From the Director

I am pleased to report that the inaugural year of the Nasher Museum of Art at Duke University has been a phenomenal success!

More than 90,000 visitors came from 50 states and 16 countries during our first 11 months – quite an impressive number for a community of this size. We display clarendon thicks display bitmap modern italic em revival em dutch aldine geralde fat italic capital trajan dash bowl gestalt venetian baseline bezier display. Sans an transitional typophile height, vernacular ascender pica, legible typophile case ear typeface en punch baseline color sans serif dash em space.
Nationally, the art world took notice. The New York Times reported on the Nasher Museum’s first acquisition of a sculpture by Petah Coyne. Eight television crews – including CBS Sunday Morning and ESPN – flocked to Durham to see NBA basketball star Grant Hill and his collection of African American art. Dozens of important scholars took part in our groundbreaking symposium, “Romare Bearden/Conjuring Women: A Colloquium.” Video artist Eve Sussman and The Rufus Corporation chose the Nasher Museum as the first venue for their widely anticipated new work, The Rape of the Sabine Women. We are collaborating with the Museum of Fine Arts, Boston, on El Greco to Velasquez: Art During the Reign of Philip III, to be shown in 2008, which will be perhaps the most important old master exhibition ever held in the Southeast.

We could not have launched this important new center for the arts without a great deal of support. I wish to express my deepest gratitude to Raymond D. Nasher T ’43 – without his patience and generosity the Nasher Museum would not exist. His daughter, Nancy A. Nasher, took on this project with a ferocious love; between them, father and daughter logged at least 100 plane trips between Dallas and Durham during recent years. I am thankful for the 20 members of our inaugural Board of Advisors, including Chairman E. Blake Byrne, whose support instantly secured the Nasher Museum a place in the global art conversation. I am indebted to Duke University President Richard H. Brodhead, who muddied his shoes at the Nasher Museum construction site on his very first day as president in July 2004, and whose unwavering commitment has meant an exciting – and unprecedented – new era for the arts at Duke University. I wish to thank Duke University Provost Peter Lange, whose humor, patience and wisdom have guided me so well. I am grateful to the Friends Board – especially President Mindy Solie for her unwavering enthusiasm and hard work. I wish to recognize Ellen Stark and Dean Hamric, the immediate past Friends Board president and vice-president, respectively, who worked hard to transition the board into a new era of involvement and support. I am proud of the museum staff, who pulled together, never complained and stepped up to an entirely new level of performance and expectations. I also wish to thank our many donors, volunteers, members and visitors who make the museum’s continued success possible.

Kimely Rorschach
MARY D.B.T. AND JAMES H. SEMANS DIRECTOR
Nationally, the art world took notice. The New York Times reported on the Nasher Museum’s first acquisition of a sculpture by Petaah Coyne. Eight television crews — including CBS Sunday Morning and ESPN — flocked to Durham to see NBA basketball star Grant Hill and his collection of African American art. Dozens of important scholars took part in our groundbreaking symposium, “Romare Bearden/Conjuring Women: A Colloquium” video artist Eve Sussman and The Rufus Corporation chose the Nasher Museum as the first venue for their widely anticipated new work, The Raps of the Sabine Women. We are collaborating with the Museum of Fine Arts, Boston, on El Greco to Velazquez: Art During the Reign of Philip III, to be shown in 2007, which will be perhaps the most important old master exhibition ever held in the Southeast.

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Kimely Rorschach
MARY B. T. AND JAMES H. SEMANS DIRECTOR
From the Board of Advisors

Museum Director Kim Rorschach has appointed a national Board of Advisors to help guide the museum’s acquisitions, future exhibitions and major fundraising initiatives. The 20 inaugural members, all longtime supporters of the arts, include two art museum directors; several noted art collectors, seven of whom (two couples and three individuals) are listed among ARTnews magazine’s 2005 list of top 200 collectors in the world; and a well-respected gallery owner.

The Board of Advisors will help to guide the campaign for the museum’s $10 million endowment and advise on exhibition planning, locally-based Friends of the Nasher Museum of Art Board, which focuses on audience and member development and annual support.

E. Blake Byrne, a retired television and broadcast executive based in Los Angeles, played a central role in recruiting board members and serves as chairman of the new Board of Advisors.

“As a Duke alumnus, I am especially proud that the university has made a dramatic commitment to the arts on campus,” says Byrne, a philanthropist and collector of contemporary art. “Through this incredible group of individuals, the Nasher Museum of Art now has a strong link to the international art community at the highest levels.”

E. Blake Byrne
Chairman, Board of Advisors

From the Friends Board

The Nasher Museum of Art’s membership experienced a period of unprecedented growth during the museum’s inaugural year. Prior to the museum’s opening in October 2005, household memberships numbered fewer than 500. At the close of fiscal year 2006, that number approached 1,800. Membership in the Brummer Society more than doubled to 220. In addition to their annual support, members also made significant contributions to the Nasher Museum building campaign. All who had joined or renewed their membership between September 1, 2004, and December 31, 2005, were counted as inaugural members and will continue to hold that status for as long as they maintain a current membership. Inaugural members, both new and renewing, were honored at a celebration on January 20, 2006, hosted by museum director Kimery Rorschach.

The Friends Board worked tirelessly to promote membership and engage prospective members, hosting a series of Friendbuilding events in 2005, supporting museum staff at numerous programs at the museum and in the community and forming task forces to address the opportunities and challenges associated with maintaining annual membership growth beyond the inaugural year. Members present at the Annual Meeting on April 23 elected Jaclyn Bradly, Nancy Dougherty, Kathi Eason, Richard Hawkins, Anita Schwarz, Angela Terry and Gibby Waltzkin to three-year terms beginning July 1, 2006. Outgoing board members Maureen Berry, Nata Bozynski, Frank Konhaus, Alice Moore, and Philip Szostak reserve our heartfelt thanks for their years of service and dedication to the museum over a period of tremendous change.

Mindy Solie
Nasher Museum of Art
Friends Board President

FRIENDS BOARD 2005-06
Mindy Solie, president
Barbara Wells, vice-president
Ronna Zimmer, secretary
Ellen Stark, immediate past president

BOARD MEMBERS
Welborn Alexander, T’63
Marilyn Arthur, WC’36, P’79, P’88
Maureen Berry,
Nata Bozynski
Ruth Drai, P’08
Nick Gillham
Suma Jones, T’87, G’95
Frank Konhaus, T’06
David Lamond, T’97, L’06
Kathy Lewis
Linda McGill
Nancy Tuttle May
Alice Moore, P’98
Kevin Moore, T’76, G’79
Carol O’Brien
Peg Palmer
Andrew Rothschild
Jim Sink, P’00
Phil Szostak
Maureen Johnson, docent chair, G’72, B’84

BOARD OF ADVISORS
E. Blake Byrne, T’57, chairman
Cynthia Brodhead
Paula Cooper
Paula Hannaway Crown, T’80
James Cuno
Ronnie Heyman, P’03
Samuel Heyman, P’03
Janine Hill, P’04
J. Tomilson Hill III, P’04
Christine Lamond, P’97
Michael Marsicano, T’78, G’82
Raymond D. Nasher, T’43, P’79
Nancy A. Nasher, T’79
Jack H. Neely, T’80
Jock Reynolds
Jason Lewis Rubell, T’91
Monica Segal, P’99
Richard Segal, P’99
Mary Duke Biddle Trent Semans, WC’39, P’63, P’64, LLD’83, GP’85
William L. True, T’77

Ex Officio members include Duke University administrators Peter Lange, provost; Patricia Leighton, professor and chair of Duke’s Department of Art and Art History; George McLendon, Dean of the Faculty of Arts and Sciences; Richard Riddell, Special Assistant to the President; Kimery Rorschach, the Mary D.B.T. and James H. Semans Director of the Nasher Museum of Art; and Mindy Solie, president of the Nasher Museum Friends Board and a resident of Durham, NC.
Students from across the university enthusiastically welcomed the Nasher Museum to Duke this year. The Nasher Student Advisory Board (NSAB) served as a liaison for this warm welcome by fostering the relationship between Duke students and the museum. The NSAB shares one of Museum Director Kimery Rorschach’s goals: We hope every student visits the museum at least once. We are constantly seeking out innovative and collaborative ways to achieve this.

Building upon a successful Devils Night in the fall, the NSAB hosted an Arts Gala in April, a semi-formal event for Duke students that served as the kickoff for Duke’s April ArtsFest. The gala featured remarks by Duke Provost Peter Lange and performances by a variety of student musical groups. The event solidified the NSAB’s role as a leader for the arts on campus, allowing for collaboration among many arts groups.

The NSAB also played host to several other university leaders during the year. In January, NSAB members assisted with the museum’s first poetry reading, featuring Duke President Richard H. Brodhead. In March, we hosted a Student Leaders Brunch, where leaders of groups from all around the university learned how they might host events at the museum. This event received a very positive response and we hope to host it annually.

The board continues to establish its presence among the student community. We welcomed six new members in April, including students from the Pratt School of Engineering, the Fuqua School of Business and the School of Medicine, while also saying farewell to an excellent cadre of seniors who led the organization from its founding three years ago through to the grand opening. We have received full recognition as a student organization from the Duke Student Government and will participate in both the undergraduate and graduate schools’ orientation programs in August. The co-chairs of the board also represent the students to the Nasher Museum’s Friends Board.

We are excited to have shared in the immensely successful inaugural year of the Nasher Museum and look forward to furthering the relationship between the student body and the museum in 2006-07. Thank you to all who have participated in NSAB events thus far; please contact us with your ideas and comments at NSAB@duke.edu.

STUDENT ADVISORY BOARD 2005-2006
Joost Bosland (2006), co-chair
Patrick Rivenbark (2006), co-chair
Yazan Kopty (2006), treasurer
Alexandria Owen (2006)
Emily Rotberg (2007)
Tara Zepel (2006)
Anne-Marie Angelo (Grad Student)
Jared Mueller (2005)
Huy Ngo (2008)
Corianna Sichel (2007)
Susanna Temkin (2007)
One of the museum’s inaugural exhibitions, *The Evolution of the Nasher Collection* showcased seminal works by Auguste Rodin, Pablo Picasso, Henri Matisse, Alberto Giacometti, Jean Dubuffet, Henry Moore and others, drawing from the collection built over the course of 50 years by museum founder Raymond D. Nasher and his late wife, Patsy. Rather than recreate one of the many past exhibitions of works from the Nasher Collection, Nancy Hanks Senior Curator Sarah Schroth introduced the Nashers as collectors. Paintings and sculpture that had adorned the Nashers’ modernist home in Dallas were publicly exhibited at the Nasher Museum for the first time. The Nashers’ interest in other cultures led to fine purchases of ancient American, African and Oceanic art. The exhibition demonstrated the balance the Nashers have been able to achieve: early modern work, art of the post-war period and contemporary sculpture are all well represented, as are abstract and figurative sculpture, monumental outdoor pieces and intimate indoor works, in a very wide variety of media. The history of sculpture from the late 19th Century to the present can be taught from this collection alone.

**RELATED PROGRAMMING**

Inspired by collectors Raymond D. Nasher and his late wife, Patsy, the museum presented the Semans Lecture Series on great art collectors of the 20th century. Guest lecturers included Mr. Nasher with Sarah Schroth, the museum’s Nancy Hanks Senior Curator; Colin Bailey, chief curator at The Frick Collection on Henry Clay Frick; biographer Jean Strouse on J. P. Morgan; and Deborah Pope, executive director of Shangri La, on Doris Duke.

Duke’s Department of Art, Art History and Visual Studies co-sponsored a two-day symposium, *Place/ Displacement: Sculpture in Social Space*, bringing scholars from around the country, including keynote speaker Alex Potts of the University of Michigan, who discussed Henry Moore and Claes Oldenburg.

A Family Day event celebrated the Nasher show with a gallery hunt designed for kids; make-and-take crafts, including mobile making and sculpture; and live performances from members of Duke’s Dance Program, who interpreted art from the show.

Sarah Schroth gave a Gallery Talk about choices and thought processes behind her organization of *The Evolution of the Nasher Collection*.

The exhibition was accompanied by a full-color 74-page catalogue with images of the works on view, many of which had never been published. An essay by Nancy Hanks Senior Curator Sarah Schroth contextualizes the Nashers as collectors within the historical narrative of collecting patterns and practices.
To underscore the Nasher Museum’s role as a cornerstone for a new vision of the arts at Duke University, the museum’s permanent collections were presented in ways that reflected its academic role as a “laboratory for learning.” Four thematic, cross-cultural installations were created in consultation with faculty in many disciplines. The resulting themes were broadly cast — Nature, Ritual, Gender. A fourth entitled Rome: Lives and Afterlives was curated by Grant Parker, Duke’s Hunt Family Assistant Professor of Classical Studies and History. Together they explored the fundamental role of art as a vehicle for ideas reflecting the expression of social and religious needs, and the relationship with one's surroundings, across history and in different geographic regions. The thematic presentations did not seek to identify universal similarities among the cultures represented, but instead explored diverse artistic responses to these fundamental issues. Thus, these installations addressed the very nature of what art is and what it can teach us.

Starting in January 2006, Duke University professors and students were given access to works of art in storage. The museum’s art storage areas were designed to function as “study storage” facilities, so that students and faculty could easily and comfortably examine objects in the collection that are not on view in the galleries. In the first four months, 328 students visited the storage areas to study Greek art and Greek vase painting, Medieval church decoration, Medieval culture, the Inca empire and cultural anthropology.

RELATED PROGRAMMING
A Family Day event celebrated the Nasher show with a gallery hunt designed for kids; make-and-take crafts, including mobile making and sculpture; and live performances from members of Duke’s Dance Program, who interpreted art from the show.
The Forest: Politics, Poetics and Practice

October 2, 2005, - January 29, 2006

Exhibitions

The Forest: Politics, Poetics, and Practice, one of the museum’s inaugural exhibitions, included contemporary works of art by 30 artists from around the world who focused on the forest as a theme. The exhibition reflected — and inspired — a multidisciplinary response to the forest through art. The wooded landscape of the museum and the university’s 8,000 acres of forest provided a fitting backdrop for these works. German artist Wolfgang Staehle premiered a new digital video project. Some of the artists — including German artist Joseph Beuys and Rosemary Laing of Australia — examined issues of war, nuclear threat, colonialism and deforestation. Others, including Kiki Smith of the United States, Italian artist Giuseppe Penone and Yang Fudong of China, investigated the psychological, mythical, spiritual, or literary aspects of the forest. A few, including Alan Sonfist of the United States and Simon Starling of the United Kingdom, were actively engaged in issues of ecology. Artist Patrick Dougherty enlisted help from volunteers to gather branches and saplings from Duke Forest and wove them into a large-scale sculpture outside the museum’s main entrance called Side Steppin’. The Forest included drawing, prints, sculpture, photography, film, video and computer imagery. The show was co-sponsored by Duke’s Nicholas School of the Environment and Earth Sciences.

RELATED PROGRAMMING

Petah Coyne, Itíge Manglano-Ovalle and Alan Sonfist, whose work was represented in The Forest, took part in an Artists Panel Discussion moderated by exhibition curator Kathleen Goncharov on the museum’s opening day.

A Duke Faculty Panel Discussion brought together Stephen Nowicki, Daniel Richter, Jr., Srinivas Aravamudan and Kristine Stiles to discuss interdisciplinary themes in The Forest.

Alan Sonfist, the New York artist who pioneered Earth art, discussed “Nature: The End of Art” as part of Duke’s Visiting Artists Series.

A Thursday night film series co-sponsored and organized by Duke’s Program in Film/Video/Digital, The Forest in the Machine, complemented the global and interdisciplinary themes of The Forest exhibition.

Japanese dance artists Eiko and Koma performed outside the main entrance.

A Family Day event featured storytelling, make-and-take crafts (making paper, creating masks, folding origami) and family tours.

The Forest exhibition was accompanied by an 80-page color catalogue with images of works in the exhibition, biographies of the artists and an essay by curator Kathleen Goncharov.
This exhibition featured works from the collection of Duke alumnus and NBA basketball star Grant Hill (B.A. ’94). It included 46 collages, paintings, prints and mixed media works by such celebrated artists as Romare Bearden, Elizabeth Catlett, John Biggers, Malcolm Brown and Phoebe Beasley, among others. The show also included moody, solitary paintings by Hughie Lee-Smith; paintings by self-taught artist John Coleman and sketches and paintings by Arthello Beck. The national tour originated at the Orlando Museum of Art in November 2003 and traveled to New Orleans, Baltimore, Dallas, Houston, Springfield, MA (the Basketball Hall of Fame), and culminated at the Nasher Museum. The exhibition was organized by Grant Hill and sponsored at the Nasher Museum by Wachovia Corporation.

RELATED PROGRAMMING
A Family Day event celebrated Something All Our Own with an afternoon of live African drumming, self-guided and family tours in the galleries and make-and-take crafts such as creative collage, family tours for children of all ages and gallery activities. A second Family Day in June focused on heroes and role models with storytelling, make-and-take crafts including activities designed to celebrate role models and heroes in our lives. Guests enjoyed self-guided and family tours in the galleries as well as make-and-take crafts including fanciful photo frames and hero awards.

About 60 teachers gathered for a K-12 Educators’ Workshop to network with peers, explore the exhibition, enjoy refreshments and learn about field trip opportunities.

**Conjuring Bearden**

March 4, 2006 – July 16, 2006

*Conjuring Bearden* provided a deeper look into a central and recurring theme in the work of American artist Romare Bearden (1912-1988), one of the most respected American artists of the second half of the 20th century. This exhibition was the first to explore in Bearden’s art the theme of the “conjur” woman. Through a combination of spiritual interventions, psychology and herbalism, the “conjur” or the Caribbean “Obeah Man” transforms the world. The exhibition built upon the findings of *The Art of Romare Bearden*, a major retrospective organized by the National Gallery of Art that toured nationwide. Bearden’s work explores themes of black identity and culture, reflects his wide range of interests and explores overlapping themes of religion, ritual practice, everyday life, jazz clubs, history, mythology and literature. The exhibition includes *Conjure Bearden*, a 15-minute video by Tom Whiteside with music by Anthony Kelley, drawing from *Movies of Local People*, filmed by H. Lee Waters, 1936-1942. The show was organized by Richard J. Powell, Duke’s John Spencer Bassett Professor of Art and Art History at Duke University, and four of his undergraduate students: Margaret Di Giulio, Alicia Garcia, Victoria Trout and Christine Wang.

**RELATED PROGRAMMING**

Chuck Davis, founder and artistic director of the African American Dance Ensemble in Durham, staged an “Earth ritual” in the museum’s Great Hall to celebrate the opening of *Conjuring Bearden*.

Twenty scholars from around the country, representing various fields of study, gathered for Romare Bearden/Conjuring Women: A Colloquium to discuss Bearden’s fascination with a woman-engineered authority over the occult and spirituality.

Geri Allen, the hailed jazz pianist, performed a sold-out solo program in the museum’s auditorium. She included works by Mary Lou Williams, Charlie Parker and many of her own original compositions.

Derek Walcott, the major West Indian poet and dramatist writing in English today, who was awarded the Nobel Prize for literature in 1992, spoke about his friend Romare Bearden at a free lecture.

A Family Day event celebrated *Conjuring Bearden* with an afternoon of live African drumming, self-guided and family tours in the galleries and make-and-take crafts including creative collage.

*Conjure Bearden Through Film* was a free Thursday night film series co-sponsored and organized by Duke’s Program in Film/Video/Digital. Titles included *Eve’s Bayou* (Kasi Lemmons, 1997); *Blood of Jesus* (Spencer Williams, 1941) and *Divine Horsemen: The Living Gods of Haiti* (Maya Deren, 1947-53).

A 100-page color catalogue, *Conjuring Bearden*, included images of works in the exhibition, an artist biography and essays by co-curator Richard H. Powell and his students.
The Nasher Museum found many ways to help visitors connect with art during this inaugural year. The museum’s educational programming offers something for each of its many audiences, which include the Duke community, school teachers and their students, tourists, families and visitors of all ages.

Under Juline Chevalier, curator of education, and Lisa Charde, associate curator of education, museum programs encourage the visitor to take time to look carefully and develop an individual response to and interpretation of any artwork. The goal is to help facilitate the looking process and empower visitors of all ages to trust his or her own eyes and ideas about the artwork on view. The underlying philosophy of the museum’s education department is that a strong personal connection leaves a lasting impression and creates a lifelong museum visitor.

In addition to hosting five Family Day events attended by more than 2,000 visitors, the museum collaborated with the Sarah P. Duke Gardens for a Community Open House with music, storytelling, crafts and a scavenger hunt.

The museum relies on its dedicated and enthusiastic 40-member docent corps to lead the vast majority of public and adult tours. This year, the docents attended 29 weekly training sessions during which museum education staff, art curators and invited guests provided information and practice in tour techniques, exhibition information and learning theory. The docents also train one another as they research and write reports on artists and artworks to share with their peers, and make presentations on artwork in the Permanent Collection to one another.

**EDUCATION DEPARTMENT BY THE NUMBERS**

- Number of Family Day events: 5
- Visitors during Family Days: 2,065
- Teacher attendance at two workshops: 129
- Schools represented by those teachers: 46
- Number of schoolchildren who visited on tours: 2,090
- Schools represented by those schoolchildren: 48
- Number of tours for all audiences: 429
- Visitors served on those tours: 6,734
- Number of museum docents: 40
- Number of weekly training sessions attended by docents: 29
- Number of Duke students trained as docents: 18
ANCIENT ART
228 works mostly ancient Greek Cycladic era to the Greek Classical period (Third millennium to fourth century B.C.E.) Example: Greek, Attic. Droop cup with battle scenes, c. 175-350 B.C.E. Black-figure with white, 7.3 x 27 inches (diameter). Purchased before 1968 from Ars Antiqua AG, Lucerne. Anonymous Gift, 2006.11.228.

EUROPEAN AND AMERICAN PAINTINGS

SCULPTURE

NEW AND MIXED MEDIA

PRINTS

PHOTOGRAPHS
ASIAN
JAPANESE: PRINTS
Ando Hiroshige, Japanese, 1797-1858, Okahe - Koka Tokaido, c. 1830.
Woodblock print, 5 3/8 x 7 3/4 inches.
Gift of George McLendon, 2005.6.5.
Katsushika Hokusai, Japanese, 1760-1849, Pilgrims at Kirti Waterfall
on Mount Kurakami in Shimotsuke Province, c. 1832. Woodblock print, 14 x 9 5/8 inches.
Gift of George McLendon, 2005.6.3.
Tori Kyosenaga, Japanese, 1752-1812, Two Women, early 1780s.
Woodblock print, 10 5/8 x 7 1/4 inches.
Okumura Masanobu, Japanese, c. 1686-1764, Series: Ire Monogatari or
Tales of Ice, n.d. Woodblock print, 9 x 6 1/2 inches.
Kitagawa Utamaro, Japanese, 1754-1806, Seashore, n.d.
Woodblock print, 12 1/4 x 7 1/4 inches.

LOANS FROM THE COLLECTION 2005-06
The Rebirth of Spanish Art:
Cosmopolitan Painting from Fortuny to Early Picasso. The Albuquerque
The Meadows Museum at Southern Methodist University, Dallas.
December 11, 2005 - February 26, 2006. Joaquin Sorolla, Portrait of Miss
Mary Lillian Duke (Mrs. Mary Duke Biddle), 1911. Oil on canvas, 83 x 44

Facing the Middle Ages, September
26, 2006 - February 18, 2007. The
Metropolitan Museum of Art, New
York. Head of a King, French (Ile de
France), Mid 12th Century Limestone,
9 5/8 x 8 x 7 7/8 inches. Brummer
Collection, Nasher Museum of Art
at Duke University, 1965.25.
Capitlar with Head, French, Moutiers-St.-
Jean, Last third of the 13th Century,
Limestone, 9 1/4 x 7 3/8 x 12 inches.
Brummer Collection, Nasher Museum of Art at Duke University, 1966.246.
Female Head: Head of a Theological
Virtue, French (Ile de France), mid-13th
Century, Limestone, 13 x 12 1/4 x 9 7/8
inches. Brummer Collection, Nasher
Museum of Art at Duke University,
1966.179.

CONSERVATION OF THE PERMANENT COLLECTION
2005-06
Giovanni Battista Gaulli, called II
Bacciochi, Italian, 1639-1799, Tobia
and the Angel, late 17th Century.
Oil on canvas, 33 3/8 x 48 inches.
Conservation funded by the Joseph F.
McCrindle Foundation. Francois-
Pascal Simon Gerard, French, 1770-
1838, Clytemnestra Receiving the News
of Iphigenia's Impending Sacrifice, 1787.
Oil on canvas, 30 3/8 x 38 3/4 inches.
Collection of the Nasher Museum of
Conservation of the painting and the
restoration of the frame funded by
the Mary Duke Biddle Foundation.
Bonifacio de Piti and workshop, the
Italian, 1487-1533, Sacra Conversazione
(Holy Conversation), mid-16th
Century. Oil on canvas, 43 x 67
Conservation funded by an
anonymous donor. Frans Pourbus, the
Younger, Flemish, 1569-1622, Portrait
of an Unknown Gentleman, n.d.
Oil on oak panel, 43 7/8 x 29 3/8 inches.
Gift of Mr. and Mrs. Harry L. Dalton, 1967.
Conservation funded by the Mary
Duke Biddle Foundation. Francisco
Rizi de Guevara, Spanish, 1614-1685,
The Annunciation, c. 1650.
Oil on canvas, 59 3/4 x 36 inches.
Gift in Honor of James H. Semans and Mary
Duke Biddle Trent Semans by Harriet
Dulrose Gray and her son Thomas
Conservation funded by William R. Kenan Jr.
Charitable Trust and Thomas S.
Kenan III Trustee Discretionary Fund.


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Staff, Volunteers, Interns

PART-TIME STAFF
Jody Butler
Jennifer Chien
Marianne Wardel
Amber Raggie
Jini Watson

STUDENT STAFF
Anil Aktaran
Vijay Anand
Miche Anderson
Nicholas Arribo
Youngi Bae
Anjana Bhagavan
Joost Bosland
Kirsten Bostrom
Marshall Botvinick
Jennifer Brandalone
Katie Brehm
James Campbell
Jerry Chen
Zhi-Ping Chen
Jennifer Chien
Jesse Colvin
Dwayne Dixon
Paloma Duong
Leigh Edwards
Lauren Feiner
Jessica Figueroa
Christine Filipponi
Jared Fish
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Huy Ngo
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John Papini
Amber Raggie
Vaidyanath Ramadass
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KC Sorensen
Christian Sotomayor
Susana Temkin
Karen Udler
Emma Wallace
Marianne Wardle
Jini Watson
Cord Whitaker
Kevin Wright
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Jesian Zang

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Julia Cromwell
Laura Dickey
Viktoria Ellis
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Carrie Gantt
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Kyung Wha Kim
Courtney Kremers
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Juline Chevalier
Curator of Education

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Carolina S. Cordova
Curatorial Assistant

Harvey Craig
Exhibition Specialist

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Preparator

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Facilities Manager

Jamie Dupé
Executive Assistant to the Director

David Eck
Visitor Services Manager

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Chief Preparator

Wendy Livingston
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James Parham
Museum Security Officer II

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

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Curator of Contemporary Art

Anne Schroeder
Associate Curator

Sarah Schrath
Nancy Hanks Senior Curator

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Manager of Protection Services

Lawrence Barden
Assistant Security Coordinator

Rita S. Barden
Office Manager

Jeffrey Bell
Registrar

Michelle Brassard
Special Events Coordinator
In Memoriam

James Hustead Semans, 1910-2005

Douglas K. Knight, 1922-2005

Theodora & Curtis Devereux
Joseph DiBona
Joanréthe Dickey
Roger M. Diebold
Alice Jean & Otto Dieffenbach, Jr.
Richard & Virginia Diller
Marcia DiMartino
Julia Difete
Marlea Doane
Mary L. Dool
Byron Doenges
Alexis Donohoe
Marie Claire Dooley
Ronna Dornisle
Nicolas Douglas
Susanna Drake
Judith Drost
Pedro Duarte
Elizabeth Dube
Michele Dubow
Lauren Herbert Duncan
Elizabeth B. Dunn
David Dwyer
Martha Dyer
Penelope Easton
Jean Esbert
Betty Eble
Lauren B. Eichstienkamer
Carol Eickerman
Ruth Eddy
Johanna E. Edens
Ursula Einhardt & Michael Marcsin
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Mary Elizabeth Knee Eldridge
Sallie Ellinwood
Elizabeth Ellsworth
Sara Eldred
Virginia England
Douglas Epstein
Joanne Emtman & Niel Vidmar
Shirley Erickson
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Muna Falahnya
Adeola I. Falae
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Joyce Fisher
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Maine Flower
Ethel Foote
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Sarah Fouchee
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Virginia S. Frank
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Nicole Friedman
Marcia Freys
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Sheryl Ann Fuchs
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Thomas Galile
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Stephanie Garis
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Amy Snodgrass & David Genender
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Mikhail Golovkovsky
Marcia Gomez
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Sandra Graves
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Ruth Greenberg
R. T. Greenlund
Andrea Regina Kirchoff Greene
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Rosalyn Guritz
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Ann Hinton
Wendy & Paul Hofmann
Carol Hogue & Gordon DeFriesse
Angela Holde
Elizabeth Holsten
Mary Holtschneider
Mahine & Abdollah Homair"
In Memoriam

James Hustead Semans, 1910-2005
Douglas K. Knight, 1922-2005

From the Director

I am pleased to report that the inaugural year of the Nasher Museum of Art at Duke University has been a phenomenal success!

More than 90,000 visitors came from 50 states and 16 countries during our first 11 months – quite an impressive number for a community of this size. We joined the North Carolina Museum of Art in Raleigh, the Ackland Art Museum at the University of North Carolina Chapel Hill and the North Carolina Central University Art Museum in securing the Triangle as a truly important arts destination. I am proud of the impact this museum has already made in our region and beyond…