



In Memoriam Raymond D. Nasher, 1921 - 2007

From the Director

We were all deeply saddened by the sudden death of our founder and benefactor Raymond D. Nasher in March 2007. We could not sustain such an ambitious new center for the arts without the support of many people who have followed Ray's generous and visionary example. We are grateful to Nancy Nasher and her husband David Haemisegger, and to the entire Nasher family, for their ongoing involvement and support.

In our first full fiscal year of operation, the Nasher Museum of Art at Duke University has kept up a momentum of noteworthy exhibitions, programs and publications that is ambitious for a museum of this size. The museum has distinguished itself by showing works of modern and contemporary art previously unavailable to local audiences and bringing living artists to speak about their work and meet the public. We have carried on our work in educating and engaging Duke students, and we have continued to make great strides in expanding our audiences well beyond the borders of our campus.

Our collection of contemporary art more than doubled this year with a generous promised gift from Blake Byrne, chairman of the museum's Board of Advisors. His gift will be instrumental in the museum's teaching and exhibition of contemporary art. An exhibition drawn from the gift, Collected Identities: Gifts from the Blake Byrne Collection, showcased works by Marlene Dumas, David Hammons, Lyle Ashton Harris, Glenn Ligon, Paul Pfeiffer, Gary Simmons and Kehinde Wiley, among others. Other noteworthy acquisitions this year include Bahsir, a portrait by Barkley L. Hendricks, who will be the subject of a traveling retrospective exhibition in 2008. We were also proud to put on exhibition selections from the wonderful collection of Greek antiquities, including exquisite vase painting, metalwork and gold objects, that was given to the museum last year, in an installation entitled The Past is Present: Classical Antiquities at the Nasher Museum of Art.

This past year our exhibitions focused more fully on leading-edge contemporary art, beginning with a preview exhibition of the video opera *The Rape of the Sabine Women*, by Eve Sussman and the Rufus Corporation, on view at the Nasher for the first time anywhere. We presented a second great

video exhibition, Collected Identities: New Media from the Rubell Family Collection, which included riveting work by seven international artists engaged with a common theme, and was available to us thanks to the generosity of Board of Advisors member Jason Rubell and his family. Another highlight was the groundbreaking traveling exhibition of contemporary Chinese art, Between Past and Future: New Photography and Video from China, organized by the International Center of Photography and the Smart Museum of Art at the University of Chicago. Our spring exhibition, Street Level, featured the work of three young artists -- Mark Bradford, William Cordova, and Robin Rhode -- and was hugely successful. The first traveling exhibition organized by the Nasher, it will be seen in New Orleans and Boston in 2007-08.

Each year we present two important funded lectures: the Semans Lecture, established in honor of Mary D.B.T. and James H. Semans, and the Andrew and Barbra Rothschild Lecture. The artist Eve Sussman delivered the Rothschild Lecture in the fall, and Tom Krens, President of the Solomon R. Guggenheim Foundation, gave the Semans Lecture this past spring. Both of these exciting programs attracted overflow crowds, and both directly support our mission of bringing living artists and important art world figures here to share with us their thoughts and concerns.

I am grateful to the museum's Board of Advisors and our chairman Blake Byrne, whose support ensures the Nasher Museum's role in the global art conversation. I must thank our Friends Board, and chair Mindy Solie, whose great work helps us engage and broaden our audiences. I also want to express our ongoing gratitude to the Mary Duke Biddle Foundation, whose support sustains all our programs, and to Duke University, especially President Richard H. Brodhead and Provost Peter Lange. The Nasher is also blessed with a terrific staff and an enthusiastic and dedicated group of volunteers. Most of all, I thank our many friends whose generous support enables us to do our work.

Sincerely,

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



From the Board of Advisors

The Nasher Museum continued to thrive in its second year of operation, with terrific exhibitions, programs and events. The Board of Advisors turned its attention to the work of building the Nasher Museum's permanent collection. The Collections Committee, under the leadership of Andrew Rothschild, guided the museum to create a new plan for the management of the museum's collection. The plan calls for the museum to focus our active solicitation of gifts on modern and contemporary art and to concentrate our limited purchase funds in the contemporary field. We will pay special attention to leading edge work with a global focus; work by artists of the African diaspora; works that explore issues of gender and identity; works in photography and new media. The museum is especially interested in works of art connected with exhibitions and representing meaningful relationships with living artists. To that end, the committee approved purchases of a striking painting by Barkley L. Hendricks, a set of strong drawings by William Cordova and engaging photographs by Hong Lei, Robin Rhode and Eve Sussman and The Rufus Corporation.

I am gratified to work with such an enthusiastic, committed group of people. The members of this board continue to strengthen ties with art collectors and potential donors to solidify the Nasher Museum's standing in the international art community.

It was my privilege to attend two Duke student parties at the Nasher in the past few months. Both events drew well over 1,000 students, all dressed to the nines and very engaged with the art. These parties brought together the most lively and diverse group of young people I have ever seen. One of the many exciting public events taking place throughout the year was the Chinese New Year celebration, which drew 800 people to watch a lion dance and other performances in the Mary D.B.T. Semans Great Hall, on the final day of the exhibition Between Past and Future: New Photography and Video from China.

In the midst of this busy and successful year, it was a terrible blow to lose museum founder and namesake Raymond D. Nasher in March. Without his vision, leadership and tenacity this museum would not have been possible. His example will continue to inspire



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us to sustain the Nasher Museum as one of the best university art museums in the country, a mere two years after opening its doors.

E. Blake Byrne, Chairman

BOARD OF ADVISORS 2006-07 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 J. Tomilson Hill III, P'04 Janine Hill, P'04 Christine Lamond, T'97, L'06 Michael Marsicano, T'78, G'82 Raymond D. Nasher, T'43, P'79 Nancy A. Nasher, L'79 Jack H. Neely, T'80 Jock Reynolds

Jason Lewis Rubell, T'91 Monica Segal, P'04, P'06, P'09 Richard Segal, P'04, P'06, P'09 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; Hans J. Van Miegroet, professor of early modern art and chairman of Duke's Department of Art, Art History and Visual Studies; George McLendon, Dean of the Faculty of Arts and Sciences; Richard Riddell, Special Assistant to the President; Kimerly Rorschach, the Mary D.B.T. and James H. Semans Director of the Nasher Museum of Art; Andrew Rothschild, chairman of the museum's Collections Committee; and Mindy Solie, president of the Nasher Museum Friends Board.



From the Friends Board

The past year has been a profound one for the Nasher Museum of Art membership, marked by the sudden death of our beloved namesake and patron Ray Nasher. Many of you will remember fondly Mr. Nasher's eloquent introduction of Tom Krens, Guggenheim Foundation director, at the Annual Semans Lecture on February 21.

Our membership enjoyed many events in the past year: panel discussions, lectures, films, walking tours, Family Days, exhibition previews, Café Farm Dinners and more. Thank you to the board members who supported the incredible range of programming offered by the Nasher, and who encouraged your friends to attend as well. The Annual Brummer Society event was held May 5 and featured remarks by Sr. Don Jorge Sobredo, Cultural Counselor, Embassy of Spain, and a fascinating lecture by Sarah Schroth on the upcoming *El Greco to Velázquez* exhibition. Thank you to SunTrust for their generous support of this event and to those of you who so kindly donated to the Nasher in my honor.

In the fall, the Friends Board commenced a major initiative to address five areas identified as key to supporting the unprecedented inaugural year membership growth. Task forces were formed to investigate Membership Retention and Development, Fundraising Event Feasibility, Corporate Partnerships, Community Outreach, and Travel. My thanks to the current and former board members who generously agreed to give their time and energy to these committees, as well as the Nasher staff for their participation and guidance. I wish to specially thank chairs Carol O'Brien, Peg Palmer, Jim Sink, Ruth Dzau, and Nick Gillham. All worked tirelessly, giving generously of their time and expertise. As a result of the hard work of these task forces, the museum launched the Nasher Museum Travel program in conjunction with the Duke Alumni Association, augmented the benefits for museum members, addressed parking concerns, formulated a corporate membership plan, and plans to further utilize the board in planning a gala for the El Greco to Velázquez exhibition and in continuing to expand the community outreach programs.



Museum members meet Los Angeles artist Mark Bradford at the opening of Street Level: Mark Bradford, William Cordova and Robin Rhode on March 88 2007 Photo by Duke Photosnahv.

Elected to serve on the Friends Board at the Annual Meeting on April 22 for terms beginning July 1, 2007, were Ann Craver, Larry Hines, John Marlowe, Humberto Mercado, Courtney Shives, and Ann Whitehurst. Officers elected were Peg Palmer, president, Marilyn Arthur, vice-president, and Ruth Dzau, secretary. My congratulations to all of you. Many thanks to outgoing board members Nick Gillham, Suma Jones, Nancy Tuttle May, Carol O'Brien, Andrew Rothschild, Jim Sink, and Ronna Zimmer for their years of service and dedication to the Nasher.

Finally, my deepest thanks to all of the Board members, museum staff and friends of the museum who have supported this tremendous institution. It has been my pleasure and great privilege to work with all of you these past two years.

Mindy Solie, President

FRIENDS BOARD 2006-07 Mindy Solie, T'78, G'81, P'10, PRESIDENT Peg Palmer, vice-president

Ronna Zimmer, P'04, P'00, SECRETARY Ellen Stark, immediate past president Marilyn Arthur, WC'56, P'79, P'88 Jaclyn Braddy, P'99 Nancy Dougherty Ruth Dzau, P'08 Kathi Fason Nicholas Gillham, PROFESSOR EMERITUS Richard Hawkins Suma Jones, T'87, G'95 Kathy Lewis Linda McGill Nancy Tuttle May Kevin Moore, T'76, G'79 Carol O'Brien Andrew Rothschild Anita Schwarz, P'82, P'83, P'87, P'96 Jim Sink, P'oo Angela O. Terry Gibby Waitzkin, P'01

Ex officio members include Jennifer Williams, docent chair, BHS'74, P'09; and Student Advisory Board Co-Chairs Emily Rotberg, '07, and Anne-Marie Angelo, graduate student.



From the Student Advisory Board

The Nasher Student Advisory Board (NSAB) enjoyed another successful year as we built upon the excitement of the inaugural year.

The Nasher Museum has become well known among the Duke community for its popular and creative student parties. We plan two large-scale events each year and entice undergraduate, graduate and professional students to enjoy the museum during a sophisticated and artful social gathering. In the fall we hosted Nasher Noir: A Black and White Affair, and in the spring our theme was Nashquerade: A Masked Ball. Each event drew 1,300 to 1,500 students.

The NSAB also began a new series called Art for All. Each of four events drew 75 to 100 people. These relaxed evenings are designed to provide information and insight into current exhibitions, and to bring Duke students and the community together. The NSAB partnered with several Duke student groups to promote these evenings and help bring new student audiences to the museum where they can have fun and learn something new.

Student group partners included Duke University Union's Visual Arts Committee, the Asian Students Association, Lambda Phi Epsilon, Inter-Fraternity Council, Panhellenic Council, Fuqua MBA Association, the Engineering Graduate Student Council and the Duke Bar Association. Evenings included a gallery talk by Duke faculty member Guo-Juin Hong, a gallery talk by NSAB member Bobby Jones, a gallery "crawl" between a student gallery and the museum, a film, tours led by Student Docents and a live dance performance. The NSAB plans to continue these types of programs and partnerships to promote interdisciplinary education outside the classroom at Duke.

We were also pleased to be part of the preview event for the *Street Level* exhibition, and partnered with student leaders at North Carolina Central University to host many NCCU students at this special event. We hope to continue this connection and collaboration.



Duke students take in Mark Bradford's

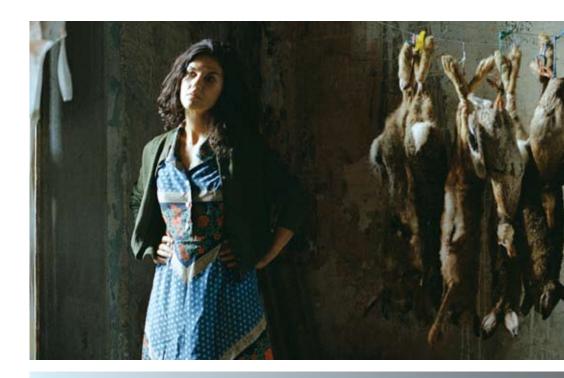
In addition to planning events open to the entire Duke student body and the general public, the NSAB took advantage of the Duke Conversations program to spend time with leaders in the art world. The Duke Conversations program provides funding for small groups of Duke students (no more than 15) to share a meal and conversation with an invited guest. This year, the NSAB had the pleasure of sharing breakfast with Thomas Krens, Guggenheim Foundation Director, and two artists featured in the *Street Level* exhibition, Mark Bradford and William Cordova.

Anne-Marie Angelo and Emily Rotberg Student Advisory Board Co-chairs

STUDENT ADVISORY BOARD 2006-2007

Anne-Marie Angelo (Graduate Student), co-chair
Emily Rotberg (2007), co-chair
Corianna Sichel (2007), treasurer
Sarah Ball (2008)
Lisa Burton (2007)
Stesha Doku (2008)
Bobby Jones (Medical School 2008)
Greg Kaufmann (FUQUA 2007)
Jared Mueller (2009)
Huy Ngo (2008)
Tadina Ross (2008)

Susanna Temkin (2007)



The Rape of the Sabine Women

October 26, 2006 - February 18, 2007 | Nicholas Benjamin Duke Biddle Pavilion

The Nasher Museum presented the first cut of a new video installation, The Rape of the Sabine Women by Eve Sussman and her international company of collaborators, The Rufus Corporation. The work was inspired by the French neoclassical painter Jacques-Louis David's masterpiece, The Intervention of the Sabine Women (1794-1799), documenting the ancient Roman myth of abduction. This video-musical featured choreography by Claudia de Serpa Soares, costuming by Karen Young and an original score by composer Jonathan Bepler. The Rape of the Sabine Women is a modern process piece pitting the mid-20th century ideal of "better living through design" against eternal themes: power, longing, aggression, desire. The video was shot on location in Greece and Germany. The final film premiered in New York in February. This work followed Sussman's 89 Seconds at Alcázar, which premiered to critical acclaim at the 2005 Whitney Biennial.

The production was generously funded by Hauptstadtkulturfonds-Berlin, Hamburger Bahnhof-Berlin, The JF Costopoulos Foundation-Athens, Roebling Hall Gallery-New York, Richard Massey and Ninah & Michael Lynne. Additional co-production support was provided by the Nasher Museum of Art at Duke University, Arario Gallery-Seoul, The New York State Council on the Arts and the Smart Museum of Art. University of Chicago. Corporate sponsorship was provided by Panavision-London, HD Cinema, Microtek Gefell-Germany, Apple Computer Inc., DuArt Film & Video, LaCie-USA, Sony Professional Media, Dreamhire LLC, Tekserve, Coca-Cola Hellenic Bottling Company-Greece, Ordino Casting Services-Athens, Merc Clothing-London, Blackmagic Design, Marriot Hotels and MAC Cosmetics. At the Nasher Museum, the exhibition received funding from the Mary Duke Biddle Foundation.

exhibitions



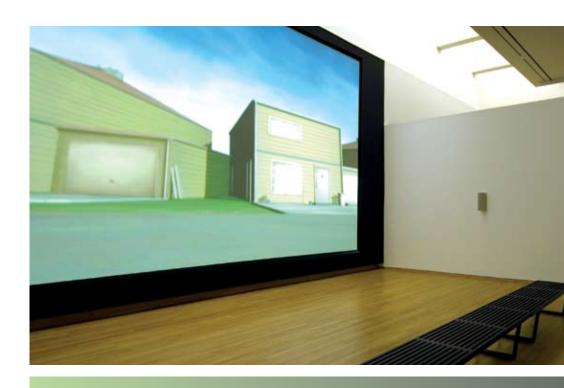
Sussman and The Rufus Corr

RELATED PROGRAMMING

Eve Sussman and members of The Rufus Corporation discussed their work as they delivered the Barbra and Andrew Rothschild Lecture on Sept. 7, 2006.

A Family Day event on Sept. 10, 2006, invited families to discover video art while exploring the theme of identity.

Members of the museum's Brummer Society attended a Curator's Choice Seminar led by Anne Schroder, curator of academic programs, on Oct. 21, 2006 called *Epic Passions*, discussing how artists like Sussman were inspired by ancient Greek and Roman stories of love, conflict and death.



Memorials of Identity: New Media from The Rubell Family Collection

August 3 - October 1, 2006 | Brenda La Grange Johnson and Heather Johnson Sargent Pavilion

Memorials of Identity featured nine DVD video projections by seven international artists who deal with issues of identity grounded in a sense of place. Artists William Kentridge, Jun Nguyen-Hatsushiba, Anri Sala, Sigalit Landau, Sven Pahlsson, Artur Zmijewski and Fiona Tan examine the impact of dramatic historical change on cultural or national identity. The nine works in the exhibition embody deeply felt personal responses to globalization and its consequences. Memorials of Identity was cocurated by Luisa Lagos and Mark Coetzee, curator of The Rubell Family Collection. Seven of the nine works were shown in 2004 in Memorials of Identity, an exhibition at the Art Gallery at Florida Gulf Coast University that traveled to The Rubell Family Collection in Miami and the Corcoran Gallery of Art and the College of Art + Design, in Washington, D.C. D.C., the Art Gallery at Florida Gulf Coast University, the Museo de Arte de Puerto Rico, and the Tampa Museum of Art. The works are part of The Rubell Family Collection.

The Rubell Family Collection is one of the leading collections of contemporary art in the world and includes a research library with more than 30,000 volumes. Exhibited in a converted 45,000-square-foot former D.E.A. confiscated-goods warehouse, it is a permanent museum of the Rubells' extensive collection of work dating from the 1960s to the present. The collection began soon after Don and Mera Rubell were married in 1964, and their son Jason (T'g1) and daughter Jennifer joined their parents in expanding the collection.

exhibitions



Photo by Peter Paul Geoffrion.

RELATED PROGRAMMING

Director and curator of the Miami-based Rubell Family Collection Mark Coetzee joined the Nasher Museum's contemporary curator, Trevor Schoonmaker, on August 3, 2006, for a Curator's Conversation addressing video as an important contemporary art form.

Jason Rubell, T'g1, and Museum Director Kimerly Rorschach took part in a Collector's Conversation on Sept. 14, 2006, about how he and his family started collecting, the artists that interest them and their goals for the collection.

A Family Day event on Sept. 10, 2006, invited families to discover video art while exploring the theme of identity.



Between Past and Future: New Photography and Video from China October 26, 2006 – February 18, 2007

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

This exhibition offered the first comprehensive look at innovative photo and video art produced in China since the mid-1990s. More than 100 works by 60 Chinese artists, many of whom were exhibiting in this country for the first time, were included. The show provided insight into the forces shaping modern Chinese culture and focused on artists' responses to unprecedented economic, social and cultural changes that have swept through China. Between Past and Future won second place in the International Association of Art Critics/USA's 2003-2004 AICA Awards, in the category of "best thematic museum show in New York City." The exhibition concluded an international tour at the Nasher Museum after showings in New York, Chicago, Seattle, London, Santa Barbara, CA, and Berlin,

Between Past and Future: New Photography and Video from China was organized by the International Center for Photography, New York, and the David and Alfred Smart Museum of Art, University of Chicago, in collaboration with the Asia Society, New York, and the Museum of Contemporary Art, Chicago. The exhibition and related programs were

also generously supported in part by The Smart Family Foundation,
National Endowment for the Arts, The Andy Warhol Foundation for the
Visual Arts, E. Rhodes and Leona B. Carpenter Foundation, The Henry
Luce Foundation, W.L.S. Spencer Foundation, Jeffrey A. and Marjorie
G. Rosen, Marilynn Alsdorf, American Center Foundation, The Elizabeth
F. Cheney Foundation, Fred and Stephanie Shuman, Artur Walther,
The Blakemore Foundation, Helen and Sam Zell, Salvatore Ferragamo
Italia S.P.A., Richard and Mary L. Gray, Rosenkranz Charitable
Foundation, Illinois Humanities Council, Virginia W. Kettering Fund of
The Dayton Foundation, The Shelley & Donald Rubin Foundation, Inc.,
Dorie Sternberg, Sarina Tang, Mrs. Catherine G. Curran, Joy of Giving
Something, Inc., Jennifer McSweeney and Peter Reuss, and Jeanne
Greenberg Rohatyn. Cultural Media Sponsor, Museums Magazines.

At the Nasher Museum, this exhibition and its related programs received support from the Mary Duke Biddle Foundation, the North Carolina Arts Council, an agency funded by the State of North Carolina, and the National Endowment for the Arts, which believes a great nation deserves great art, and from Duke University's Asian/Pacific Studies Institute, Duke's Department of Asian and African Languages and Literature, and Duke's Film/Video/Digital Program.

exhibitions



Photo by Peter Paul Geoffrior

RELATED PROGRAMMING

Exhibition curators Wu Hung, professor of art history at the University of Chicago and consulting curator at the Smart Museum of Art, and Christopher Phillips, curator at the International Center of Photography, took part in a Curators' Conversation on Oct. 25, 2006, as part of the exhibition preview event.

To celebrate the opening day of the exhibition on Oct. 26, 2006, artists Hong Lei, Zhang Dali and Cui Xiuwen, whose work was represented in the exhibition, took part in an Artists Panel Discussion moderated by Wu Hung.

Ralph Litzinger, director of Duke's Asian/Pacific Studies Institute; Kang Liu, professor of Asian and African languages and literature; and Tianjian Shi, associate professor of political science held a Teach-In about the exhibition on January 28, 2007.

Chinese choreographer and dancer Yin Mei presented two short works of dance theater in an event co-sponsored by Duke Performances on Nov. 11, 2006.

Museum Director Kimerly Rorschach took members of the new Young Friends group on a behind-the-scenes tour of the exhibition on Oct. 24, 2006.

Members of the Brummer Society took part in two private gallery tours with Kimerly Rorschach on Nov. 16, 2006, and Jan. 11, 2007.

A Thursday night film series co-sponsored and organized by Duke's Film/Video/Digital Program, was called *Voices from the Margins: Contemporary Chinese Documentary Film*, and complemented the themes of the exhibition.

The exhibition ended on Feb. 18, 2007, with a Chinese New Year Celebration, co-sponsored by the Triangle Area Chinese American Society of North Carolina.

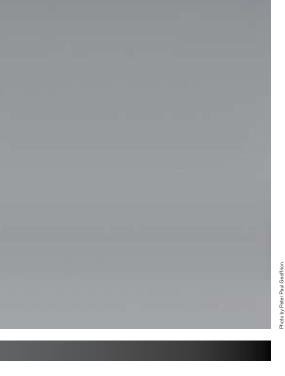


The Past is Present: Classical Antiquities at the Nasher Museum February 15, 2007 – Spring 2008

The Nasher Museum presented 60 works of art, many of them on view for the first time, from the ancient Mediterranean world. The works, ranging in date from about 2800 BCE to 300 CE, were part of an anonymous gift to the museum in 2006. The exhibition included examples of vase painting, marble and terracotta sculpture, bronze, carved amber and gold jewelry. The gift came from a private collection assembled between the 1920s and the early 1970s.

One work, "Gold Disc with Bees" (pictured above), was worn, possibly as a pendant, in the ancient Greek world almost 3,000 years ago. The detailed workmanship of the piece – decorated with four honeybees clustered around a flower – shows the influence of art of the ancient Near East (today's Middle East) that spread across much of the ancient eastern Mediterranean in the 7th century BCE.

The installation was organized by Carla Antonaccio, professor of archeology in Duke's Department of Classical Studies, and Sheila Dillon, the Andrew W. Mellon Assistant Professor of Art, Art History and Visual Studies at Duke. They presented the exhibition through six themes: "The Bronze Age: before 'Greece'" (circa 3300 to 1100 BCE); "The Bronze Age without End" (circa 1100 to 700 BCE); "Women, Beauty and Adornment"; "Death and the Funeral"; "The Gods and Sacrifice"; and "The Greek Mixer: Symposia and Drinking Games."



RELATED PROGRAMMING

Malcolm Bell, professor of Greek art and archeology at the University of Virginia, and co-director of archeological excavations at Morgantina, Sicily, presented "Looting Morgantina: U.S. Museums and the Illegal trade in Ancient Art," sponsored by the Duke-UNC Consortium for Classical and Mediterranean Archeology, on Feb. 2, 2007.

Nasher Student Advisory Board (NSAB) member Bobby Jones led a tour of the exhibition on Feb. 15, 2007, as part of Art for All, a series of relaxed evenings designed to provide insight into the museum's exhibitions and bring Duke students and the community together.

A Family Day event on June 3, 2007, invited visitors to celebrate cities of yesterday and today with makeand-take crafts, including "stupendous skyscrapers," and a self-guided gallery hunt.



Irwin Kremen: Beyond Black Mountain (1966 to 2006)

March 22 - June 17, 2007 | Brenda La Grange Johnson and Heather Johnson Sargent Pavilion

Irwin Kremen's first retrospective included more than 160 works - collage, painting and sculpture - spanning each of the 40 years of Kremen's artmaking since he began at age 41. The longtime North Carolina resident and Duke emeritus professor of psychology was inspired to make art by poet/potter M.C. Richards, with whom he studied literature at the famous Black Mountain College in the mid-1940s. In 1951, in New York, Richards introduced him to celebrated artists associated with Black Mountain - John Cage, David Tutor and Merce Cunningham - all of whom became close friends and eventually ardent supporters. After experimenting with different materials, Kremen began to make intensely beautiful collages, mostly created from scraps of weathered paper he gathered during overseas travels. His sculptures are composed of iron, saw blades and steel, among other materials. Kremen's work has been shown in more than 30 venues at museums and contemporary art centers nationally and abroad.

Four of Kremen's monumental sculptures, made in collaboration with William Noland, professor of the practice in Duke's Department of Art, Art History and Visual Studies, were on view in the Mary D.B.T. Semans Great Hall.

This exhibition and related programs received generous support from Duke University's Office of the President, the Mary Duke Biddle Foundation and the John W. and Anna H. Hanes Foundation.

exhibitions



Photo by Peter Paul Geoffrion

RELATED PROGRAMMING

Artist Irwin Kremen and Sarah Schroth, the Nasher Museum's Nancy Hanks Senior Curator, took part in an Artist's Conversation on March 21 as part of the opening event.

A Family Day event on April 1 invited visitors to make collages inspired by Kremen's work and take part in a self-guided gallery hunt.

On April 12, Kevin S. LaBar, Ph.D., associate professor in Duke's Center for Cognitive Neuroscience, performed the famous piano piece, 4 minutes 33 seconds, also known as his "silent piece," which composer John Cage dedicated to Irwin Kremen.

The artist gave a talk on April 29 addressing the iconography of his 11-collage *Re'eh* series, which relates to images of the Holocaust.

William Noland, professor of the practice in Duke's Department of Art, Art History, and Visual Studies, gave a First Thursday gallery talk on May 3.



Street Level: Mark Bradford, William Cordova and Robin Rhode March 29 - July 29, 2007 | Nicholas Benjamin Duke Biddle Pavilion

The Nasher Museum presented the work of three promising early career artists, who exhibited together for the first time. For Mark Bradford (Los Angeles), William Cordova (Lima, Miami, New York) and Robin Rhode (Cape Town, Johannesburg, Berlin), the streets of their respective cities act as fluid, living sources of inspiration. All three artists share an interest in unusual materials, and their work has a gritty sense of texture. The exhibition traveled to the Contemporary Arts Center in New Orleans and will travel to the Institute of Contemporary Art Boston. This was the first exhibition organized at the Nasher Museum by Curator of Contemporary Art Trevor Schoonmaker. Street Level and related programs were sponsored in part by a grant from the Mary Duke Biddle Foundation.

In conjunction with *Street Level*, the museum installed two works called *From the Root* at outdoor sites in downtown Durham. Artists Cordova and Leslie Hewitt created the work as an evolving art project with installations also in Atlanta, Miami and New York. Additional support for artist residency activities, including *From the Root*, was provided by the Skylark Foundation. Support for a block party to celebrate the installations in downtown Durham also came from Alliance Architecture, Rigsbee Hall, Branch Gallery, Greenfire Development and Rue Cler Restaurant and Bakery.

exhibitions



Photo by Duke Photography

RELATED PROGRAMMING

Artists Mark Bradford and William Cordova attended the exhibition preview party featuring entertainment by Ninth Wonder, a Grammy Award-winning hip-hop producer and DJ, on March 28, 2007. Students from North Carolina Central University attended as special guests of the Nasher Museum's Student Advisory Board.

Artists Bradford and Cordova took part in a panel discussion with Trevor Schoonmaker on March 29, 2007.

Mark Anthony Neal (associate professor of African-American literature at Duke), Kawachi Clemmons (who teaches the innovative hip-hop course at NCCU) and DJ Ninth Wonder led a discussion and demonstration of visual and musical sampling on April 17, 2007.

A UBS Family Day event inspired by *Street Level* on April 1 featured design-your-own graffiti tags,

entertainment by the Duke step team Steppin' Out and a self-guided gallery hunt. Admission was free, courtesy of UBS Financial Services.

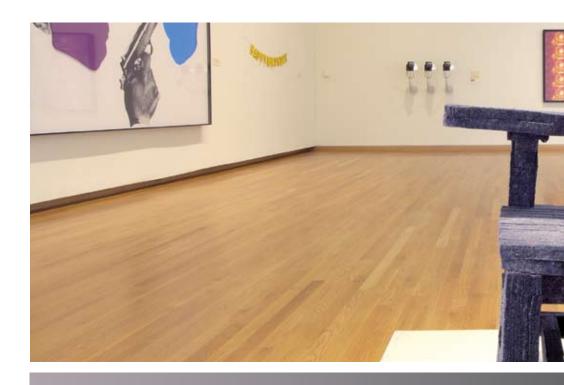
Esther Gabara, assistant professor of romance studies, gave a First Thursday gallery talk on April 5.

Trevor Schoonmaker gave a gallery talk to members of the Young Friends group on April 11.

Duke's Film/Video/Digital Program co-sponsored a film series including *The Freshest Kids - A History of the B-Boy* (Israel, 2002) and *Wild Style* (Charlie Ahearn, 1982).

The Nasher Museum hosted a block party in downtown Durham's Rigsbee Hall on April 20 to celebrate From the Root with DJ Low Rise.

Courtney Reid-Eaton, curator at Duke's Center for Documentary Studies, gave a First Thursday gallery talk on June 7.



Collected Identities: Gifts from the Blake Byrne Collection

April 17 - September 30, 2007

This exhibition showcased works of art that are part of a promised gift of 37 works of art from Duke alumnus E. Blake Byrne to the Nasher Museum.

The gift doubles the Nasher Museum's growing collection of contemporary art and includes works by 26 artists including Anthony Caro, David Hammons, Jasper Johns, Sol Lewitt, Glenn Ligon, Paul Pfeiffer, Thomas Scheibitz, Rudolf Schwartzkogler and Kehinde Wiley, among others. The exhibition featured a rare chair made of erasers by Gary Simmons, known for his chalkboard drawings, photographs by Lyle Ashton Harris, a video sculpture by Pfeiffer and a drawing by Wiley. The show also included works by Fred Wilson and John Baldessari on loan from Byrne.

Byrne announced the promised gift on the occasion of his 50th reunion at Duke, in honor of Raymond D. Nasher, the late founder and namesake of the Nasher Museum.

The gift draws from the collection that Byrne has built over the past 20 years. His collection represents important artists of the late 20th and early 21st centuries. Byrne is listed as one of ARTnews magazine's top 200 collectors in the world and as one of Art & Antiques magazine's "100 Top Collectors Who Are Making a Difference." He is chairman of the Nasher Museum's Board of Advisors.

exhibitions



Photo by Peter Paul Geoffrion.

RELATED PROGRAMMING

As a special program during Alumni Weekend, Blake Byrne and Museum Director Kimerly Rorschach took part in a Collector's Conversation about how Byrne built his collection on April 14, 2007.



Connecting with the Community

Education Department

Word spread to local schools about the exciting exhibitions and programs at the Nasher Museum during its second year of operation. The education department brought 3,120 public school children into the museum – including 1,794 from Durham public schools, more than triple the number of Durham schoolchildren last year.

Curator of education Juline Chevalier and Lisa Charde, associate curator of education, have made sure that guided tours engage students in conversation and critical thinking. Tour content is age appropriate, interdisciplinary and connected to North Carolina state curriculum standards. Hands-on activities such as collage making and Chinese brush painting in the community classroom complement what students see and discuss in the galleries.

The Nasher published education brochures this year to promote school and teacher programs to educators in the Research Triangle area. The full-color

brochures were mailed in the fall and spring to nearly 2,000 teachers, including all Durham Public School teachers. These promotional pieces successfully helped increase the total number of K-12 students visiting the museum by 1,000 – a 50 percent increase from last year.

The new bus scholarship program was also successful in its pilot year. The cost of bus transportation often limits a school's ability to visit, even though all pre-scheduled school tours at the Nasher Museum are free. This year 10 Durham Public Schools took part in the museum's free bus program, bringing 700 students to visit the museum. Next year, the education department will expand this program.

All museum education programs encourage the visitor to take time to look carefully and develop an individual response to and interpretation of works of art. Family Day events are key to engaging children and their accompanying adults in that practice.



fisitors take part in a school tour. Photo by Juline Chevaller.

UBS Financial Services, Inc. supported two Family Day events, bringing lively teams of volunteers to help out with crafts and activities.

In addition to hosting five Family Day events, the museum collaborated with the American Dance Festival to host an ADF Community Family Day for the 2006 and 2007 seasons. In addition, the museum partnered with the Triangle Area Chinese American Society to host a Chinese New Year celebration that welcomed nearly 800 people to the museum. In all, these family events were attended by more than 3,000 people.

The Nasher Museum docents continue to be an integral part of the education department, leading numerous tours throughout the year. Community members and Duke students make up the docent corps, and they attend weekly training sessions. The docents take part in collaborative learning and make presentations to one another on tour themes and

techniques. This year the docents also took part in a special workshop on integrating body movement into their guided tours. Docents also assisted with the planning of school programs for the exhibition *The Past is Present: Classical Antiquities at the Nasher Museum of Art.*

A special thank-you goes to Mindy and Guy Solie and to Nancy and Dennis Dougherty for their generous support of the museum's education programs.

EDUCATION DEPARTMENT BY THE NUMBERS

Number of Family Day events: 7
Visitors during Family Days: 3,249
Number of teachers at six workshops: 276
Number of schoolchildren who visited on tours: 3,120
Number of Durham Public School students included in above number who visited on tours: 1,794 (more than three times the number in 2005-06)
Number of tours for all audiences: 384
Visitors served on those tours: 5,677



University Partnerships

Duke Faculty and Students

An important part of the Nasher Museum's mission – like other leading university art museums – is education. While it is a major arts center that serves the Research Triangle area, the museum has a strong responsibility to Duke students and faculty. Collaborations, projects and other important work by students and faculty contribute to the ongoing success of the museum.

Two Duke professors co-organized *The Past is Present: Classical Antiquities at the Nasher Museum*, an exhibition of 60 works of art from the ancient Mediterranean world that opened Feb. 15, 2007. Carla Antonaccio, professor of archeology in Duke's Department of Classical Studies, and Sheila Dillon, Duke's Andrew W. Mellon Assistant Professor of Art, Art History and Visual Studies, team-taught a class that helped to research and present the show in six themes. Their students will take part in cataloging the works of art, part of a recent gift to the Nasher Museum from a private collection.

Duke classes of all disciplines meet regularly in the museum's lecture hall and classroom spaces. Other classes study works of art that are not on view to the public, as part of the museum's "study storage" program. The museum's storage rooms are equipped with seminar tables where classes meet to study objects directly. Anne Schroder was named curator of academic programs to shepherd many of the museum's activities with faculty and classes.

This year the Nasher Museum began training students interested in museum careers. Museum Director Kimerly Rorschach began teaching the new course "Museum Theory and Practice," as part of a new museum track within Art, Art History and Visual Studies. The museum also launched a formal intern program in cooperation with Art, Art History and Visual Studies. The program offers course credit, features weekly meetings with Nasher staff members to learn about all museum departments and discuss governance, and requires a final project of



each student. The staff was inspired by the students' enthusiasm and involvement. Curatorial interns wrote text labels for exhibitions and researched the collections and Holocaust-era provenance. Development interns prepared business and marketing plans. One student, sophomore Corina Apostol, created a mathbased tour for school groups and bilingual materials for the December Family Day event that enabled the museum to better serve Spanish-speaking visitors.

Each semester, Duke's Terry Sanford Institute of Public Policy provides several student interns to the museum. One public policy intern, senior Alex Malavenda, designed the Nasher page on MySpace.com, rode a 40-foot scissor lift to help install a work of art in downtown Durham and brought diverse student groups to museum events. Also, each year a graduate student curatorial intern works at the Nasher Museum with fellowship support, thanks to a generous grant from the Mary Duke Biddle Foundation.

Several faculty members are collaborating with museum curators on future shows. Others give public talks and lectures in the galleries. Students are involved with the Nasher Museum through the Student Advisory Board, and also as docents, volunteers and even museum members. Some have classes that meet at the museum, others come to enjoy exhibitions and relax at the Nasher Museum Café. Twice a year over 1,000 Duke students flock to the Nasher's student parties.

ACADEMIC CONNECTIONS BY THE NUMBERS

Student visitors to museum study storage center: 658 Classes with one or more visits to study storage: 24 Most popular month for student tour groups: February Student attendance at Nasher Noir party on Sept. 21, 2006: 1,800

Nashquerade party attendance on April 13, 2007: 1,500 Students who worked or interned at the museum: 80 Student docents: 17

Duke professors who gave public talks, lectures or performances: 12



Acquisitions to the Collection

PAINTINGS

Barkley L. Hendricks

American, b. 1945

Bahsir (Robert Gowens), 1975

Oil and acrylic on canvas

83.5 x 66 inches

Purchase, Nasher Museum of Art at Duke University Fund for Acquisitions, with additional funds given by Jack Neely, 2007,5.1

NEW AND MIXED MEDIA

Christoph Draeger

Swiss, b. 1965

Crash, 2000

Ed. 1 of 5

11 minute loop DVD (2)

Gift of William and Ruth True, 2006,12,1AB

Xu Bing

Chinese, b. 1955

Golden Leaf, 1999

Ink and tobacco leaf

13 x 22 1/2 inches.

Gift of Xu Bing Studio, 2006.10.1

DRAWINGS

William Cordova

Peruvian, b. 1971

Pachacuti, 2007

Ink, graphite and mixed media on paper

Set of 12 drawings

8 x10 inches each

Purchase, Nasher Museum of Art at Duke University Fund for

Acquisitions, 2007.4.1A-L

Artist unknown

Deccan, Hyderabad, late 19th century

Two women with blue sky, n.d.

Gouache on paper

11 1/2 x 8 inches

Beguest of Maud F. Gatewood, 2007.1.3

Artist unknown

Islamic, 20th century

Islamic manuscript with illustrations of villages, 20th century

Ink and tempera on paper

8 x 5 1/2 inches

Beguest of Maud F. Gatewood, 2007.1.4AB

Artist unknown

Indian, 19th century

Indian folk miniature: an image of two men, n.d.

Gouache on paper

Frame size: 16 ³/₄ x 10 ¹/₂ inches Bequest of Maud F. Gatewood, 2007:1.5

Artist unknown

Indian, 19th century

Eleven seated men flanked by a bird and a tiger, n.d.

Gouache on paper

14 1/4 x 17 inches

Bequest of Maud F. Gatewood, 2007.1.6

Artist unknown

Persian, c. 19th century

Profile image of a man wearing a green robe and red turban,

n.d.

Gouache and ink on paper

Framed size: 12 1/2 x 10 inches

Bequest of Maud F. Gatewood, 2007.1.7

Artist unknown

Persian, c. 19th century

Hunting scene, n.d.

Gouache and ink on paper

Framed size: 15 x 10 inches

Bequest of Maud F. Gatewood, 2007.1.8

PRINTS

Artist unknown

Japanese, 19th century

Japanese couple in Western clothing, late 19th century

Color woodblock print

Frame size: 19 1/2 x 14 1/2 inches

Bequest of Maud F. Gatewood, 2007.1.2

Ichiyusai Kuniyoshi Japanese, 1798-1861 or

Utagawa Kuniyoshi Japanese, 1797-1861

Large group of figures surrounding a leader in a mountainous

landscape, mid 19th century

Color woodcut

Framed size: 22 x 17 inches

Bequest of Maud F. Gatewood, 2007.1.1

Édouard Manet

French, 1832-1883

Charles Baudelaire: Profile, after 1862

Etching

4 1/4 x 3 1/2 inches

Given by Martha Redding Mendenhall in honor of Dr. William Anlyan and in memory of Reverend Robert Bradshaw and Coach Bill Murray, 2007.6.1

Robert Rauschenberg

American, b. 1925

Untitled, 1984

Silkscreen with fabric and photo collage on hand-cut paper

Paper size, 31 7/8 x 26 1/4 inches

Printed by Styria Studios, NY, edition of 75, printed, signed, numbered and dated in 1984

Gift of Carol and David Appel, Blake Byrne, Bea Gersh and Susan and

David Gersh, 2006.9.1

PHOTOGRAPHS

Peter Coffin

American, b. 1972

Untitled (Rainbow photo album), 2006

Color prints and album

12 1/4 z 12 1/4 x 1 inches closed

Gift of Peter Norton Family, 2006.13.1

Hong Lei

Chinese, b. 1960

From the Speak, Memory of... series, 2005

Set of 6 prints

Purchase, Nasher Museum of Art at Duke University Fund for

Acquisitions, 2007.2.1A-F

Speak, Memory of Bamboo, 2005

Chromogenic print

37 x 47 inches

2007.2.1A

Speak, Memory of Butterflies, 2005

Chromogenic print

37 x 47 inches

2007.2.1B

Speak, Memory of Dog's Tail Grass, 2005

Chromogenic print

37 x 47 inches

2007.2.1C

Speak, Memory of Five-Needle Pine, 2005

Chromogenic print

37 x 47 inches

2007.2.1D

Speak, Memory of Plum Blossoms, 2005

Chromogenic print

37 x 47 inches

2007.2.1E

Speak, Memory of Pomegranate, 2005

Chromogenic print

37 x 47 inches

2007.2.1F

David Levinthal

American, b. 1949

DLoo8 (Male African Head), ed. 1/5 from the Blackface

series, 1995

Polaroid Polacolor ER Land Film

24 x 20 inches

Gift of Elizabeth Glassman, 2006.8.1

David Levinthal

DLoo7 (Face), ed. 5/5 from the Blackface series, 1995

Polaroid Polacolor ER Land Film

24 x 20 inches

Gift of Elizabeth Glassman, 2006.8.2

Robin Rhode

South African, b. 1976

Wheel of Steel, 2006

9 digital pigment prints mounted on board

15 1/2 x 22 inches each

Ed. 3 of 5 + 2 AP

Purchase, Nasher Museum of Art at Duke University Fund for

Acquisitions, 2007.3.1A-I

Eve Sussman & the Rufus Corporation

American, b. 1961

The Wolf in Tempelhof (Photographic still from The Rape of

the Sabine Women), 2005

Digital C-print

39 1/2 x 49 inches

Purchase, Nasher Museum of Art at Duke University Fund for

Acquisitions, 2006.11. 1

Eve Sussman & the Rufus Corporation

Annette and Rabbits (Photographic still from The Rape of the

Sabine Women), 2005

Digital C-Print

26 1/2 x 73 inches

Purchase, Nasher Museum of Art at Duke University Fund for

Acquisitions, 2006.11.2

Eve Sussman & the Rufus Corporation

Grayson Rises (Photographic still from The Rape of the

Sabine Women), 2005

Digital C-Print

26 1/2 x 73 inches

Purchase, Nasher Museum of Art at Duke University Fund for

Acquisitions, 2006.11. 3

LOANS FROM THE COLLECTION

Poetics of the Handmade. The Museum of Contemporary Art,

Los Angeles, April 22, 2006 - August 13, 2006.

Dario Escobar

Guatemalan, b. 1971

Untitled (surfboard), 2001

Silver embossed on plastic

75 1/4 x 19 x 1/2 inches

Purchase, Nasher Museum of Art at Duke University, 2002.3.1

Statement of Operations July 2006 - June 2007

REVENUE		
EARNED		
Admission, tours		\$66,857
Museum rental		93,367
Food service / catering		24,076
Catalogues & royalties		9,894
	Sub-total	194,194
CONTRIBUTED		
Annual University allocation		1,892,497
Other University support		51,000
Endowment income		322,097
Other University endowments (temporarily allocated)		241,155
Annual fund		363,143
Membership		210,869
Program Support		14,300
Grants		
Government		6,000
Foundations		140,800
Corporate		14,500
Reserve from prior year		475,421
	Sub-total	3,731,782
	Total Income	3,925,976

Total Expens	se \$3,925,976
Reserve for future commitments	646,376
Conservation	24,617
Museum Store	25,552
Maintenance, archival software	60,658
Offsite storage facility	68,463
Events	90,029
Education, visitor services, docents	97,060
Public relations and marketing	123,232
Development, membership	125,132
Security	169,422
General administration	170,338
Exhibitions & publications	678,093
Salary & fringe benefits	1,647,004
EXPENSES	





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