teaching purposes. Red Star's work is included in numerous public collections such as the Los Angeles County Museum of Art, the Minneapolis Museum of Art, the Nelson-Atkins Museum of Art, and the Metropolitan Museum of Art, which recently exhibited and purchased the *Medicine Crow & the 1880 Peace Crow Delegation* portfolio for its collection.

Comparable prices:

Medicine Crow & the 1880 Peace Crow Delegation, 2014

10 pigment prints on archival photo paper

24 x 16 7/16 inches

Sold by Sargent's Daughters for \$24,000 in October 2019

Accession, 2019

Portfolio of 15 archival pigment prints on paper

18 x 20 inches

Sold by Sargent's Daughters for \$45,000 in May 2019 and September 2019

Jim Roche

Born in Jackson County, Florida, 1943



Minimalism Leveling Out, Especially Out, Piece, 1973

Gelatin silver prints and graphite on paper

13 3/8 x 10 7/8 inches (33.97 x 27.62 cm) each

Retail price: \$12,000
Discount (25%): -\$ 3,000
Total price: \$ 9,000

Purchased from artist: Jim Roche
PO Box 881
Tallahassee, Florida 32302
jroche@fsu.edu

Provenance: Purchased directly from the artist.

Curator's remarks: *Minimalism Leveling Out, Especially Out, Piece* joins other Narrative Arts works of the early 1970s and '80s, in which artists integrated photography, drawing, and other materials to create mixed-media compositions. In this example, Jim Roche has stitched together three sequential photographs of himself using a level to literally "level out" the austere formalism that largely dominated the New York art world at the time. The written and drawn diagram accompanying the photographs underscores Roche's comedic approach to resisting minimalist aesthetics in favor of his eccentric, maximalist perspective. This work paved the way for the artist's venture into performance art, which further developed into video and audio art endeavors. It was exhibited at Paula Cooper Gallery in 1974 and in the Paul Schimmel curated exhibition *American Narrative/Story Art: 1967-1977* at the Contemporary Art Museum, Houston in 1977-1978.

Roche received a BA from Florida State University (1961) and an MA and MFA from University of Dallas (1968 and 1970). In 1973, he became a Professor of Art at Florida State University where he worked until retiring in 2013. His work was most recently included in the exhibition *People Get Ready: Building a Contemporary collection* (2018) organized by the Nasher Museum of Art. Roche's work has also been shown in numerous other venues including the Whitney Museum of American Art, New York, NY; Walker Art Center, Minneapolis, MN; Dallas Museum of Art; Venice Biennale; and the Paris Biennale, among others. His work can be found in the permanent collections of the Ogden Museum of Art, New Orleans, LA and the Nasher Museum of Art at Duke University.

Minimalism Leveling Out, Especially Out, Piece will be the second work by Roche to enter the collection, complementing *Return to Florida, All in My Background: Piece*. As an example of Narrative Art, it will provide instructional opportunity to explore an obscure yet fascinating movement that can easily pair with discussions on conceptual art of the 1960s. This work also allows for meaningful dialogue surrounding visual documentation, making it applicable to film and documentary class discussions. Roche's strategy of using humor to provide important commentary resonates well with other artists in the collection who do the same, such as Guerilla Girls, May Stevens, Vitaly Komar, Carrie Mae Weems, and Camille Billops. This work will also contribute to the museum's growing collection of artists from the Southeast region, an important practice given the museum's location.

The Nasher Museum proposes deaccessioning 43 pieces of modern jewelry bequested by Sara Lichtenstein, and two pieces of jewelry gifted by Dr. Bernard Bressler (see Appendix E). These objects have never been used in teaching nor have they been exhibited since they entered the collection in 1977 and 1981, respectively. The Nasher also proposes deaccessioning a group of 480 coins and bills donated by Dr. Kenneth and Mrs. Adelaide Clark in 1975 (see Appendix F). All dated to the 20th century, these coins also have never been used while at the Nasher and do not reflect the museum's areas of interest nor do they support its mission.



Artist unknown

Necklace with crescent pendant, n.d.

Silver, red stones, green stones and cord

Cord: 18 1/2 x 2 3/4 inches (47 x 7 cm)

Pendant: 2 1/2 x 1/4 inches (6.4 x 0.6 cm)

Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein

1977.59.18



Dutch

One cent, 1960

Bronze

9/16 inches (1.4 cm)

Gift of Dr. and Mrs. Kenneth Willis Clark

1975.41.58

Appendix A -Gift of 130 photographs by Bruce Davidson from an Anonymous donor

- | | | |
|--|--|---|
| 1. <i>Time of Change</i> ,
1970–1980
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 1963–1965
Resin-coated print
8 × 11 inches (20.3 ×
27.9 cm) |
| 2. <i>Circus</i> , 1958 (printed
later)
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 9. <i>Circus</i> , 1958 (printed
later)
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 17. <i>New York - Lower
East Side</i> , 1990
Resin-coated print
8 × 10 inches (20.3 ×
25.4 cm) |
| 3. <i>Circus</i> , 1958 (printed
later)
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 10. <i>Widow of
Montmartre</i> , 1957–1960
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 18. <i>New York - Lower
East Side</i> , 1990
Resin-coated print
8 × 10 inches (20.3 ×
25.4 cm) |
| 4. <i>Circus</i> , 1958 (printed
later)
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 11. <i>Widow of
Montmartre</i> , 1957–
1960
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 19. <i>New York - Lower
East Side</i> , 1990
Resin-coated print
8 × 10 inches (20.3 ×
25.4 cm) |
| 5. <i>Circus</i> , 1958 (printed
later)
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 12. <i>Brooklyn Gang</i> , 1959
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 20. <i>New York - Lower
East Side</i> , 1990
Resin-coated print
8 × 10 inches (20.3 ×
25.4 cm) |
| 6. <i>Circus</i> , 1958 (printed
later)
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 13. <i>England & Scotland
& Wales</i> , n.d.
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 21. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) |
| 7. <i>Circus</i> , 1958 (printed
later)
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 14. <i>Circus</i> , n.d.
Gelatin silver print
16 × 20 inches (40.6
× 50.8 cm) | 22. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) |
| 8. <i>Circus</i> , 1958 (printed
later) | 15. <i>Chicago</i> , n.d.
Gelatin silver print
16 × 20 inches (40.6
× 50.8 cm) | |
| | 16. <i>Time of Change</i> , | |

Appendix A -Gift of 130 photographs by Bruce Davidson from an Anonymous donor

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|--|---|--|
| 23. <i>Time of Change</i> , n.d.
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 38. <i>Portraits - Sammy Davis Jr.</i> , 1965
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 24. <i>Time of Change</i> , n.d.
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 31. <i>Brooklyn Gang</i> , 1959
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 39. <i>Circus</i> , 1958
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 25. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 32. <i>Topless Restaurant</i> , 1965
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 40. <i>Circus</i> , 1958
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 26. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 33. <i>Topless Restaurant</i> , 1965
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 41. <i>Circus</i> , 1958
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 27. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 34. <i>Topless Restaurant</i> , 1965
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 42. <i>Circus</i> , 1958
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 28. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 35. <i>Topless Restaurant</i> , 1965
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 43. <i>Circus</i> , 1958
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 29. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 36. <i>Spanish Priest</i> , 1965
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 44. <i>Circus</i> , 1958
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 30. <i>East 100th Street</i> , 1966 | 37. <i>Spanish Priest</i> , n.d.
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 45. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |

Appendix A -Gift of 130 photographs by Bruce Davidson from an Anonymous donor

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|--|--|----------|--|
| 46. <i>East 100th Street</i> ,
1966
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 25.4 cm) | 61. <i>Time of Change</i> ,
1963
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) |
| 47. <i>East 100th Street</i> ,
1966
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 54. <i>East 100th Street</i> ,
1966
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | | 62. <i>Time of Change</i> ,
1963
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) |
| 48. <i>East 100th Street</i> ,
1966
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 55. <i>East 100th Street</i> ,
1966
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | | 63. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) |
| 49. <i>East 100th Street</i> ,
1966
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 56. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | | 64. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) |
| 50. <i>East 100th Street</i> ,
1966
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 57. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | | 65. <i>Time of Change</i> ,
1965
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) |
| 51. <i>East 100th Street</i> ,
1966
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 58. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | | 66. <i>Time of Change</i> ,
1965
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) |
| 52. <i>East 100th Street</i> ,
1966
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 59. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | | |
| 53. <i>East 100th Street</i> ,
1966 | 60. <i>Time of Change</i> ,
1964
Gelatin silver print
8 × 10 inches (20.3 × | | |

Appendix A -Gift of 130 photographs by Bruce Davidson from an Anonymous donor

- | | | |
|---|--|--|
| 67. <i>Time of Change</i> , 1965
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 74. <i>Italy - Sicily</i> , 1961
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 82. <i>Portraits - Max Cleland</i> , 1999
Resin-coated print
8 × 10 inches (20.3 × 25.4 cm) |
| 68. <i>Time of Change</i> , 1965
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 75. <i>Italy - Sicily</i> , 1961
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | |
| 69. <i>Italy - Sicily</i> , n.d.
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 76. <i>Italy - Sicily</i> , 1961
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 83. <i>Portraits- Unidentified</i> , 1965
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 70. <i>Italy - Sicily</i> , n.d.
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 77. <i>Italy - Sicily</i> , 1961
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 84. <i>Chicago</i> , 1963
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 71. <i>Italy - Sicily</i> , 1961
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 78. <i>Italy - Sicily</i> , 1961
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 85. <i>Portraits - Edward Steichen</i> , 1963
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 72. <i>Italy - Sicily</i> , 1961
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 79. <i>Chicago</i> , 1989
Chromogenic print
8 × 10 inches (20.3 × 25.4 cm) | 86. <i>New York - Lower East Side</i> , 1957
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| 73. <i>Italy - Sicily</i> , 1961
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) | 80. <i>Chicago</i> , 1989
Chromogenic print
8 × 10 inches (20.3 × 25.4 cm) | 87. <i>New York - Lower East Side</i> , 1957
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) |
| | 81. <i>Portraits - Cal Ripkin</i> , 1995
Resin-coated print | |

Appendix A -Gift of 130 photographs by Bruce Davidson from an Anonymous donor

- | | | |
|--|--|---|
| 88. <i>Time of Change</i> , 1962
Gelatin silver print
16 × 20 inches (40.6 × 50.8 cm) | 95. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 102. <i>Brooklyn Gang</i> , 1959
Gelatin silver print
20 × 24 inches (50.8 × 61 cm) |
| 89. <i>Central Park</i> , 1992
Gelatin silver print
16 × 20 inches (40.6 × 50.8 cm) | 96. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 103. <i>Brooklyn Gang</i> , 1959
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) |
| 90. <i>Portraits - Thomas Hart Benton</i> , 1971
Gelatin silver print
16 × 20 inches (40.6 × 50.8 cm) | 97. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 104. <i>Time of Change</i> , 1962
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) |
| 91. <i>California – Campers-Trip West - Ugly Americans</i> , 1966
Gelatin silver print
16 × 20 inches (40.6 × 50.8 cm) | 98. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 105. <i>Time of Change</i> , 1962
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) |
| 92. <i>Brooklyn Gang</i> , 1959
Gelatin silver print
14 × 17 inches (35.6 × 43.2 cm) | 99. <i>Brooklyn Gang</i> , 1959
Gelatin silver print
20 × 24 inches (50.8 × 61 cm) | 106. <i>Time of Change</i> , 1960
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) |
| 93. <i>Brooklyn Gang</i> , 1959
Gelatin silver print
16 × 20 inches (40.6 × 50.8 cm) | 100. <i>Brooklyn Gang</i> , n.d.
Gelatin silver print
20 × 24 inches (50.8 × 61 cm) | 107. <i>Time of Change</i> , 1962
Gelatin silver print
8 × 10 inches (20.3 × 25.4 cm) |
| 94. <i>East 100th Street</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 × 35.6 cm) | 101. <i>Brooklyn Gang</i> , n.d.
Gelatin silver print
20 × 24 inches (50.8 × 61 cm) | 108. <i>Time of Change</i> , 1962
Gelatin silver print
8 × 10 inches (20.3 × 25.4cm) |

Appendix A -Gift of 130 photographs by Bruce Davidson from an Anonymous donor

- | | | |
|---|--|---|
| 109. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | 116. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) |
| 110. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | 117. <i>Subway</i> , n.d.
Chromogenic print
8 × 10 inches (20.3 ×
25.4 cm) | 124. <i>Subway</i> , n.d.
Chromogenic print
20 × 24 inches (50.8
× 61 cm) |
| 111. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | 118. <i>Subway</i> , n.d.
Chromogenic print
8 × 10 inches (20.3 ×
25.4 cm) | 125. <i>Subway - St. Ann's</i>
(2013)
Dye transfer print
20 × 24 inches (50.8
× 61 cm) |
| 112. <i>Time of Change</i> ,
1965
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | 119. <i>Subway</i> , n.d.
Chromogenic print
8 × 10 inches (20.3 ×
25.4 cm) | 126. <i>Subway - St. Ann's</i>
(2013)
Dye transfer print
20 × 24 inches (50.8
× 61 cm) |
| 113. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | 120. <i>Time of Change</i> ,
1962
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 127. <i>Brooklyn Gang</i> , 1959
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) |
| 114. <i>Time of Change</i> ,
1962
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | 121. <i>Time of Change</i> ,
1962
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 128. <i>Brooklyn Gang</i> , 1959
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) |
| 115. <i>Time of Change</i> ,
1965
Gelatin silver print
8 × 10 inches (20.3 ×
25.4 cm) | 122. <i>Time of Change</i> ,
1962
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) | 129. <i>Brooklyn Gang</i> , 1959
Gelatin silver print
11 × 14 inches (27.9
× 35.6 cm) |
| | 123. <i>Time of Change</i> ,
1963 | 130. <i>California - Pacific</i>
<i>Coast Highway</i> , 1966
Gelatin silver print
11 × 14 inches (27.9 ×
35.6 cm) |

Appendix B -Gift of 18 prints by Helen Frankenthaler from the Helen Frankenthaler Foundation

- | | | |
|--|---|--|
| 1. Untitled, 1967
Screenprint on paper
25 3/4 x 18 inches
(65.41 x 45.72 cm)
Edition 92/100 | 87 3/4 x 41 3/4
inches (222.89 x
106.05 cm)
Edition 7/46 | 27 1/2 x 39 1/4
inches (69.85 x 99.7
cm)
Working proof 2/5 |
| 2. <i>A Little Zen</i> , 1970
Pochoir and
screenprint on paper
22 1/8 x 30 7/8
inches (56.2 x 78.42
cm)
Trial proof 3/6 | 7. <i>Un Poco Más</i> , 1987
Lithograph on paper
27 1/4 x 37 1/8
inches (69.22 x 94.3
cm)
Edition 13/60 | 13. <i>Un Poco Más</i> , 1987
Lithograph on paper
27 1/2 x 39 1/4
inches (69.85 x 99.7
cm)
Working proof 3/5 |
| 3. <i>Ganymede</i> , 1978
Soft-ground and
sugar-lift etching on
paper
22 1/2 x 16 1/2
inches (57.15 x 41.91
cm)
Artist's proof 2/12 | 8. <i>Un Poco Más</i> , 1987
Lithograph on paper
27 3/8 x 27 inches
(69.53 x 68.58 cm)
Color trial proof 1/3 | 14. <i>Un Poco Más</i> , 1987
Lithograph on paper
27 1/2 x 39 1/4
inches (69.85 x 99.7
cm)
Working proof 4/5 |
| 4. <i>Altitudes</i> , 1978
Lithograph on paper
22 1/2 x 30 1/2
inches (57.15 x 77.47
cm)
Edition 3/42 | 9. <i>Un Poco Más</i> , 1987
Lithograph on paper
27 3/8 x 37 inches
(69.53 x 93.98 cm)
Color trial proof 2/3 | 15. <i>Un Poco Más</i> , 1987
Lithograph on paper
27 1/8 x 37 inches
(68.9 x 93.98 cm)
Working proof 5/5 |
| 5. <i>Bay Area Wednesday
I</i> , 1982
Monotype on paper
25 x 30 1/2 inches
(63.5 x 77.47 cm) | 10. <i>Un Poco Más</i> , 1987
Lithograph on paper
27 3/8 x 37 inches
(69.53 x 93.98 cm)
Color trial proof 3/3 | 16. <i>Guadalupe</i> , 1989
Mixografia print on
paper
69 x 45 inches
(175.26 x 114.3 cm)
Edition 13/74 |
| 6. <i>Tout à coup</i> , 1985
Etching, aquatint,
and drypoint on
paper | 11. <i>Un Poco Más</i> , 1987
Lithograph on paper
26 7/8 x 39 1/4
inches (68.26 x 99.7
cm)
Working proof 1/5 | 17. <i>Making Music</i> , 1995
Etching, aquatint,
and mezzotint on
paper
16 x 25 3/8 inches
(40.64 x 64.45 cm)
Edition 28/30 |
| | 12. <i>Un Poco Más</i> , 1987
Lithograph on paper | |

Appendix B -Gift of 18 prints by Helen Frankenthaler from the Helen Frankenthaler Foundation

18. *Weeping Crabapple*, 2009

Woodcut on paper

25 1/2 × 37 3/8 inches (64.77 × 94.93 cm)

Artist's proof 2/12

Appendix C- Gift of 10 photographs by Laurel Nakadate from the Tony Podesta Collection

- | | | |
|--|--|---|
| 1. <i>November 21, 2010</i>
from the series 365
<i>Days: A Catalogue of</i>
<i>Tears, 2011</i>
Chromogenic print
40 x 50 inches (101.6
x 127 cm) | <i>Days: A Catalogue of</i>
<i>Tears, 2011</i>
Chromogenic print
40 x 50 inches (101.6
x 127 cm) | 40 x 50 inches (101.6
x 127 cm) |
| 2. <i>November 22, 2010</i>
from the series 365
<i>Days: A Catalogue of</i>
<i>Tears, 2011</i>
Chromogenic print
40 x 50 inches (101.6
x 127 cm) | 5. <i>November 25, 2010</i>
from the series 365
<i>Days: A Catalogue of</i>
<i>Tears, 2011</i>
Chromogenic print
40 x 50 inches (101.6
x 127 cm) | 8. <i>November 28, 2010</i>
from the series 365
<i>Days: A Catalogue of</i>
<i>Tears, 2011</i>
Chromogenic print
40 x 50 inches (101.6
x 127 cm) |
| 3. <i>November 23, 2010</i>
from the series 365
<i>Days: A Catalogue of</i>
<i>Tears, 2011</i>
Chromogenic print
40 x 50 inches (101.6
x 127 cm) | 6. <i>November 26, 2010</i>
from the series 365
<i>Days: A Catalogue of</i>
<i>Tears, 2011</i>
Chromogenic print
40 x 50 inches (101.6
x 127 cm) | 9. <i>November 29, 2010</i>
from the series 365
<i>Days: A Catalogue of</i>
<i>Tears, 2011</i>
Chromogenic print
40 x 50 inches (101.6
x 127 cm) |
| 4. <i>November 24, 2010</i>
from the series 365 | 7. <i>November 27, 2010</i>
from the series 365
<i>Days: A Catalogue of</i>
<i>Tears, 2011</i>
Chromogenic print | 10. <i>November 30, 2010</i>
from the series 365
<i>Days: A Catalogue of</i>
<i>Tears, 2011</i>
Chromogenic print
40 x 50 inches (101.6
x 127 cm) |

Appendix D- Proposed purchase of 10 photographs by Wendy Red Star

- | | | |
|--|--|--|
| 1. <i>Peelatchiwaaxpáash / Medicine Crow (Raven)</i> from <i>Medicine Crow & The 1880 Crow Peace Delegation</i> , 2014
Pigment print on archival photo-paper
24 × 16 1/2 inches
(60.96 × 41.91 cm)
Edition 11/15 | <i>Peace Delegation</i> , 2014
Pigment print on archival photo-paper
24 × 16 1/2 inches
(60.96 × 41.91 cm)
Edition 11/15 | 24 × 16 1/2 inches
(60.96 × 41.91 cm)
Edition 11/15 |
| 2. <i>Peelatchiwaaxpáash / Medicine Crow (Raven)</i> from <i>Medicine Crow & The 1880 Crow Peace Delegation</i> , 2014
Pigment print on archival photo-paper
24 × 16 1/2 inches
(60.96 × 41.91 cm)
Edition 11/15 | 5. <i>Bia Eélisaash/Large Stomach Woman (Pregnant Woman) / Two Belly</i> from <i>Medicine Crow & The 1880 Crow Peace Delegation</i> , 2014
Pigment print on archival photo-paper
24 × 16 1/2 inches
(60.96 × 41.91 cm)
Edition 11/15 | 8. <i>Déaxitchish / Pretty Eagle</i> from <i>Medicine Crow & The 1880 Crow Peace Delegation</i> , 2014
Pigment print on archival photo-paper
24 × 16 1/2 inches
(60.96 × 41.91 cm)
Edition 11/15 |
| 3. <i>Peelatchixaaliash / Old Crow (Raven)</i> from <i>Medicine Crow & The 1880 Crow Peace Delegation</i> , 2014
Pigment print on archival photo-paper
24 × 16 1/2 inches
(60.96 × 41.91 cm)
Edition 11/15 | 6. <i>Bia Eélisaash/Large Stomach Woman (Pregnant Woman) / Two Belly</i> from <i>Medicine Crow & The 1880 Crow Peace Delegation</i> , 2014
Pigment print on archival photo-paper
24 × 16 1/2 inches
(60.96 × 41.91 cm)
Edition 11/15 | 9. <i>Alaxchiiaahush/Many War Achievements / Plenty Coups</i> from <i>Medicine Crow & The 1880 Crow Peace Delegation</i> , 2014
Pigment print on archival photo-paper
24 × 16 1/2 inches
(60.96 × 41.91 cm)
Edition 11/15 |
| 4. <i>Peelatchixaaliash / Old Crow (Raven)</i> from <i>Medicine Crow & The 1880 Crow</i> | 7. <i>Déaxitchish / Pretty Eagle</i> from <i>Medicine Crow & The 1880 Crow Peace Delegation</i> , 2014
Pigment print on archival photo-paper | 10. <i>Alaxchiiaahush/Many War Achievements / Plenty Coups</i> from <i>Medicine Crow & The 1880 Crow Peace Delegation</i> , 2014
Pigment print on archival photo-paper
24 × 16 1/2 inches
(60.96 × 41.91 cm)
Edition 11/15 |

Appendix E - Proposed deaccessions of jewelry from Sarah Lichtenstein and Dr. and Mrs. Bernard Bressler

Ordered by accession number

- | | | |
|--|--|---|
| <p>1. Artist unknown
Necklace with
Pendant in the form
of a Pansy Blossom,
n.d.
Chain: 20 1/2 x 2
inches (52.1 x 5.1
cm)
Pendant: 1 1/4 x 1/4
inches (3.2 x 0.6 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.4</p> | <p>parents, Joseph and
Esther Lichtenstein
1977.59.6</p> | <p>2 1/2 x 1/2 x 1/8
inches (6.4 x 1.3 x 0.3
cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.9</p> |
| <p>2. Artist unknown
Butterfly Pin, n.d.
Mother of pearl,
metal
2 x 2 1/2 x 3/8 inches
(5.1 x 6.4 x 1 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.5</p> | <p>4. Artist unknown
Pin: Two Nymphs at
Morning Glory
Blossom Fountain,
n.d.
Silver
1 3/4 x 1 3/8 inches
(4.4 x 3.5 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.7</p> | <p>7. Artist unknown
Stick Pin, n.d.
Mother of pearl,
metal
2 3/4 x 1 inches (7 x
2.5 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.10</p> |
| <p>3. Artist unknown
Brooch, n.d.
Gold, mother of
pearl, pearls,
emerald-set stone
2 x 1 1/2 x 3/8 inches
(5.1 x 3.8 x 1 cm)
Bequest of Sara
Lichtenstein, in
memory of her</p> | <p>5. Artist unknown
Stick Pin: Flower
Blossom Motif, n.d.
Gold
2 1/2 x 1/4 x 1/4
inches (6.4 x 0.6 x 0.6
cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.8</p> | <p>8. Artist unknown
Round Pin: Joan of
Arc, n.d.
Enamel, metal
1/4 x 1 inches (0.6 x
2.5 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.11</p> |
| | <p>6. Artist unknown
Stick Pin: Head of a
Young Maiden
Design
Silver</p> | |

Appendix E - Proposed deaccessions of jewelry from Sarah Lichtenstein and Dr. and Mrs. Bernard Bressler

Ordered by accession number

- | | | |
|---|--|--|
| <p>9. Artist unknown
Ring: Portrait Head
with Turban, n.d.
Silver, stone
13/16 x 13/16 inches
(2 x 2 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.12</p> | <p>11. Artist unknown
Necklace, n.d.
Silver, cloisonné
enamel, glass, cord
Cord: 21 x 2 1/4 x 1
1/2 x 1/4 inches
(53.3 x 5.7 x 3.8 x 0.6
cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.14</p> | <p>13. Artist unknown
Pin: Face of a Girl
With Flower
Blossoms Design,
n.d.
Silver
2 3/4 x 2 1/4 x 1/2
inches (7 x 5.7 x 1.3
cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.16</p> |
| <p>10. Artist unknown
Necklace with
Dragon Pendant, n.d.
Gold, stone
Chain: 22 x 1 1/2 x 1
1/2 x 1/4 inches
(55.9 x 3.8 x 3.8 x 0.6
cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.13</p> | <p>12. Artist unknown
Stick Pin (made from
a buckle), n.d.
Silver
4 1/4 x 2 x 3/4 inches
(10.8 x 5.1 x 1.9 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.15</p> | <p>14. Artist unknown
Pin: Head of a Girl
with Flower
Blossoms Design,
n.d.
Silver
2 x 1 1/2 x 3/8 inches
(5.1 x 3.8 x 1 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.17</p> |

Appendix E - Proposed deaccessions of jewelry from Sarah Lichtenstein and Dr. and Mrs. Bernard Bressler

Ordered by accession number

- | | | |
|---|---|--|
| <p>15. Artist unknown
Necklace with
Crescent Pendant,
n.d
Silver, red stones,
green stones, cord
Cord: 18 1/2 x 2 3/4
inches (47 x 7 cm)
Pendant: 2 1/2 x 1/4
inches (6.4 x 0.6 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.18</p> | <p>1977.59.19</p> | <p>Necklace: Bird Motif,
n.d.
Gold, cloisonné
enamel
2 9/16 x 3 9/16 x
3/16 inches (6.5 x 9 x
0.5 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.22</p> |
| <p>16. Artist unknown
Necklace, n.d.
Silver, amethyst,
pearls, cloisonné
enamel
Cord: 17 3/4 inches
(45.1 cm)
Pendant: 2 1/2 x 1
1/4 x 1/4 inches (6.4
x 3.2 x 0.6 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein</p> | <p>17. Artist unknown
Belt Buckle in the
Form of a Snake, n.d.
Gold
Ribbon: 18 inches
(45.7 cm)
Pin: 2 1/4 x 4 x 1
inches (5.7 x 10.2 x
2.5 cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.20</p> | <p>20. Artist unknown
Necklace with Round
Pendant, n.d.
Silver, enamel
Cord: 17 x 1 1/4
inches (43.2 x 3.2
cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.24</p> |
| | <p>18. Artist unknown
Pin: Cherub with
Mandolin, n.d.
Clay
2 3/4 x 1 3/4 x 3/4
inches (7 x 4.4 x 1.9
cm)
Bequest of Sara
Lichtenstein, in
memory of her
parents, Joseph and
Esther Lichtenstein
1977.59.2</p> | |
| | <p>19. Artist unknown</p> | |

Appendix E - Proposed deaccessions of jewelry from Sarah Lichtenstein and Dr. and Mrs. Bernard Bressler

Ordered by accession number

21. Artist unknown French Butterfly Hairclip, n.d. Plastic 2 15/16 x 2 3/4 x 3/16 inches (7.5 x 7 x 0.5 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.25.A	Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.25.C	1 1/16 x 2 1/4 x 1/2 inches (2.7 x 5.7 x 1.3 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.28
22. Artist unknown French Butterfly Hairclip, n.d. Plastic 3 1/8 x 2 15/16 x 3/16 inches (8 x 7.5 x 0.5 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.25.B	24. Artist unknown Pin: Leaf and Shell Motif, n.d. Silver, cloisonné enamel 3/8 x 1 3/16 inches (1 x 3 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.26	27. Artist unknown Oval Pin: Leaves Motif, n.d. Silver 1 5/8 x 1 3/8 x 1/4 inches (4.1 x 3.5 x 0.6 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.29
23. Artist unknown French Butterfly Hairclip, n.d. Plastic 2 15/16 x 2 15/16 x 3/16 inches (7.5 x 7.5 x 0.5 cm)	25. Artist unknown Pin: Leaves and Berries Motif, n.d. Gold-plated copper 2 1/8 x 3 3/4 x 1/2 inches (5.4 x 9.5 x 1.3 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.27	28. Artist unknown Necklace: Green Leaf Motif, n.d. Gold, pearl, cloisonné enamel Chain: 14 3/4 x 1 3/16 x 1 3/8 x 1/8 inches (37.5 x 3 x 3.5 x 0.2 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.30
	26. Artist unknown Oval Shielded Pin, n.d. Repoussé gold	

Appendix E - Proposed deaccessions of jewelry from Sarah Lichtenstein and Dr. and Mrs. Bernard Bressler

Ordered by accession number

29. Artist unknown Ring: Leda and the Swan Design, n.d. Silver 13/16 x 13/16 inches (2 x 2 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.31	2 1/4 x 3/4 x 1/4 inches (5.7 x 1.9 x 0.6 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.33	parents, Joseph and Esther Lichtenstein 1977.59.40
30. Artist unknown Stick Pin: Head of a Girl With Flower Blossoms Design, n.d. Silver 2 3/4 x 3/4 inches (7 x 1.9 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.32	32. Artist unknown Necklace, n.d. Silver, enamel Chain: 15 1/2 x 3 x 1 x 1/2 inches (39.4 x 7.6 x 2.5 x 1.3 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.34	34. Artist unknown Pin: head of a Girl, n.d. Silver 1/4 x 1 5/8 x 1 3/8 inches (0.6 x 4.1 x 3.5 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.41
31. Artist unknown Pendant, n.d. Silver, opal, pearl	33. Artist unknown Medallion Pin, n.d. Silver 1/4 x 7/8 inches (0.6 x 2.2 cm) Bequest of Sara Lichtenstein, in memory of her	35. Artist unknown Stick Pin with Female Portrait, n.d. Gold 2 5/8 x 1/2 x 1/8 inches (6.7 x 1.3 x 0.3 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.42

Appendix E - Proposed deaccessions of jewelry from Sarah Lichtenstein and Dr. and Mrs. Bernard Bressler

Ordered by accession number

36. Artist unknown Pin, n.d. Silver, green stone 2 1/2 x 3/4 x 1/4 inches (6.4 x 1.9 x 0.6 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.43	Pendant: 1 9/16 x 1 9/16 x 3/16 inches (4 x 4 x 0.4 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.45	parents, Joseph and Esther Lichtenstein 1977.59.48
37. Artist unknown Pin, n.d. Silver 2 3/4 x 2 1/2 x 1/4 inches (7 x 6.4 x 0.6 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.44	39. Artist unknown Medusa Head Pin, n.d. Silver 1 3/4 x 1 1/2 x 1/2 inches (4.4 x 3.8 x 1.3 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.47	41. Artist unknown Gold Medusa Head Pin, n.d. Gold 1/2 x 1 3/4 inches (1.3 x 4.4 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.49
38. Artist unknown Necklace with Butterfly Pendant, n.d. Silver, red stone Chain: 17 inches (43.2 cm)	40. Artist unknown Snake Pin, n.d. Silver, stone 2 1/8 x 1/8 x 1/4 inches (5.4 x 0.3 x 0.6 cm) Bequest of Sara Lichtenstein, in memory of her	42. Artist unknown Pin, n.d. Silver 3/4 x 1 x 1/2 inches (1.9 x 2.5 x 1.3 cm) Bequest of Sara Lichtenstein, in memory of her parents, Joseph and Esther Lichtenstein 1977.59.50

Appendix E - Proposed deaccessions of jewelry from Sarah Lichtenstein and Dr. and Mrs. Bernard Bressler

Ordered by accession number

43. Artist unknown

Pin: head of a Woman, n.d.

Gold

3 3/8 x 2 1/2 x 1/2 inches (8.6 x 6.4 x 1.3 cm)

Bequest of Sara Lichtenstein, in memory of her parents,
Joseph and Esther Lichtenstein

1977.59.51

44. Artist unknown

Ladies' wrist watch, early – mid-20th century

Platinum, diamonds, and sapphires

Dimensions unknown

Gift of Dr. Bernard Bressler

1981.23.1

45. Artist unknown

Diamond dinner ring, n.d.

Platinum and diamonds

Dimensions unknown

Gift of Dr. Bernard Bressler

1981.23.2

Appendix F - Proposed deaccessions of 480 coins and bills from Dr. and Mrs. Kenneth Willis Clark

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Appendix F - Proposed deaccessions of 480 coins and bills from Dr. and Mrs. Kenneth Willis Clark

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Appendix F - Proposed deaccessions of 480 coins and bills from Dr. and Mrs. Kenneth Willis Clark

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EBONY G. PATTERSON

October 04, 2019 • Ebony G. Patterson on dress and dignity in *...three kings weep...*

Ebony G. Patterson's slow and monumental video installation ...three kings weep..., 2018, debuted in her solo exhibition at Pérez Art Museum Miami last year and is on view at the Speed Art Museum in Louisville, Kentucky, until January 5, 2020, before it travels to the Nasher Museum of Art in Durham, North Carolina. For one night only, the work can also be seen in Toronto during "Nuit Blanche," a twelve-hour event on October 5, 2019, where visitors can glimpse nearly ninety artworks set around the city. (Patterson's work will be on view in the Scarborough Civic Centre's rotunda as part of the group show "Queens and Kings of Scarborough.") Additionally, on October 24, 2019, she will open a solo show at Hales Gallery in New York, which runs through December 20, 2019.

THIS WORK comes out of my ongoing research and thoughts around dress as a way of performing dignity. It's the second video I've made, and was prompted, in part, by an article I read in 2015 about doctors at the University of Virginia who believed that black people experience little to no pain. I thought that was such a tragedy: to be in the field of care and to have such predetermined ideas about something that all of humanity experiences—no matter the color of skin. I began to wonder what would it mean for someone to force an audience to witness their humanity—to strip away this surface that is somehow not seen so that one was forced to look. I also wondered what it would mean to demand that someone sees that person through a stripping or a removal.

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EBONY G. PATTERSON

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"See me" is a phrase I've used in other projects. I consider it a demand, not a request. As I continued to think through the problems of this piece, I wondered: Why would these bodies surrender to anyone? The work is certainly about the value of their bodies! So instead of showing stripping, as I had originally thought, I decided to present these young men getting dressed, and their gaze never leaves you. You see them weep—not bawl. It's not a moment for pity. It's almost as if their tears are cleansing them. The very last thing they do is literally crown themselves. We think of crowning as something bestowed upon a person, but I wanted to show what it means to not wait for that, and rather to sit in one's sense of dignity: to crown oneself.

I have tried to use my work as a way of confronting the viewer through scale, and that's part of the reason why this video is projected so large. I want the audience to be immersed physically, emotionally, and psychologically within the work so they become aware of their own body. The video is shown in a place that feels like a chapel. There's an expectation of reverence that happens as you're sitting at the feet of these three young men. They become deities.

The viewer hears lines from Claude McKay's poem "If We Must Die," and the words come forth like needles in utter silence. The poem was written in 1919 and it's extremely relevant today. It's read aloud by a teenage boy, and his voice hadn't quite cracked yet when we recorded. The idea is that a child is leading these men and galvanizing them for their deaths. I wanted to present these bodies in a way that allowed space to demonstrate the full sense of the potential of their vulnerability. I was also thinking about the way the black male body is weaponized in public space and seen as highly charged. And for black children, the potential for innocence in public space is in question.

What does it mean for people who have been seen as systematically powerless to employ the tool of dress as a way to perform their value? There's long been a critique of poor people spending too much money on material things, and we've always lived in a world that places value on "things"—and not the person. My work acknowledges that, if I live in a space that says I'm not worthy, what does it mean to use those same tools to throw the question of value right back at you? Like a call-and-response.

I've talked about this a few times before, but it still applies: I once read a blog article written by a woman who describes her mother dressing up to go to a social security office to help an elderly neighbor out. She asked her mother about this and her mom said that she dressed up so that people would just take her seriously. She's negotiating

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these systems that says body like hers are not allowed dignity, but she uses the signifiers of dress as a way to say I am here and you will take me seriously. But it also goes back to the civil rights movement: MLK talked about the suit as armor.

I would like to think that my audience comes to look, that they don't come to simply see. To look involves analysis, and with looking comes query. It's an active engagement from the start. We take in so much information so quickly all the time. But we've lost a sense of what it means to just stop and look. In that stopping, the viewer might take away something, but that's entirely up to them. All I ask is that they be present.

— As told to Lauren O'Neill-Butler

INDY^{week}

DURHAM | CHAPEL HILL October 23, 2019

//// NATIONAL ANTHEMS ///



INDIGENOUS MODERN
ARTISTS HAVE BEEN
COLONIZED,
MYTHOLOGIZED,
FETISHIZED,
AND EXCLUDED.

A REVELATORY NASHER
EXHIBIT IS CORRECTING
THE CANON.

BY BRIAN HOWE, P. 20

indyart

**ART FOR A NEW UNDERSTANDING:
NATIVE VOICES, 1950S TO NOW**

Through Jan. 12, 2020

Hip-hop concert: Thursday, Oct. 24, 7 p.m.

The Nasher Museum of Art, Durham

www.nasher.duke.edu

Living Legends

INDIGENOUS ARTISTS HAVE BEEN COLONIZED, IDEALIZED, FETISHIZED, AND EXCLUDED FROM MODERN ART. A REVELATORY NASHER EXHIBIT IS CORRECTING THE CANON. BY BRIAN HOWE

When museums have approached Indigenous art at all, they've usually done so as history rather than as living tradition. As Heather Ahtone describes in an essay in the Nasher Museum of Art's exhibition catalogue for *Art for a New Understanding: Native Voices, 1950s to Now*, no less of a bellwether than the Metropolitan Museum of Art was praised as groundbreaking simply for adding Indigenous art to its American Wing.

This wasn't a misty, benighted Met of yore. It was 2017.

"How can this continent's first inhabitants be so late to receive recognition for their art?" Ahtone asks, finding one answer in "the presumed imminent demise of Native cultures." In the twentieth century, American ethnographers raced to salvage the remnants of pre-Columbian cultures before their supposed authenticity became irreversibly tainted. The bitter irony of modernity's effort to save cultures it had sought to destroy—and submit them to its mania for categorization—hardly needs underlining.

Until recently, Indigenous people in the U.S. and Canada, the exhibit's purview, were more likely to be represented as objects than as subjects in art contexts, from their corpses being displayed in nineteenth-century history museums to their sentimental representation by twentieth-century painters like Thomas Kinkade. In the white gaze, they have been idealized, infantilized, and fetishized with the unexamined paternalism of conquerors who refuse to see themselves as such.

This is thin stuff to paper over the monstrous crime on which the U.S. was founded. In his lit fuse of an essay, "Indian Art for Modern Living," Comanche author Paul Chaat Smith identifies our love of Native American kitsch as an "elaborate coping mechanism" that renders the American psyche dissonant, even incomprehensible.

"Indians are the secret sauce that made the transplanted English special, and they knew it," he writes. "Without Indians, they were just Brits on a long and mostly miserable camping trip."

Our eagerness to look and our refusal to see is endemic to modern art, as well. Idioms such as Surrealism and minimalism drew inspiration from the patterns and colors of Indigenous art, often through a patronizing primitivist lens, even while the art world categorized the source material as something *other*, and distinctly subordinate.

In the exhibition catalog's title essay, co-curators Mindy N. Besaw, Candice Hopkins, and Manuela Well-Off-Man detect Indigenous influences even where they're all but invisible, such as in the minimalist light



"Cultural Belongings" by Dana Claxton PHOTO FROM THE COLLECTION OF EIRA THOMAS/© DANA CLAXTON

sculptures of Donald Judd, whose Marfa studio was filled with Indigenous artworks and artifacts.

Art for a New Understanding launched late last year at the young and fearless Crystal Bridges Museum of American Art in Arkansas before moving to the IAIA Museum of Contemporary Native Arts in New Mexico and then to The Nasher. The exhibit is a powerful corrective. Instead of moribund and pitiable, it showcases Indigenous modern artists in all their vitality, humor, and savvy. It breaks apart the idea that "Native American art" is a monolithic thing, entombed in history, rather than the living work of many different nations with distinct traditions, all interlaced with modernity. And it shows how much Indigenous people contributed to a modern-art world in which white artists took what they wanted and locked the door behind them.

Suddenly, instead of only seeing the traces of Indigenous

art on modern art (behind Jackson Pollock's drips, the ghost of Diné sandpainting), we also see the influence of modern art on Indigenous artists, which has seldom, if ever, been considered so fully.

If *Art for a New Understanding* has a key work, it's "Dance of the Heyoka," a 1954 watercolor by Oscar Howe. Faces and torsos fluidly fragment into glowing pinks and deep blues, not unlike in the more figurative paintings of de Kooning. Aptly, considering what Howe was about to do, the subject is a Lakota spirit who shows people the error of their ways.

Howe, who lived from 1915 to 1983, embodies the cultural evolution of Indigenous modern art. Like many Indigenous artists, he attended Dorothy Dunn's Studio School in Santa Fe in the 1930s, where white people taught Indigenous art-

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Living Legends

ists how to paint in a flat, decorative "Native style" with sentimental themes—the prancing deer, the mighty bison—and, tellingly, without context.

"The studio style usually has a blank background, just figures without depth or perspective," says Marshall N. Price, the modern and contemporary curator at The Nasher, while touring the exhibit with co-curator Besaw, who had come from Crystal Bridges for the opening at the end of August.

Howe was part of a wave of midcentury Indigenous artists who jettisoned the studio style to drink deeply from the wells of Cubism, Abstract Expressionism, and other modern *isms*, though he found as much inspiration for them in Indigenous art, which had always been intelligent and profound, as he did in modern art.

"There is much more to Indian art than pretty stylized pictures," Howe wrote. "... Indian Art can compete with any art in the world, but not as a suppressed Art."

This was part of a letter that Howe sent to the Philbrook Museum of Art in Oklahoma in 1958, which had rejected one of his paintings from its Annual National Indian Painting Competition because it was not "traditional Indian art." His complaint became the first manifesto of Indigenous modern art.

Howe was part of a revolution that took place between the well-meaning, wrong-headed federal arts-funding initiatives of The New Deal and the pivotal establishment of the Institute of American Indian Arts in 1962, which replaced Dunn's outdated studio school in Santa Fe with a site of experimentation and self-definition. Fritz Scholder was one of IAlA's early leading faculty members. After refusing to paint Indigenous figures early in his career, the Luiseño artist tapped into Pop Art to become one of their most provocative deconstructionists.

Indigenous artists increasingly self-organized and politicized in the 1970s; some also attended prestigious art schools that fed them into the mainstream. By the 1980s, you could find Jenny Holzer-like conceptual art by Hock E Aye Vi Edgar Heap of Birds—whose distinctively furred block capital letters can be seen in one of his famous "wall lyrics" in the exhibit—on an electronic billboard in Times Square.

But inclusion was still the exception to the rule. According to Besaw, Daphne Odjig, the pioneering Indigenous artist and exhibitor from Ontario whose Cubist rendering of the Ojibwe trickster Nanabajou is in the exhibit, was still being rejected by galleries in the 1970s when she submitted under her own name and accepted when she used her hus-



"Dopamine Regression" by Melissa Cody PHOTO COURTESY OF EDWARD ROBISON III

band's European name. But by the nineties, Indigenous artists who had once felt compelled to either deeply identify with or deny their heritage were embracing hybrid identities and taking aim at colonial legacies.

This entire trajectory is represented in the exhibit, though half of it focuses on work made after 2000, as befits its effort to pull Indigenous art into the present. The time is ripe, as intersectional identities have come to be prized rather than obscured.

The white supremacy inherent in museums has only begun to erode. It instantly problematizes any exhibit that dares to wade into Indigenous art, which is why so few have dared.

As Chaat Smith writes, Arkansas's Crystal Bridges has been "confounding art critics from the coasts with shows engaging the problematics of American art that are as smart and surprising as any being staged

anywhere." The museum consulted Indigenous people about how to present national and tribal affiliations.

"It just really felt important to make sure that visitors weren't seeing this as one monoculture, that this is 'Native American art,' because it's not," Besaw says. "They all have different cultural identities and backgrounds."

Crystal Bridges also focus-grouped the exhibit before opening it and found telling divergent reactions among Indigenous and non-Indigenous people. Asked about their expectations, the non-Indigenous groups mentioned beadwork, headdresses, and earth tones, and then came out of the exhibit with keywords such as *contemporary*, *abstraction*, and *color*.

"What that told us is that we had a lot of work to do to help people understand what the exhibition was," Besaw says, and claims that the Indigenous groups went in with

ART FOR A NEW UNDERSTANDING: NATIVE VOICES, 1950S TO NOW

Through Jan. 12, 2020

Hip-hop concert: Thursday, Oct. 24, 7 p.m.

The Nasher Museum of Art, Durham

www.nasher.duke.edu

concerns about a stereotypical exhibition but came out with positive impressions.

But the distance between Indigenous and non-Indigenous frames of reference can't be closed, only plunged into. At the Nasher, you'll find the impression of a body on a bed of sand and other documentation of James Luna's pioneering performance-art piece, "The Artifact Piece," first performed in 1987. In it, Luna laid in the sand like an exhibit in a Victorian anthropology museum.

"When we showed this to the non-Native groups, they were like, 'Oh, I don't know, how will that impact your school tours and sensitivity and things like that?'" Besaw says. "The Native groups laughed and said, 'That's so great, James Luna's famous performance.' So how do you design an exhibition when you're responding to completely uninitiated audiences and you're near the border of Oklahoma, where there are around one hundred federally recognized tribes?"

The answer is that you just do it, in the hope that other institutions will do more, better. Otherwise, it won't get done. One exhibit won't heal the wound in America's heart or the hole in modern-art canon, but *Art for a New Understanding* builds up a bit more scar tissue around the edges.

Given that the show is layered in biases and marinated in painful history, I have a suggestion about how to look at it. Start—perhaps before the concert in the new sculpture garden, headlined by Lakota hip-hop artist Frank Waln, on October 24—by looking at it as a show of modern art. This works great, because it's a splendid one, full of familiar reference points. You'll see Van Gogh gone Pop in the T.C. Cannon's painting, Jasper Johns recast in geometric severity in Kay WalkingStick's encaustics, a Rauschenberg-like combine by Jaune Quick-to-See Smith, an Op Art tapestry by Melissa Cody, and the Basquiat-like tough virtuosity of Fritz Scholder.

And you'll find American pop culture as you know it, but not as you've ever seen it before, from Brian Jungen's sculptures of Nike sneakers that evoke ceremonial masks to Walter Scott's existentialist comic strips.

Then, with the works situated in art history, take time to learn more about the artists, each of whom has a story that peels back layers of American illusion over the past century. But don't mistake the artist for the person or the symbol—hold contradiction in your mind. As the Denesuline artist Alex Janvier said, "I am an artist who happens to be an Indian. I am an Indian self that is identified with the great spirit and not with the art."

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October 1, 2019

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PICKS



WANGECHI MUTU: AN AFROFUTURIST PUNK AT THE MET



For a few weeks in mid-September, if you were to visit Wangechi Mutu's newly installed bronze sculptures on the facade of New York's Metropolitan Museum of Art, there was a chance that the visual juxtaposition on display conveyed a more meaningful message about the contemporary human world's potential than anything you'd come across in your feed or IRL. Foremost was the primary presence of four caryatids, metallic holy warrior female manifestations with mirrored discs on their heads, which make up the Kenyan artist's groundbreaking exhibition, "The NewOnes, will free Us," a historic commission that fills the previously empty niches on the museum's Fifth Avenue face. Their simultaneous synchronicity with, and opposition to, the classical European architecture creates a vision transcending the usually accepted constraints of time.

Yet during that brief period, two of Wangechi's figures also appeared either side of an oversized rendering of the famed image depicting Neil Armstrong's 1969 walk on the moon, beneath the words "Apollo's Muse." That title of a Met photo show celebrating the 50-year anniversary of the (supposed) landing, seemed to be bowing to Mutu's work — the muse being one of the primary traditional functions of an architectural pediment, while the Greek god of truth and prophecy was acknowledging surrounding powers that were greater than his own. Meanwhile, the retro sci-fi image of visored man in a white space suit with the literal universal as his backdrop, was being usurped by physically present figures of strength whose existence used the earthly expression of intergalactic mysteries as building blocks for self-made realities. The conversation between the eras, the elements and ideas about our world was... is stunning.

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It is the power of the conversations that Wangechi Mutu's work incites which makes simply walking by the Met an invitation to be transported. "The NewOnes" is only the latest instance of that power. The connective line through the various forms of her works — sculptures, videos, mixed-media collages and paintings — is the creation of a unique, visionary world, often marked as "Afrofuturist," but which may be better described as defiantly personal. This world is the creation of an artist born in Kenya, who left for a global art education at a young age, winding up in Brooklyn at the turn of the century where her visions began to take root, growing in as many directions as she had creative sources and strong ideas. Which is a lot.



Some of these directional identities became an evocative, insightful, sometimes hilarious list in the opening graph of Greg Tate's essay, "The Gikuyu Mythos vs. the Cullud Grrrl from Out of Space," featured in the catalog Wangechi Mutu, *A Fantastic Journey*, which accompanied her 2013 mid-career retrospective of the same name at the Nasher Museum of Art (Durham, NC) and the Brooklyn Museum: Here, she is "A Gikuyu gal gone rogue. A Riot Grrrl turned back to Africa. A gender dysphoric witch in hiding. Somebody's mama. A natural-born feminist. A cultural anomaly." And then later: "A self-avowed artist from the age of four. A goddess in Bed-Stuy. A shout in street." There are more — many more.

At AFROPUNK, we are also proud as hell to call Wangechi Mutu a friend and confidant. So, on the occasion of her new work's triumphant debut in New York — where in addition to the Met sculptures, she was also featured in this summer's 2019 Whitney Biennial — we asked Wangechi for some thoughts. We've never known Wangechi to be anything less than forthright, who suffers no fools. And so it was with our correspondence, which touched upon on "The NewOnes" and on how this work — and the heightened attention that this first-of-its-kind installation at one of the world's most famous, and, often, historically problematic, art institutions — reflects the times we live in. The exchange, which took place by email, is lightly edited for flow.

How do you go about starting to think about a commission such as this, one that is so specific yet also carries so much contextual weight behind it? Was there any trepidation because of all these factors? Talk a little bit about what you wanted to bring to The Met's facade? How much was it about making sure the work fit in — and how much was about taking a chance and making a statement?

When I first got the call from [Met Museum Chairman for Modern and Contemporary Art] Sheena Wagstaff, I admit I was surprised, but I've known her for years and she and I have always had very real, good

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interactions. Hearing about the ambitious project that the Metropolitan Museum of Art was undertaking and their larger vision where they planned to highlight Contemporary Artists and Art within underused spaces like the Facade, was all very exciting. I was very engaged and interested in her explanation and not assuming I would be offered the Commission.

Had I thought about it as an idea I was “responsible” to everyone for, I would have been extremely self-conscious and nervous. I approached it as a formal and creative challenge. I envisioned an idea that was relevant and current with a clear nod towards the past or history. I wanted to bind the idea to Art-histories that are emotionally and philosophically from my mother-brain and my mother-land.

The idea of interactivity and audience involvement is also important to me. I love when my work can speak to people from a distance and also is clear from close up and encourages them to move around.

These four seated figures are incarnations of many ideas and hopes that I’ve worked on for some time now, but they are manifested as four unencumbered, self-assured, distinguished, singular female characters. They are carrying themselves and what they have to say as artworks and as communicators with their reflective circular mirrored disks.

I find the mirror to be an incredible object and a powerful tool. Mirrors have been used by humans for thousands of years; the ancient Egyptians used them, and many other civilizations and cultures. Shamans, medicine-men, astronauts, doctors, pilots, artists, dancers and many other professions and specialists wouldn’t be able to do what they do without them.

Is there a historic significance to the figures — or a historic significance you want them to bring? You have likened them to caryatids. What kind of support do you think they give to the Met?

These figures (like most of my work) began, from a small set of drawings in my sketchbook that had been in there, waiting for the right moment. I draw so I won’t forget the many ideas I have; I draw to develop the ideas and may push thoughts forward so I can actually get the idea realized and completed. I’ve been drawing seated figures for a while and many of these figures are holding or carrying or lifting things. I see them as powerful and active protagonists. They are doing something to move things or hold up or lift something that is heavy and important to greater heights. As a structural form, caryatids (which are often,

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but not always women) hold up buildings or the seats of a throne, or a royal staff, or balconies or the weight of a king's power. I wanted to take the work of carrying and weight bearing away, because these women deserve to be leaders and representatives in their own right. These four structures are carrying the hope and desire for equality and visibility of all women, including myself. They have mirrored disks that are meant to show us who we are and shine back powerful sun rays on us. They are carrying history, culture, memory with their strong, protective coils of garment/armor.

The title of the work is *The NewOnes, will free Us* — can you unpack that title a bit?

I've made these works during this time of deep existential crisis here in the United States and many other countries. There is such despise and violence and hatred within the leadership. There is such a lack of compassion for humanity and the earth. There is a rise in brutal behavior, that is racist, misogynist, xenophobic, homophobic, anti-intellectual and uncultured. There is little regard for sick or elderly people who aren't wealthy.

The *NewOnes* are in my opinion, new ideas, fearless new voices, young people, new immigrants, new ideas, engaged new art, new gestures of rebellion, the new that will enlighten and bring forth change. The new migrant populations who are able to survive the long journey over sea or land, those who are making it to the borders and crossing, carrying with them children and trauma and the truth and stories of their survival; these people, these places are the boiling cauldron of change and these voices will be part of the solution to the terrible problems we are in. They all will play a role in changing and freeing all of us.



You are a prominent African artist at a moment when contemporary art from the continent is receiving more attention globally from curators and audiences, but also building out infrastructural a though the value of art for the national communities seems to have been more accepted. Can you talk about how that moment feels from the inside? Do young artist you meet and the artists you are around

in Kenya feel like there is more opportunity? Or do you feel like this too shall pass in the art world, and it will try to move on?

If African people are receiving attention, then it did not start recently. The African continent has been a place of deep interest for centuries; for economic and cultural reasons, for its resources, its raw

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materials, trade-routes and more. Since before the Berlin Conference of 1884, since before the explorers of the 17th Century, since before the exchange and wars with vast kingdoms in the 16th century, since before the theft and trade of humans into the Americas, since before Vasco Da Gama tried to sail to India in the 1500's. This moment is a continuum and part of many others. There has been of a long relationship with Europe, with Asia, with the Americas and many other parts of the world from both an economic, cultural, religious and social perspective. Africans have been in the United States since 1619 and even before that, and today we are excelling as artists, as astronomers, as actors, neurologists, pastors, writers, athletes and more. Our countries of origin are more involved and alert to our presence abroad. These opportunities didn't begin with the Art-world nor are they separate from it. If anything, Artists are telling the truth by letting everyone know what's really going on and signaling what is soon to happen. For that very reason I'm very proud to be an active voice and an Artist.

Wangechi Mutu's *The New Ones, will free Us* is on view at The Metropolitan Museum of Art until January 12, 2020

Words by
PIOTR ORLOV

HYPERALLERGIC

The Latin American History of Pop Art

Featuring works from artists in Latin America and its diasporas, *Pop América* intervenes in long-held conceptions of Pop Art's geographic consolidations in the US and UK.



Brenna M. Casey April 12, 2019



DURHAM, North Carolina — Long associated with the transatlantic axis of cultural production between the United Kingdom and the United States, Pop Art's genealogy has seldom been considered a hemispheric enterprise. *Pop América 1965-1975*, currently at the Nasher Museum of Art in Durham, North Carolina, between runs at the McNay Museum in San Antonio, Texas, and the Block Museum in Evanston, Illinois, seeks to revise this narrow perception. Featuring nearly 100 works of art from artists and creators in Latin America and its diasporas, the exhibition builds on the Tate Modern's 2015-16 *The World Goes Pop* as it intervenes in long-held conceptions of Pop Art's geographic consolidations. Coupling iconic mainstays of Pop, like Robert Indiana, Claes Oldenburg, and Andy Warhol,

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with the vanguard prints of Peruvian Emilio Hernández Saavedra, the ravaged sculpture of Argentine Marta Minujín, and the apocalyptic mixed-media paintings of Cuban Luis Cruz Azaceta, the exhibition elucidates mass media's transcultural referents and generates an amplified understanding of the onomatopoeic pop(ular).

Pop América's centerpiece is the side-by-side display of Roy Lichtenstein's 1962 "Explosion" and Hugo Rivera Scott's 1968 "Pop América." Lichtenstein's signature comic book blast rendered with bold lines and Benday dots emblemizes obliteration. It's his rumination on the knock-out punch Pop was serving up to Abstract Expressionism and a very real meditation on the near-miss of nuclear annihilation intimated by the Crisis de Octubre/Cuban Missile Crisis of the same year. Scott's Lichtenstein-conversant work appears more whimsical. Originally intended as the cover of Eduardo Parra's unpublished book of poems by the same name, the cardboard collage is more splat than boom, more whimper than bang. The word "Pop" in blue and white, 3-D font hovers atop a burst of red and seems only a centrally situated backdrop to the negative cloud-shaped relief that hosts the ironically plucky cursive "américa" overlaid in the foreground. The difference between the two works is tonal, both in hue and timbre. The shared shapes, revolutionary impulse, and transnational transit between the two works (both traveled internationally), however, set a tone for what permeates seemingly isolated frames.



Cildo Meireles, *Inserções em circuitos ideológicos: Projecto Coca-Cola* (Insertions in Ideological Circuits: Coca-Cola Project) (1940), three Coca-Cola bottles, three metal caps, liquid, and text on vinyl sticker (courtesy of the Nasher Museum of Art)

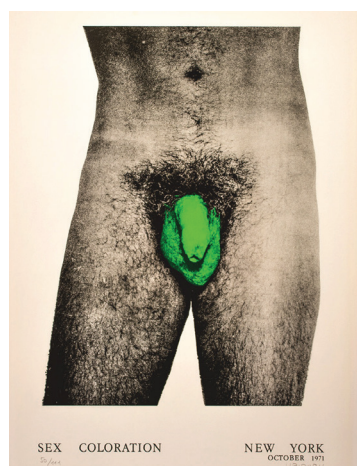
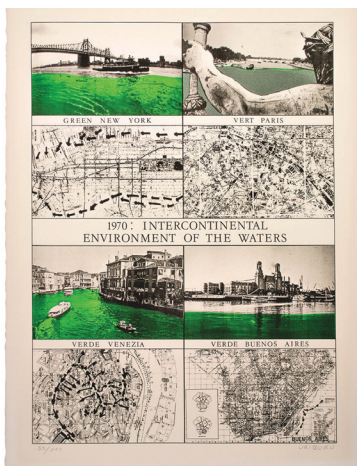
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Rupert Garcia, "Unfinished Man" (1968), acrylic on canvas (courtesy of the Nasher Museum of Art)

If Pop Art's standard characteristics reside in commercial precision — all isotopic lines and Campbell's soup cans, Benday dots and discrete parts — then Pop América's intervention is a messy one. At every level, the exhibition draws our attention to what cannot be contained, what ebbs and flows, what seeps through.

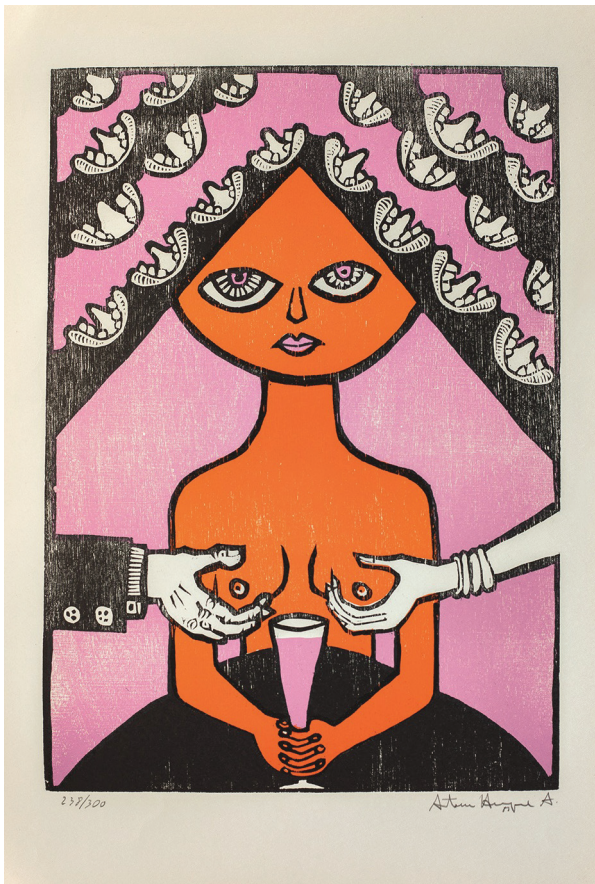
At times, this intercession is leveled at the human body, as in Nova Figuração artist Antonio Dias's Super 8 meta 1973 film *The Illustration of Art*, which superimposes a typographical white X over a deteriorating wound bandaged with gauze and adhesive medical tape stuck in the same X shape. Through a series of waning focuses, the grainy footage, interspersed with blurry fades and cross cuts, culls a graphic hapticity by alternating between the illustration of the "X" and the increasingly bloodied bandage — a gesture to the subcutaneous, and a kind of filmic thaumatrope.



Nicolás García Urriburu, "Intercontinental Environment of the Waters" (1968), screenprints on paper (courtesy of the Nasher Museum of Art) Nicolás García Urriburu, "Sex Coloration" (1971), screenprints on paper (courtesy of the Nasher Museum of Art)

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A purveyor of Brazil's Tropicalismo movement, Antônio Henrique Amaral alludes to the modernist notion of the "anthropophagic cannibalism," in which Brazil would dismember and regurgitate its settler-colonial culture for its would-be truest essence. In a 1967 portfolio of multicolored woodcut prints, *O meu e o seu: impressões de nosso tempo* (Mine and Yours: Impressions of Our Time), a madonna portends both religious iconoccity and the seriality of Brazil's literatura de cordel (string literature): slim, cheap woodcut quartos of poetry, news, and folk histories hawked from a clothesline-like display. In one print, a woman sits at a bistro table, brown, bare-breasted, and rife for extraction. From either side of the frame, two disembodied white hands — bearing a woman's bracelets and manicured nails from left; a man's shirt sleeve and suit coat cuff from right — palpitate her chest. The madonna clutches a pilsner glass in prayer, a presumed receptacle for her pink outpourings — neither the color of blood nor breastmilk. She wears a triple-decker, angular virgin's veil. St. Paul wrote that a woman ought to have "authority over her own head, because of the angels." Here that symbol of present power is the myriad open mouths that bedeck the angled mantle. Camouflaged to look like lace toile, they are thick-lipped, with teeth bared, tongues protruding, keen. Our weeping woman is wide-eyed, intensely gendered, and ripe for popular consumption.



In other works, the contamination is ecological or economic. A sampling of Nicolás García Urriburu's print series *Colorations* reiterates his 1968 action on the eve of the Venice Biennale when he dyed the city's canals green with a non-toxic tracer. This was, according to Urriburu, "Art on a Latin American scale," meant to draw attention to the interconnected ravages of water pollution. In the accompanying prints the Kelly green pollutes everything from Iguazú Falls to a man's denuded member. Then there's Cildo Miereles's 1970 *Insertions into Ideological Circuits: Coca-Cola Project* in which he silk-screened recipes for Molotov cocktails and slogans like "Yankee go home" camouflaged almost imperceptibly onto glass Coke bottles and recirculated them through the routes of insidious

Antônio Henrique Amaral, "Madona" ("Madonna") from the portfolio *O meu e o seu: impressões de nosso tempo* (Mine and Yours: Impressions of Our Time) (1967), woodcuts on paper (courtesy of the Nasher Museum of Art)

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Artists from the infrastructurally rich art scenes of Argentina, Chile, and Brazil hold major real estate in the museum's galleries. Cuba, Mexico, and the riches of the California-landed diaspora also make good showings. Absent are artists from Ecuador and Bolivia, and much of the Central American scene. In the age of repressive military coups in Argentina and the ill-fated junta in Brazil, Pinochet's power grab in Chile and Castro's queer concentration camps in Cuba, perhaps these countries represent prescient political landscapes.

At its best *Pop América*, however, verges on disrupting borders. From Third World Liberation movements and interracial intimacies to lived and aestheticized experiences of exile and diaspora, the exhibition showcases what remnants and resonances — improbably, imperceptibly, spectrally, or spectacularly — gets through.

Pop América continues at the Nasher Museum of Art at Duke University (2001 Campus Drive, Durham, North Carolina) through July 21. The exhibition is curated by Esther Gabara.

THE WALL STREET JOURNAL.

In New Show, Michelle Obama's Portrait Artist Shifts to the Monumental

Amy Sherald unveils large canvases in new solo show at Hauser & Wirth; 'Her works are larger than life'

By *Kelly Crow*

Updated Sept. 8, 2019 6:56 pm ET



Amy Sherald portraits: 'When I Let Go of What I Am, I Become What I Might Be (Self-Imagined Atlas)' left; and 'The Girl Next Door' PHOTO: © AMY SHERALD/HAUSER & WIRTH

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Amy Sherald doesn't take requests, with one exception. Last year, the Georgia-born artist shot to international fame when the Smithsonian's National Portrait Gallery unveiled her commissioned portrait of former First Lady Michelle Obama sitting in a billowing, geometric dress, her skin painted in shades of gray.

Since then, Ms. Sherald has reveled in the attention she's gotten from children who want to meet her after seeing the painting on field trips—"I'm taught in schools now, which is so cool," she said—but she's turned down requests from other prominent people seeking her to paint them.

Instead, a solo show of her latest work opening Tuesday at New York's Hauser & Wirth gallery reveals she's returned to chronicling the lives and faces of ordinary, black Americans who form the crux of her oeuvre—with a few, fresh twists. She's still painting skin tones in grayscale, an unnatural palette she prefers in part because it evokes black-and-white photographs. Her subjects still stare directly out at viewers in confident postures, another signature aspect of her style.



Michelle Obama and artist Amy Sherald at the unveiling of Mrs. Obama's portrait at the Smithsonian National Portrait Gallery in 2018. PHOTO: MATT MCCLAIN/THE WASHINGTON POST/GETTY IMAGES

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Yet the canvases in “Amy Sherald : The Heart of the Matter” have grown to nearly five times the size of her pre-Obama portraits, a scale shift that syncs with her move from Baltimore last year to a much-bigger studio in Jersey City, N.J. (The swelling also reflects the clout of her new, powerhouse gallery.) “Her figures are larger than life now,” said her dealer, Marc Payot. “The work feels monumental.”

Along with standing lone figures against walls of monochrome hues, the new show also finds her experimenting with nestling multiple figures into recognizable settings like the beach. In “Precious Jewels by the Sea,” a pair of men stand on sand carrying women on their shoulders, a red-striped umbrella and waves beside and beyond them.

In another new, 10-foot-tall work, “If You Surrendered to the Air, You Could Ride It,” she took inspiration from the dangling steelworker photographs of Charles Ebbets to depict a black man wearing gold-striped pants and an orange beanie cap sitting on a mint-green beam that appears to jut into a blue sky.

Her gallery declined to disclose the works’ asking prices, but in May one of her 2016 works, “Innocent You, Innocent Me,” sold at Christie’s for \$350,000, well over its \$120,000 high estimate.



Artist Amy Sherald is challenging herself by pushing into larger canvases. PHOTO: HAUSER & WIRTH

THE WALL STREET JOURNAL.

Artist Amy Sherald is challenging herself by pushing into larger canvases. PHOTO: HAUSER & WIRTH

Mr. Payot said the artist is “challenging herself” by pushing into larger canvases and more varied compositions. The artist agreed but said these works still align with her overriding vision to “paint black people just being people” and to “insert them into the history” of American art.

Growing up the daughter of a dentist in Columbus, Ga., Ms. Sherald, now age 46, said the black people she saw in historical paintings were typically depicted as servants or slaves, staring pliantly at typically white subjects taking center stage in the works. On school trips, she was also shown black-and-white photographs of African people taken by anthropologists, but the people showcased in them were often posed for exotic sport. Where were the regular people who, like her grandmother in Mobile, Ala., got dignified, family portraits taken on occasion to hang in their houses, she wondered. “I could never look at myself in paintings,” she said.

Later, after ditching a parent-approved plan to study medicine in favor of studying art at Clark Atlanta University, she gravitated to the vivid color palette of Mexican painter Frida Kahlo and the otherworldliness of surrealist Salvador Dali. At age 28, she went to Baltimore’s Maryland Institute College of Art, and shortly after she found herself longing to paint a black America to which she could relate—one that didn’t show up in newscasts or music videos, she said. She wanted to critique the dearth of black faces depicted in galleries and museums, but she didn’t want to rant. She sought a way to express what she called a “soft confrontation,” and one day she figured out how. During a visit to Baltimore’s Walters Art Museum she saw a tall, black woman milling around in a stiff, polyester pink blouse with a white pencil skirt.

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‘Handsome’ by Amy Sherald. PHOTO: © AMY SHERALD/HAUSER & WIRTH

She asked the woman to pose for her portrait wearing the same attire, and the resulting work, 2008’s “Well Prepared and Maladjusted,” amounted to her creative breakthrough—a vulnerable look at a young, black woman growing up and attempting sophistication. “Part of my identity was assimilation, a performance that depended on whoever I was around, racial theater,” she said. “That painting was my trigger.”

The initial portraits that followed contained overtly surreal elements, with sitters cradling rabbits or carrying hobby horses—symbols that nodded to experiences she had had growing up in the South. The work that helped her win the 2016 Outwin Boochever Painting Competition was “Miss Everything (Unsuppressed Deliverance),” which showed a young woman sporting demure white gloves and holding an oversize tea cup. That prize also put her in contention for the first lady’s portrait and also her put her on the radar of museums, including several that now own her work, like the Kemper Museum of Contemporary Art in Kansas City, Mo., and the Nasher Museum of Art in Durham, N.C.

Eventually, Ms. Sherald said she found ways to imbue her subjects with “otherworldly quiet” without adding fantastical elements; today, she tends to paint people free of props, just dressed casually or fashionably.

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One example in the new show is “The Girl Next Door,” a view of a black woman with a brightly colored polka-dot dress and ruby lips. Another is “Handsome,” a portrait of an Alvin Ailey dancer she met through her assistant.

Even though she lives in New Jersey now, she said she still feels compelled to go back to Baltimore to find most of her subjects. But again, she will occasionally make an exception. The man with the flower in his salmon-color sports coat in “When I Let Go of What I Am, I Become What I Might Be (Self-Imagined Atlas)” “I met him on the subway in New York,” she said.

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