

NASHER MUSEUM OF ART AT DUKE UNIVERSITY
2008 ANNUAL REPORT





Anthony Caro, *Carriage*, 1966. Painted steel, 77 x 80 x 156 inches. Raymond and Patsy Nasher Collection, Dallas, Texas. Photo by Peter Paul Geoffrion.

From the Director

I am pleased to report a tremendously exciting year for the Nasher Museum of Art at Duke University.

The museum distinguished itself by organizing and lending three important exhibitions to major institutions around the country. Our first traveling exhibition, *Street Level: Mark Bradford, William Cordova and Robin Rhode*, was shown at the Contemporary Arts Center, New Orleans, and then travelled to the Institute of Contemporary Arts, Boston. *Barkley L. Hendricks: Birth of the Cool*, the American artist's first painting retrospective, will travel to New York, Santa Monica, Philadelphia and Houston over the next two years. The old-master exhibition *El Greco to Velázquez: Art during the Reign of Philip III*, co-organized by the Nasher Museum's Nancy Hanks Senior Curator Sarah Schroth, opened at the Museum of Fine Arts, Boston, in April to rave reviews.

In anticipation of presenting *El Greco to Velázquez* in the fall of 2008, we created dynamic new partnerships with cultural institutions around the Triangle. We co-commissioned new works with Carolina Ballet and the North Carolina Symphony, and partnered with Duke Performances and Carolina Performing Arts to present world-renowned musical performances to complement the exhibition. We also worked with hotels and restaurants to develop vacation packages and Spanish menus to create a regional celebration.

Durham visitors also benefitted from the museum's ambitious schedule of exhibitions and events this past year. The year began with the transformation of the museum's windows by Dan Perjovschi, who covered the glass with his trademark funny and thought-provoking political drawings. Lia Perjovschi created a Mind Map installation on the wall outside the lecture hall. The exhibition's opening events, featuring NPR commentator Andrei Codrescu and distinguished guests from the artists' native Romania, attracted overflow crowds.

Another highlight was the opening of *Barkley L. Hendricks: Birth of the Cool*, drawing more than 800 people. The museum attracted new audiences from the Latino community with the exhibition *Espejo Negro/Black Mirror: A Museum Installation by Pedro Lasch*. Jeremy Strick, Director of the Museum of Contemporary Art, Los Angeles, visited the museum to talk about six works by major American artists of the 1950s and 1960s on loan from his

museum for the exhibition *Taste of the Modern: Rothko, Rauschenberg, Oldenburg, Kline*. These exhibitions and programs supported our mission to bring living artists and important art world figures here to share their thoughts and concerns.

Our collection of contemporary art continued to grow this past year with the acquisition of works by Dan and Lia Perjovschi. Through the acquisition fund and generous gifts from guest curator Kristine Stiles and the artists themselves, the museum now owns a significant cross-section of the artists' work, including sculpture, video, photography and works on paper. These and other new acquisitions were featured in *New at the Nasher*, an exhibition in two installations of work by Christian Boltanski, William Cordova, Petah Coyne, Olafur Eliasson, Hong Lei, Sol Lewitt, Ed Ruscha, Eve Sussman and The Rufus Corporation and Kara Walker, among others.

We presented 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. Artist Kehinde Wiley delivered the Rothschild Lecture in the fall, and Thelma Golden, director of the Studio Museum in Harlem, gave the Semans Lecture this past spring.

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 Peg Palmer, whose great work helps us engage and broaden our audiences, and the Nasher Student Advisory Board. I also want to express our ongoing gratitude to the Mary Duke Biddle Foundation, which sustains all our programs with generous support, and to Duke University, especially President Richard H. Brodhead and Provost Peter Lange. As always, I am grateful to the Nasher Museum's terrific staff, which continually rises to new challenges, and an enthusiastic and dedicated group of volunteers. Finally, I thank our many museum members whose generous support allows us to bring great art to Durham and the Triangle.

Kimerly Rorschach

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



Visitors enjoy *Barkley L. Hendricks: Birth of the Cool*. Photo by Duke Photography.

From the Board of Advisors

Last April, I traveled to Boston to visit not just one but two exhibitions organized by the Nasher Museum: *Street Level: Mark Bradford, William Cordova and Robin Rhode* at the Institute of Contemporary Arts, Boston, and *El Greco to Velazquez: Art during the Reign of Philip III* at the Museum of Fine Arts, Boston. Other members of the Board of Advisors, who live and travel all over the country, were as thrilled as I was during the past year to watch the Nasher Museum's national reputation steadily grow.

Closer to home, the Nasher Museum drew nearly 85,000 visitors to five exhibitions of mostly contemporary art. All five exhibitions originated at the museum and were presented in gorgeous, big city-caliber installations. All challenged the usual definitions of art and drew new audiences into the contemporary art conversation.

More evidence of the Nasher Museum's increasingly important standing at Duke was found in plans for the university's New Campus. The museum is the crown jewel in the midst of sweeping new construction projects planned along Campus Drive and Anderson Street, which will eventually create residence suites, space for the visual arts and literature departments and a performing arts center.

Duke students continued to establish the Nasher Museum as an important social and cultural hub of the campus. Students showed up in droves at exhibition opening events, parties and the increasingly popular "Art for All" events.

The museum continued to build its permanent collection under the leadership of Andrew Rothschild and the board's Collections Committee. Our collecting plan focuses on works of art connected with exhibitions and representing meaningful relationships with living artists. To that end, the committee showed support for the exhibition *States of Mind: Dan and Lia Perjovschi* by approving purchases of prints, sculpture, video and other important works by the Romanian artists.

I am gratified to work with such an enthusiastic, committed group of people. The members of this board continue to generously lend their experience, international connections and financial support to help lead the Nasher Museum to new heights.

E. Blake Byrne, Chairman

BOARD OF ADVISORS 2007-2008

E. Blake Byrne, T'57, CHAIRMAN
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 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 & Visual Studies; Scott Lindroth, Vice Provost for the Arts; George McLendon, Dean of the Faculty of Arts and Sciences; Richard J. Powell, John Spencer Bassett Professor of Art & Art History; 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 Peg Palmer, president of the Nasher Museum Friends Board.



A visitor takes a closer look at works by Lia Perjovschi several mixed media balls called *Our Withheld Silences*, a gift of Kristine Stiles, and mixed media works called *Map of Impressions*, a Nasher Museum of Art at Duke University purchase with funds provided by Barbra and Andrew Rothschild, which fuse costume with sculpture. Photo by Duke Photography.

From the Friends Board

As the newly elected Friends Board President, I had the pleasure of leading the Friends Board at a pivotal time for the museum and its members. We embarked upon the year with high hopes of attracting many new museum members with so much to offer: two major exhibitions of contemporary artists, Dan and Lia Perjovschi and Barkley L. Hendricks, and anticipation of the blockbuster exhibition, *El Greco to Velázquez: Art during the Reign of Philip III*.

Many thanks to the board members and community volunteers who took part on the board's committees and task forces. The Gala Planning Committee agreed that the *El Greco* exhibition would indeed be the right occasion for an event benefiting the museum's education programs. The Bylaws Committee reviewed the board's bylaws and made recommendations for edits, which were ratified by the board in February 2008. The Community Outreach Task Force merged with the El Greco Advisory Committee, a group led by Andrea Bazan and Luis Pastor, to advise the museum on attracting new Latino audiences. I want to especially thank Angela Terry, Richard Hawkins, Marilyn Arthur and Ruth Dzau for their leadership with these groups.

Part of the fun of the last year was planning for events and programs that looked toward the opening of *El Greco to Velázquez* in the fall of 2008. Co-curator Sarah Schroth led our first international trip to Spain to walk in the footsteps of El Greco, co-sponsored by the Duke Alumni Association. Richard Weiss, artistic director of the Carolina Ballet, was our guest of honor at the annual Brummer Dinner, where he gave a talk about his new work, "Don Quixote," that would be commissioned by the Nasher Museum as part of the Spanish celebration around *El Greco to Velázquez*.

At the Annual Meeting of the Friends of the Nasher Museum, seven new members were elected to serve three-year terms on the board, beginning July 1, 2008: Anne Micheaux Akwari '79, '95, Brad Brinegar, Paula Flood, Laura Ladd, Olympia Stone, Bill Shore and Carl Webb. Officers elected were Angela Terry, vice president and president-elect, and Ruth Dzau, secretary. Congratulations to each of you! I want to especially thank outgoing

board president Mindy Solie for her unwavering enthusiasm. Thank you also to the other outgoing board members for their ideas, enthusiasm and ongoing support: Marilyn Arthur '56, '79, '88, Kathy Lewis, Linda McGill, Humberto Mercado and Kevin Moore '76, '79, '12. I feel privileged to serve among such a distinguished group of individuals.

Lastly, many thanks to the Nasher Museum members who make this such an amazing place. It is your support and willingness to introduce others to the museum that keeps us growing and striving to bring the best in contemporary art to Durham and the greater Triangle region.

Peg Palmer *President*

FRIENDS BOARD 2007-2008

Peg Palmer, PRESIDENT

Marilyn Arthur, VICE PRESIDENT, '56, '79, '88

Ruth Dzau, SECRETARY, '08

Mindy Solie, '78, '81, '10,

IMMEDIATE PAST PRESIDENT

Jaelyn Braddy, '99

Ann Craver

Nancy Dougherty

Kathi Eason

Larry Hines, '93, '96, '99

Richard Hawkins

Kathy Lewis

John Marlowe

Linda McGill

Humberto Mercado

Kevin Moore, '76, '79, '12

Anita Schwarz, '82, '83, '87, '96

A. Courtney Shives, '66

Angela O. Terry

Gibby Waitzkin, '01

Ann Whitehurst, '97

Ex officio members include Martha Hamilton, docent chair; and Student Advisory Board Co-Chairs Sarah Ball, '08, and Stesha Doku, '08.



Duke students enjoy music by Smooch and the Big Hug during “NasheRevolution!”, a party to celebrate the Perjovschi exhibition that drew more than 1,400 Duke students. Photo by Jon Gardiner of Duke Photography.

From the Student Advisory Board

The Nasher Student Advisory Board (NSAB) proved that there's a charm as we enjoyed another very successful year and yet again a competitive board membership selection.

Our board is responsible for planning two major events each year, open to undergraduate, graduate and professional-school students. Each event is carefully planned to reflect the current exhibitions, encouraging students to think and react to the art on display in a social atmosphere. In the fall, we were proud to host “NasheRevolution!”, a party tied to the rebellious political spirit explored in *States of Mind: Dan and Lia Perjovschi*. In the spring, we turned the museum into “Nasher54,” our own approximation of famed late-'70s club Studio54—with homage to the strong 1970s current that runs through the work of Barkley L. Hendricks in *Birth of the Cool*.

Beyond the two major events, which have become bonafide fixtures in the student social calendar, NSAB has broadly expanded its “Art for All” program. “Art for All” events center on a specific aspect of a current exhibition and are more tightly focused and interactive, while still retaining a social atmosphere. NSAB began hosting the evenings last year to form partnerships with other student groups on campus, which often serve as “Art for All” co-hosts. In conjunction with *Taste of the Modern*, we hosted a wine and cheese tasting and gallery talk about *nouvelle cuisine* and the modernization of French cooking, examined in the context of the rise of abstraction and modernism in mid-20th-century painting. To delve more deeply into the social and political climate addressed in *Birth of the Cool*, we partnered with Duke’s Center for Race Relations to host a discussion about the historical freight of the black male nude figure. And to celebrate the art of the spoken word, we hosted an open-mic event, café-style. Between 30 and 75 people attended each “Art for All” event.

In addition to planning events open to Duke and the surrounding community, NSAB once again took advantage of the Duke Conversations program to spend time with each other and leaders in the art world. This year, NSAB had the pleasure of sharing lunch with artist Barkley L. Hendricks, his wife, Susan, and the museum’s curator of contemporary art, Trevor Schoonmaker.

Sarah Ball and Stesha Doku

Student Advisory Board Co-chairs

STUDENT ADVISORY BOARD 2007-2008

Sarah Ball (2008), CO-CHAIR

Stesha Doku (2008), CO-CHAIR

Sam Chapin (2008), TREASURER-SECRETARY

Anne-Marie Angelo,
(GRADUATE STUDENT, HISTORY DEPT.)

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Katherine de Vos (DUKE LAW '09)

Katrina Kurnit (2008)

Jori May (2009)

Tim McLaughlin (2009)

Jared Mueller (2009)

Dana Nicholson (2009)

Huy Ngo (2008)

Tadina Ross (2008)



Dan Perjovschi drew his famously ironic and funny political drawings on the Nasher Museum windows, similar to his installation at the Museum of Modern Art in New York. Photo by Duke Photography.

Dan and Lia Perjovschi: States of Mind

The Nasher Museum presented a mid-career retrospective of the work of Romanian artists Dan Perjovschi and Lia Perjovschi. Born in 1961 and educated in the Romanian socialist system, they create work that resides at the nexus of art, society and politics; both artists belong to the first avant-garde generation following the 1989 Romanian Revolution. Dan is renowned for large- and small-scale drawing installations of thousands of figures that comment on local, national and international cultural and current affairs. He is also the foremost political cartoon satirist in Romania. Lia is internationally known for her performance and conceptual art. This unprecedented exhibition included paintings, sculptures, drawings, photographs, videos, installations and conceptual art from 1980 to the present, as well as new commissioned works. As part of the exhibition, Dan created drawings on the exterior windows of the museum and Lia created a “Mind Map” installation on the wall outside the museum’s lecture hall. The show followed a recent installation of Dan Perjovschi’s drawings in the atrium of the Museum of Modern Art in New York. The exhibition was curated by Kristine Stiles, professor of modern and contemporary art in Duke’s Department of Art, Art History & Visual Studies. The Nasher Museum acquired 13 works by the Perjovschis through gifts and purchases (details on pages 23 and 24).

The exhibition and related programs were sponsored in part by the Duke University Provost’s Common Fund, Mary Duke Biddle Foundation, and Duke University’s Office of the President.

Additional program support was provided by the Romanian Cultural Institute, New York, NY, and the Department of Art, Art History & Visual Studies, and the Visual Studies Initiative, Duke University.

RELATED PROGRAMMING

Brummer Society tour with artists Dan and Lia Perjovschi and curator Kristine Stiles.

Opening event with lecture by NPR commentator Andrei Codrescu followed by a reception.

*August 23, 2007 – January 6, 2008
Nicholas Benjamin Duke Biddle Pavilion*

Informal discussion moderated by curator Stiles, “Perspectives on Romanian Culture: Then and Now,” with the artists and Andrei Codrescu; Corina Suteu, director of the Romanian Cultural Institute in New York; Romanian curators Ileana Pintilie, Liviana Dan and Aurel Chiriac, director of Oradea Museum, Romania; Livia Dragoi, director of the Art Museum in Cluj-Napoca, Romania; H. Keith H. Brodie, president emeritus of Duke University; Adrian Bejan, J.A. Jones Professor of Mechanical Engineering at Duke’s Pratt School of Engineering; Julie Tetel, associate professor of English, Cultural Anthropology, Slavic Languages and Literatures, and chair of Duke’s Linguistics Department; Duke student Corina Apostol; and Cristina Bejan, Rhodes Scholar at Oxford and Fulbright scholar to Romania, 2007-2008.

First Thursday lecture by Stiles.

Free Family Day event sponsored by UBS Financial Services, with hands-on crafts, live performances of “Jack and the Beanstalk” and gallery hunts.

Romanian film series with “Videograms of a Revolution,” “The Death of Mr. Lazarescu,” “Liviu’s Dream,” “The Way I Spent the End of the World,” and “12:08 East of Bucharest,” co-sponsored by Duke University Libraries and Duke’s Film/Video/Digital Program.

Talk by Ioana Sherman about the fluier and caval, two flutes prominent in the southern region of Romania, at Duke’s Perkins Library Rare Book Room.

Free teacher workshop for K-12 teachers with gallery tours.

Gallery tour led by Juline Chevalier, curator of education, for the Young Friends of the Nasher Museum and members of the North Carolina Museum of Art’s Contemporaries group.



Visitors gaze at the 1957 painting by Mark Rothko, *No. 46 (Black, Ochre, Red Over Red)*. The work was on loan, courtesy of the Museum of Contemporary Art, Los Angeles, as part of The Panza Collection. Photo by Peter Paul Geoffrion.

Taste of the Modern: Rothko, Rauschenberg, Oldenburg, Kline

October 11, 2007 – September 14, 2008
Permanent Collection Pavilion

As part of a special loan from the Museum of Contemporary Art, Los Angeles, six important works by four major American artists of the 1950s and 1960s were on view at the Nasher Museum for nearly a year, showcasing America's creative energies in Abstract Expressionism and Pop Art. Included were an abstract sublime painting by Mark Rothko, *No. 46 [Black, Ochre, Red Over Red]* (1957); two combine paintings by Robert Rauschenberg, *Painting with Grey Wing* (1958), and *Slow Fall* (1961); two sculptures by Claes Oldenburg, *Pie à la Mode* (1962) and *Hamburger with Pickle and Olive* (1962); and Franz Kline's gestural "action painting" *Hazelton* (1957), named for a town south of his hometown in Pennsylvania.

RELATED PROGRAMMING

Free Family Day event sponsored by UBS Financial Services with crafts, live entertainment by Paul Miller of Flow Circus and self-guided gallery hunts.

Nasher Museum member preview event with panel discussion, "Collecting Contemporary Art," moderated by Trevor Schoonmaker, curator of contemporary art, with local gallery owners Teka Selman and Chloë Seymore of Branch Gallery, Molly Miller of Bickett Gallery and Bill Thelen of Lump Gallery.

Free Family Day event with crafts, entertainment by the Pitchforks and Music Explorium and self-guided tours.

First Thursday lecture by Jeremy Strick, director of the Museum of Contemporary Art, Los Angeles.

Brummer Society tour and gallery talk led by Anne Schroder, curator of academic programs.

First Thursday talk by Heather Mallory, Ph.D. candidate in Romance Studies at Duke, whose work focuses on gastronomy and culture.



Visible from the entrance is the 1975 painting *Bahsir* (Robert Gowens), a rare work by Barkley L. Hendricks that depicts the same person from three different angles. The Nasher Museum purchased the work through its fund for acquisitions, with additional funds given by Jack Neely. Photo by Peter Paul Geoffrion.

New at the Nasher

July 19, 2007 – July 6, 2008

Brenda La Grange Johnson and Heather Johnson Sargent Pavilion

New at the Nasher showcased works of art that had been recently acquired or received on extended loan and reflect the philosophy behind building the Nasher Museum's contemporary collection. The museum hopes to build a collection of works by leading-edge, global artists that are both artistically significant and educationally rich. The exhibition revealed the beginning of a collection that will continue to grow with meaningful works that address important issues—and should stand the test of time.

The two-part exhibition opened with works by Christian Boltanski, Olafur Eliasson, David Hammons, Barkley L. Hendricks, Paul Pfeiffer, Kara Walker and Eve Sussman and the Rufus Corporation, among others. On February 23, 2008, a second installation in the same gallery space featured works by William Cordova, Dario Escobar, Hong Lei, Sol Lewitt and Ed Ruscha. The exhibition included painting, photography, sculpture, video and installation by more than 25 artists.

RELATED PROGRAMMING

"Art for All" panel discussion moderated by Trevor Schoonmaker, curator of contemporary art, with Richard J. Powell, Duke's John Spencer Bassett Professor of Art and Art History; Thavolia Glymph, assistant professor in Duke's Department of African and African-American Studies; and Teka Selman, Branch Gallery, Durham, on American artist Kara Walker, whose series of Civil War-inspired prints were on view in the exhibition.

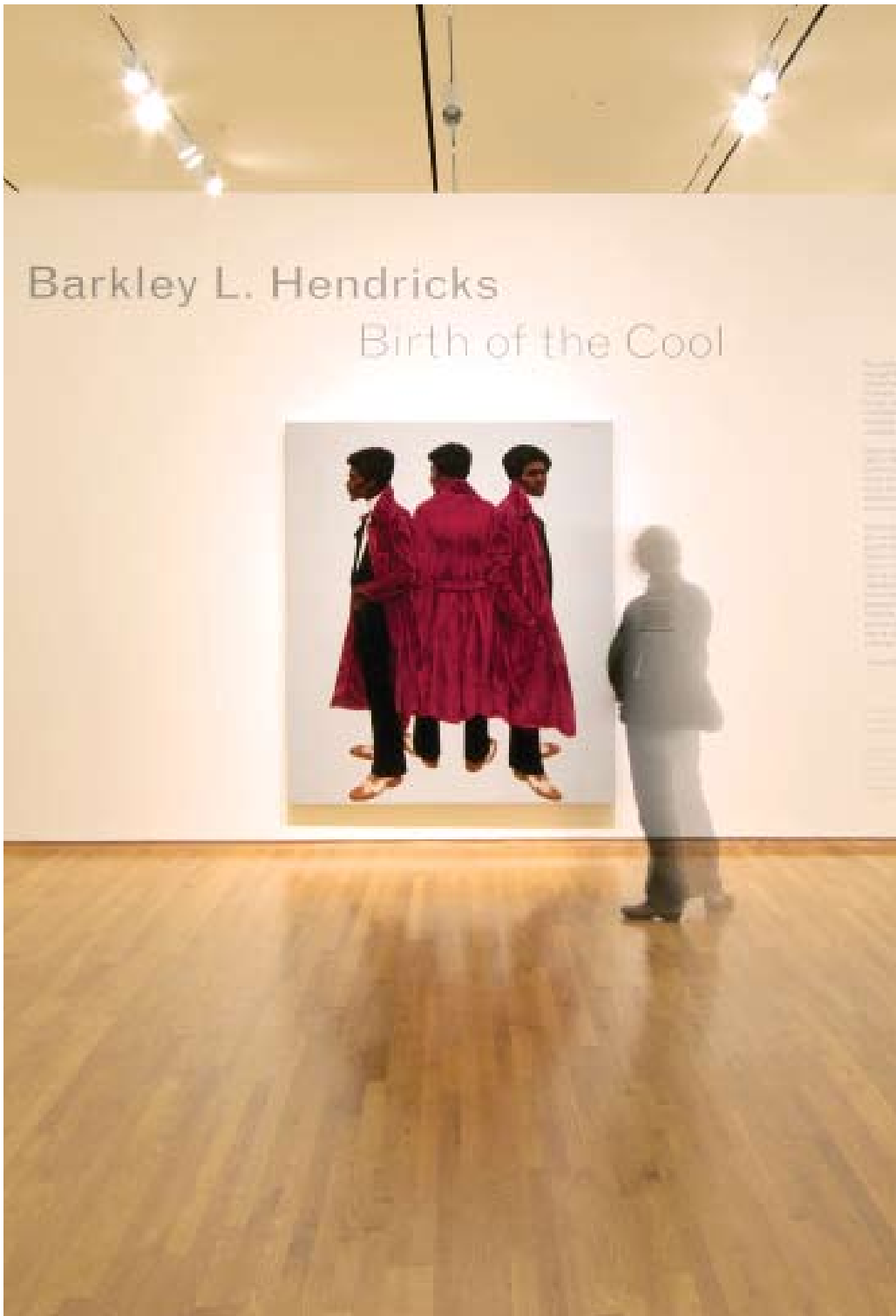
Free workshop for K-12 teachers.

First Thursday gallery talk by Duke University Provost Peter Lange.

Free Family Day event sponsored by UBS Financial Services with crafts, live entertainment by Paul Miller of Flow Circus and self-guided gallery hunts.

"Curators Choice Seminar and Lunch" for Brummer Society members led by Anne Schroder, curator of academic programs.

Free Family Day event with crafts, entertainment by Paperhand Puppet Intervention and gallery hunts.



The first work visitors encountered was the 1972 painting *Sir Charles, Alias Willie Harris*. The work was on loan, courtesy of the National Gallery of Art, Washington, D.C. (William C. Whitney Foundation). Photo by Peter Paul Geoffrion.

Barkley L. Hendricks: Birth of the Cool

Barkley L. Hendricks: Birth of the Cool was the first career painting retrospective of renowned American artist Barkley L. Hendricks. As seen through 57 paintings from 1964 to the present, his work stands out as being ahead of its time, connecting the movements of American realism and post-modernism. Best known for his life-sized portraits of people of color, Hendricks' bold portrayal of his subject's attitude and style elevates the common person to near celebrity status. Cool, empowering and sometimes confrontational, Hendricks' artistic privileging of a culturally complex black body has paved the way for today's younger generation of artists. Trevor Schoonmaker, curator of contemporary art at the Nasher Museum, organized the exhibition. *Vogue* magazine included the exhibition in "The Vogue 25" cultural highlights of 2008.

The exhibition was sponsored in part by the Andy Warhol Foundation for the Visual Arts, Inc., the National Endowment for the Arts, which believes that a great nation deserves great art, the Mary Duke Biddle Foundation, and the North Carolina Arts Council with funding from the state of North Carolina.

RELATED PROGRAMMING

Talk by Barkley L. Hendricks, co-sponsored by the Durham Art Guild, that coincided with the guild's 53rd Annual Juried Art Show.

Brummer Society preview tour led by curator Trevor Schoonmaker with Barkley L. Hendricks.

Talk by Barkley L. Hendricks and Richard J. Powell, Duke's John Spencer Bassett Professor of Art and Art History, followed by a DJ party featuring Grammy Award-winning DJ Ninth Wonder.

"Art for All" gallery talk, "Body Image and Barkley," co-sponsored by the Nasher Student Advisory Board and Duke's Center for Race Relations.

Talk entitled "The Soul Aesthetic: Barkley Hendricks and Black Music" by Greg Tate, founding member of the Black Rock Coalition and staff writer at *Village Voice*, and Arthur Jafa, artist and cinematographer, co-sponsored by Duke Performances.

Talk entitled "Hip-Hop Sampling Soul," by DJs uestlove (the Roots) and Ninth Wonder and Mark Anthony Neal,

February 7 – July 13, 2008

Nicholas Benjamin Duke Biddle Pavilion

associate professor of African-American literature at Duke, followed by a DJ party, co-sponsored by Duke Performances.

Annual Semans Lecture delivered by Thelma Golden, director of the Studio Museum in Harlem, and made possible by Mary D.B.T. Semans and the late James H. Semans.

Free workshop for K-12 teachers.

Panel discussion, "FESTAC '77 to Venice '07: Contemporary Art, Africa and the Global Exhibit," about the Second World Black and African Festival of Arts and Culture in Nigeria, with Randy Weston, jazz pianist and composer; artist Barkley L. Hendricks; David A. Bailey, senior curator at Autograph, the Association of Black Photographers in London; artist Julie Mehretu; and artist Odili Donald Odita, co-sponsored by Duke's Center for International Studies.

FESTAC panel discussion with Barkley L. Hendricks and others at Duke's John Hope Franklin Center.

Talk by Nigerian Nobel Laureate Wole Soyinka, "FESTAC AGONISTES: the Politics of a Transatlantic Dialogue."

Free Family Day event with crafts, entertainment by storyteller Willa Brigham and gallery hunts.

First Thursday gallery talk by Kenneth Rodgers, director of the North Carolina Central University Art Museum.

Duke student party with more than 1,300 Duke undergraduate, graduate and professional students.

"Art with the Experts" talk by curator Trevor Schoonmaker and Juline Chevalier, curator of education, at the Durham County Library.

Young Friends gallery tour led by Trevor Schoonmaker and Richard J. Powell.

Panel discussion, entitled "Collecting Contemporary Art" with several of the area's leading art collectors, moderated by Nasher Museum director Kimerly Rorschach.

Film series including the films "Super Fly," "Wattstax" and "Shaft," co-sponsored by Duke's Film/Video/Digital Program.

First Thursday gallery talk by Trevor Schoonmaker.

Lecture by Richard J. Powell.

Musical performance by art-rock band Les Savy Fav, co-sponsored by Duke Performances and made possible by a grant from the Duke-Semans Fine Art Foundation.



Pedro Lasch, *Black Mirror/Espejo Negro*, 2008. Installation with dark glass sheets and works from the Nasher Museum's permanent collection. Image courtesy of the Artist. Photo by Jerry Blow, with Brady Lambert.

Black Mirror/Espejo Negro: An Installation by Pedro Lasch May 22, 2008 – January 18, 2009
with pre-Columbian works from the Permanent Collection Permanent Collection Pavilion

A large-scale installation by artist Pedro Lasch incorporated his sculpture with more than a dozen works from the Nasher Museum's permanent collection. The museum commissioned the work to accompany *El Greco to Velázquez: Art during the Reign of Philip III* and also in anticipation of the upcoming exhibition *Escultura Social: A New Generation of Art from Mexico City* in spring of 2009. With *Black Mirror/Espejo Negro*, Lasch brought his own poetic and aesthetic reflections to the museum's pre-Columbian collection, one of the most important of its kind. Lasch teaches art and art theory in Duke's Department of Art, Art History & Visual Studies. He was born and raised in Mexico City and has been based in New York and North Carolina since 1994.

The exhibition was sponsored in part by the Mary Duke Biddle Foundation.

RELATED PROGRAMMING

Brummer Society tour led by Pedro Lasch.

"Latino Arts and Culture Round Table" discussion with Mike Munoz, general manager, Univision 40 TV-Channel, Raleigh/Durham/Fayetteville; Mary Regan, director, North Carolina Arts Council; María DeGuzmán, director, Latino/Latina Studies at UNC-Chapel Hill; and Pedro Lasch, co-sponsored by the North Carolina Arts Council, Duke Latino/Latina Studies, Diamante Inc. and the Center for Latin American and Caribbean Studies at Duke.

Panel discussion with Walter Mignolo, Duke's William H. Wannamaker Professor of Literature and Romance Studies; Jennifer A. Gonzalez, chair of History of Art and Visual Culture Department, University of California, Santa Cruz; Marie Junaluska, story-teller, translator and educator; George E. Stuart, archeologist and president, Boundary End Archaeology Research Center; Arnaud Maillet, author and art historian; Peter Sigal, associate professor of history at Duke; and Pedro Lasch, co-sponsored by Duke's Art, Art History & Visual Studies Department, Latino/a Studies, the Center for Latin American & Caribbean Studies, the Center for French and Francophone Studies and the Visual Studies Initiative.



Duke medical students learn about themselves and others while studying the Thomas Struth photograph, *Museo del Prado 7*. Photo by Juline Chevalier.

University Partnerships: Duke Faculty and Students

The Nasher Museum's role as center for the arts at Duke University is well established just three years after opening. Education is not merely an important part of the museum's mission—it's evident in every exhibition and program. Duke students and faculty make ongoing contributions to the museum through collaborations, projects and other important work.

Three Duke professors in Duke's Department of Art, Art History & Visual Studies took especially active roles in the museum this past year. Kristine Stiles, director of undergraduate studies and professor of modern and contemporary art, theory and criticism, curated *States of Mind: Dan and Lia Perjovschi*. Stiles gave several public talks, wrote and edited the 224-page catalogue and taught a class about the show. One of her students, Corina Lucia Apostol, helped to photograph the artists' work. Pedro Lasch, assistant professor of the practice of visual arts, drawing, painting and multimedia, created a large-scale installation that incorporated his sculpture with more than a dozen works from the Nasher Museum's permanent collection. Richard Powell, the John Spencer Bassett Professor of American, Afro-American and African Art, wrote an essay for the catalogue that accompanied *Barkley L. Hendricks: Birth of the Cool*, gave several public talks and gallery tours and "starred" in a video about the exhibition produced by the Nasher Museum for YouTube.com.

Students are involved with the museum through the Student Advisory Board and also as docents, volunteers and even museum members. Many come to enjoy exhibitions and relax at the Nasher Museum Café. Exclusive student parties are popular—more than 1,000 students flock to them twice a year.

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, in the museum's "study storage" areas. Anne Schroder, curator of academic programs, shepherds many of the museum's activities with faculty and classes.

About 100 first-year medical students took part in a program at the Nasher Museum to help build their visual and communication skills. They visited the galleries as a part of a required course focusing on doctor-patient relationships.

The Nasher Museum has continued to train students interested in museum careers. Museum director Kimerly Rorschach teaches the course "Museum Theory and Practice," and eight students took part in the museum's formal intern program for course credit this past year.

Samantha Noel, the Mary Duke Biddle Graduate Curatorial Intern, researched material for the catalogue accompanying *Barkley L. Hendricks: Birth of the Cool*. Alison Sagar researched and proposed an updated policy for the museum's loan collections and Christine Cochran conducted Holocaust-era provenance research on the museum's collections. Each year, thanks to a generous grant from the Mary Duke Biddle Foundation, the museum provides funding to support three undergraduates in summer internships at major museums. This year, Carolina Shermer interned at the De Young Museum in San Francisco, Sarah Leggin at the National Museum of Women in the Arts in Washington, D.C., and Kelly McCann at the Smithsonian Museum in Washington, D.C.

ACADEMIC CONNECTIONS

BY THE NUMBERS

Number of students who visited the museum's study storage center: 731

Most popular month for student tour groups: November

Number of medical students who learned how to observe art at the museum: 100

Approximate number of students at "NasheRevolution!" party on Sept. 27, 2007: 1,220

Number at "Nasher 54" student party on April 10, 2008: 1,337

Number of students who worked or interned at the museum: 54

Number of student docents: 6



Children make art during a Family Day event. Photo by Juline Chevalier.

Connecting with the Community: Education Department

The Nasher Museum's education department took K-12 field trips to a new level in the 2007-2008 school year.

More than 3,100 school children visited the museum for guided tours, but for many of them, their experience began at school before they even set foot inside the Nasher. Curator of education Juline Chevalier and Julie Thomson, associate curator of education, created information packets that were sent to teachers with a variety of materials to enhance their visit, including Internet and reading lists, ideas and resources for activities to do before the museum visit and suggestions on ways to connect the museum experience with state curriculum standards.

Nearly 200 school teachers came to the museum for free workshops, where they toured exhibitions, explored the museum as a resource for them and their students, enjoyed refreshments and met important visiting artists, including Lia Perjovschi and Barkley L. Hendricks.

At the museum, guided school tours are interdisciplinary and encourage all levels of students to engage in conversation and critical thinking. Most school tours included a hands-on activity such as making portraits or drawing on windows to complement and reinforce what students saw and discussed in the galleries.

The bus scholarship program, in its second year, allowed for 15 Durham Public Schools to transport 1,352 students to the museum. The cost of bus transportation often limits a school's ability to visit. A special thanks goes to Carolyn Aaronson and Isobel Craven Drill, WC'37, for helping to support bus scholarships.

Six free Family Day events drew children to the museum with their caregivers. The museum also collaborated with the American Dance Festival to host an ADF Community Family day. In all, 2,236 people attended family events.

The Nasher Museum welcomed 16 new docents after instituting a new training schedule to accommodate students, parents with young children and working professionals. The museum has 30 active community docents, including 12 emeritus docents and six student docents. They served nearly 6,700 visitors with group tours.

Mindy and Guy Solie, Yukio and Toshiko Nakayama and RBC Dain Raucher gave generously to the museum's education programs.

EDUCATION DEPARTMENT BY THE NUMBERS

Number of Family Day events: 7
Visitors during Family Day events: 2,236
Number of teachers at six workshops: 276
Number of schoolchildren who visited for guided and self-guided tours: 3,872
Number of tours for all audiences: 398
Visitors served on those tours: 6,681



Barkley L. Hendricks, *View from Behind the School*, 2000. Oil on linen canvas, 22 inches diameter. Collection the Nasher Museum of Art at Duke University. Photo by Peter Paul Geoffrion.

Acquisitions to the Collection

PAINTINGS

Barkley L. Hendricks

American, b. 1945

View from Behind the School, 2000

Oil on linen canvas

22 inches diameter

Gift of Mr. and Mrs. Barkley L. Hendricks, 2008.7.1

Charles Sebree

American, 1914-1985

Arab, n.d.

Oil on canvas

11 x 19 inches

Bequest of Marjorie Pfeffer, 2008.6.8

Bob Thompson

American, 1937-1966

Untitled (Aurora leaving Cephalus), 1964

Oil on canvas

12 x 16 inches

Gift of Paula Cooper in memory of Raymond D. Nasher, 2007.7.2

NEW AND MIXED MEDIA

Dan Perjovschi

Romanian, b. 1961

Scan, 1993

Ink on three canvases, computerized scanner and monitor with locally closed circuit video and live Internet broadcast Purchase, Nasher Museum of Art at Duke University Fund for Acquisitions, with additional funds provided by Mr. and Mrs. J. Tomilson Hill, William and Ruth True, E. Blake Byrne, Paula Cooper and Jason Rubell, 2007.8.1a-c

Erased Romania, 1993-2003

Video of two performances, one photograph with images from each performance and promissory letter Purchase, Nasher Museum of Art at Duke University with funds provided by Nancy A. Nasher and David J. Haemisegger, 2007.10.1a-d

Lia Perjovschi

Romanian, b. 1961

Map of Impressions: White, 1989

Costume/sculpture: paper, newspaper, paint, thread, textile, staples and other media

Purchase, Nasher Museum of Art at Duke University with funds provided by Barbra and Andrew Rothschild, 2007.11.1

Our Withheld Silences, 1989

Strips of paper, textile, printed text and mixed media 27 inches in diameter

Gift of Kristine Stiles, 2007.12.3

Pain H Files, 1996-2003

Twenty-four mass-produced dolls, 17 handmade plaster of paris dolls; plastic bag with homeopathic pill containers; and 14 black ink and color pen drawings on paper Purchase, Nasher Museum of Art at Duke University Fund for Acquisitions, with additional funds provided by Marilyn M. Arthur, 2007.9.1a-ddd

Nina Katchadourian

American, b. 1968

Untitled (salt and pepper shaker), 2007

Two at 3 3/4 inches high each

Gift of the Peter Norton Family, 2007.14.1ab

DRAWINGS

Attributed to Giovanni Biliverti

Italian, 1576-1664

Two sided drawing *Studies for Adam and Eve, A Portrait Head and St. Agatha*

Red Chalk

11 1/4 x 8 1/4 inches

Bequest of Marjorie Pfeffer, 2008.6.2

Luca Cambiaso

Italian, 1527-1585

Adoration with the Shepherds, n.d.

Pen and bistre wash over traces of black chalk

13 x 11 3/8 inches

Bequest of Marjorie Pfeffer, 2008.6.6

Antonio Campi

Italian, 1536-1591

The Death of Saints Faustinus and Jovita of Brescia by the Order of the Emperor Hadrian, n.d.

Pen and wash heightened with white over black chalk on blue paper

15 7/8 x 10 5/8 inches

Bequest of Marjorie Pfeffer, 2008.6.4

Chaim Gross

Austro-Hungarian-born American, 1904-1991

Woman and Child, n.d.

Charcoal

10 x 13 inches

Bequest of Marjorie Pfeffer, 2008.6.7

Dan Perjovschi

Romanian, b. 1961

Postcards from America 1994

89 drawings

Ink and graphite on paper mounted on cardboard.

3 x 5 inches and 3 1/2 x 3 1/2 inches

Gift of Atlantic Center for the Arts, 2008.2.1a-kkkk

Postcards from America, 1994

67 of the 70 drawings

Ink and graphite on paper mounted on cardboard

3 ½ x 5 ¼ inches

Gift of Kristine Stiles, 2007.12.1a-000

Postcards from America, 1994

3 of the 70 drawings

Ink and graphite on paper mounted on cardboard

3 ½ x 5 ¼ inches

Gift of Dan Perjovschi, 2007.13.1a-c

Lia Perjovschi

Romanian, b. 1961

Mind Maps (Diagrams), 2007

Ink on paper, 8 ¾ x 11 ¾ inches

Anonymous gift, 2008.1.2

Mind Maps (Diagrams), 2007

Ink on paper, 8 ¾ x 11 ¾ inches

Anonymous gift, 2008.1.2

Mind Map (Diagrams), 2007

Ink on paper, 8 ¾ x 11 ¾ inches

Gift of Trevor Schoonmaker, 2008.3.1

Ventura di Arcangelo Salimbeni

Italian, 1568-1613

Salome with the Head of John the Baptist, n.d.

Pen and bistre wash

12 ⅞ x 9 ⅜ inches

Bequest of Marjorie Pfeffer, 2008.6.5

Bob Thompson

American, 1937-1966

Untitled (Perseus and Andromeda), 1964

Gouache on rag paper

10 ⅜ x 10 ⅞ inches

Gift of Paula Cooper in memory of Raymond D. Nasher, 2007.7.1

Giovanni Battista Tiepolo

Italian, 1682-1770

Seated Figure for a Ceiling, n.d.

Pen and sepia wash

8 x 6 inches

Bequest of Marjorie Pfeffer, 2008.6.3

Taddeo Zuccaro

Italian, 1529-1566

Scene from Roman History, n.d.

Pen and wash over red chalk

10 ¾ x 8 ¼ in.

Bequest of Marjorie Pfeffer, 2008.6.1

PRINTS

Gerald Brockhurst

English, 1890-1978

Basque Boy, 1944

Lithograph

13 x 9 inches

Bequest of Marjorie Pfeffer, 2008.6.18

André Derain

French, 1880-1954

Head of a Woman, VII/25, n.d.

Lithograph

21 x 16 inches

Bequest of Marjorie Pfeffer, 2008.6.9

Raoul Dufy

French, 1877-1953

Danse, 34/200, 1910

Woodcut

11 x 12 inches

Bequest of Marjorie Pfeffer, 2008.6.19

L'Amour, 129/200, 1910

Woodcut

11 x 12 inches

Bequest of Marjorie Pfeffer, 2008.6.20

Robert Gwathmey

American, 1903-1988

Petrouchka, artist proof, 1980

Serigraph

31 x 24 inches

Bequest of Marjorie Pfeffer, 2008.6.21

Käthe Kollwitz

German, 1867-1945

Brotherhood, 1924

Lithograph

Klipstein 199

11 x 8 inches

Bequest of Marjorie Pfeffer, 2008.6.10

Édouard Manet

Charles Baudelaire: Profile, after 1862

Etching, 4 ¼ x 3 ½ 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

Louis Marcoussis (formerly Ludwik Kazimierz Wladyslaw

Markus or Ludwig Casimir Ladislav Markus)

French, b. in Poland, c.1878-1941

Le Comptoir, 1921

Etching, drypoint and aquatint printed in brown

Edition of 125, with signature

7 ⅜ x 5 ⅝ inches

Given in honor of Marilyn M. Segal by her children, by exchange, 2008.8.1

Marino Marini

Italian, 1901-1980

Horse and Rider, artist proof, 1955

Color lithograph

Guastella L59

24 x 17 inches

Bequest of Marjorie Pfeffer, 2008.6.11

Auguste Renoir

French, 1841-1919

Enfant au Bişquit, c. 1898-99

Color lithograph

13 x 16 inches

Bequest of Marjorie Pfeffer, 2008.6.14

Nude, n.d.

Lithograph

8 x 6 inches

Bequest of Marjorie Pfeffer, 2008.6.15

Dan Perjovschi

Romanian, b. 1961

Post R, 1995

Four posters

18 x 25 inches

Gift of Kristine Stiles, 2007.12.2a-d

Georges Rouault

French, 1871-1958

Ecce Homo, 1939

From Passion, page 68, text by André Suarès, published by Ambroise Vollard, editor

Black and white wood engraving

11 x 8 inches

Chapon and Rouault, 264

Bequest of Marjorie Pfeffer, 2008.6.17

Maurice Utrillo

French, 1883-1955

Street, 79/100, n.d.

Color lithograph

16 x 12 inches

Bequest of Marjorie Pfeffer, 2008.6.13

Maurice Vlaminck

French, 1876-1958

Village, 160/250, n.d.

Color lithograph

Bequest of Marjorie Pfeffer, 2008.6.12

Zao Wou Ki

French, born 1921 in Beijing, China; lives and works in France

Forest, 75/200, n.d.

Colored lithograph

17 x 12 inches

Bequest of Marjorie Pfeffer, 2008.6.16

PHOTOGRAPHS

Dan Perjovschi

Romanian, b. 1961

Red Apples, 1988

Original photographic series of drawing installation in the artist's flat in Oradea, Romania

Gift of Dan Perjovschi, 2008.4.1a- f

Lia Perjovschi

Romanian, b. 1961

Test of Sleep, June 1988

Photographic series of performance in the artist's flat,

Oradea, Romania

Gift of Lia Perjovschi, 2008.5.1a-jj

LOANS FROM THE COLLECTION

Seeing the City: Sloan's New York. Delaware Art Museum, October 20, 2007 - January 20, 2008; Westmoreland Museum of American Art, February 10, 2008 - April 27, 2008; Smart Museum of Art, May 22, 2008 - September 14, 2008; Reynolda House Museum of American Art, October 4, 2008 - January 4, 2009.

John Sloan

American, 1871-1951

Maid Cutting Ice, 1915

Oil on canvas

30 ⁷/₈ x 26 ⁷/₈ x 2 ³/₈ inches

Gift of Sarah and Kenneth Harris in honor of Dr. and Mrs. James Semans, 1976.70

Collecting Collections. The Museum of Contemporary Art, Los Angeles, February 10, 2008 - May 26, 2008.

Marlene Dumas

The Woman of Algiers, 2001

Oil on canvas

Partial and promised gift of E. Blake Byrne, Class of 1957, 2006.6.1

Marlene Dumas: Measuring Your Own Grave. The Museum of Contemporary Art, Los Angeles, June 22, 2008 - September 22, 2008; The Museum of Modern Art, December 7, 2008 - February 16, 2009.

Marlene Dumas

The Woman of Algiers, 2001

Oil on canvas

Partial and promised gift of E. Blake Byrne, Class of 1957, 2006.6.1

Unmonumental. New Museum of Contemporary Art, December 1, 2007 - April 6, 2008.

Sam Durant

...For People who Refuse to Knuckle Down, 2004

Chain link fence, steel, wood sign

90 x 82 inches (dimensions variable)

Gift of Blake Byrne, Class of 1957, 2005.4.1

The Hague Sculpture 2008: Freedom - American Sculpture.

Sam Durant

June 6 – August 31, 2008

...For People who Refuse to Knuckle Down, 2004

Chain link fence, steel, wood sign

90 x 82 inches (dimensions variable)

Gift of Blake Byrne, Class of 1957, 2005.4.1

CONSERVATION OF WORKS IN THE

PERMANENT COLLECTION

Francisco Rizi de Guevara

Spanish, 1614-1685

The Annunciation, c. 1640

Oil on canvas

Gift in honor of James H. Semans and Mary Duke Biddle Trent Semans by Harriet DuBose and her son Thomas S. Kenan, III 1977.58.
Conservation made possible by the Kenan Foundation.

Master of the Durham Altarpiece

Spanish, late 16th century

Six altarpiece panels: *Resurrection, Nativity, Crucifixion,*

Noli me Tangere, Assumption of the Virgin, Pentecost

Oil and gesso on walnut

Gift of Dr. Paul J. Payne, 1979.51.1-3 and 1980.35.1-3. Conservation made possible by the Samuel H. Kress Foundation.

French

St. John, late 15th century

Polychrome limestone

Collection of the Nasher Museum of Art at Duke University, Brummer Collection, 1966.201

Conservation made possible by the John O. and Jeanne Miles Blackburn Endowment Fund.

Statement of Operations July 2007 - June 2008

REVENUE

EARNED

Admission, tours	\$67,586
Museum rental	163,769
Food service / catering	24,636
Catalogues & royalties	14,400

Sub-total	270,391

CONTRIBUTED

Annual University allocation	1,935,075
Other University support	296,485
Endowment income	258,340
Annual fund	403,340
Membership	216,801
Program support	33,500
Grants	
Government	10,000
Foundations	341,500
Corporate	19,000
Reserve from prior year	288,702

Sub-total	3,802,743

Total Income	4,073,135

EXPENSES

Salary & fringe benefits	1,919,333
Exhibitions & publications	895,989
Education, visitor services, docents	122,193
General administration	383,192
Development, membership	278,742
Public relations & marketing	78,955
Security	162,076
Museum store	29,561
Conservation	14,800
Reserve for future commitments	188,291

Total Expense	4,073,135



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The Nasher Museum of Art at Duke University fosters the understanding and appreciation of the visual arts by providing direct experiences with original works of art supported by a range of exhibitions, programs and publications for the university and the broader community. The museum draws on the intellectual resources of a great research university and serves as a laboratory of the arts dedicated to multidisciplinary approaches to learning. These strategies make the Nasher Museum a unique cornerstone of the arts for Duke University, Durham and the Triangle community, the State of North Carolina and the greater Southeast region.