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
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 Velázquez: 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
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, Anne Craver, Nancy Dougherty, Kathi Eason, Larry Hines, Richard Hawkins, Kathy Lewis, John Marlowe, Linda McGill, Humberto Mercado, Kevin Moore, Anita Schwarz, A. Courtney Shives, Angela O. Terry, Gibby Waitzkin, Ann Whitehurst.

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

Peg Palmer
President

**Friends Board 2007-2008**

Peg Palmer, president
Marilyn Arthur, vice president, WC’56, F’79, F’88
Ruth Dzau, secretary, F’08
Mindy Solie, F’78, G’81, F’10, immediate past president
Jaclyn Braddy, F’99
Ann Craver
Nancy Dougherty
Kathi Eason
Larry Hines, G’93, F’96, F’99
Richard Hawkins
Kathy Lewis
John Marlowe
Linda McGill
Humberto Mercado
Kevin Moore, F’76, F’79, F’12
Anita Schwarz, G’82, G’83, F’87, F’96
A. Courtney Shives, G’66
Angela O. Terry
Gibby Waitzkin, G’01
Ann Whitehurst, G’97

From the 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.
The Nasher Student Advisory Board (NSAB) proved that three’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.)
Sophia Davis (2010)
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)
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.
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.
Talk by Ioana Sherman about the fluer 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.

Dan and Lia Perjovschi: States of Mind
Nicholas Benjamin Duke Biddle Pavilion

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.
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.

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

October 11, 2007 – September 14, 2008

Permanent Collection Pavilion

**RELATED PROGRAMMING**


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 Schroeder, 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.
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.

Visible from the entrance is the 1975 painting Bahsir (Robert Owens), 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.

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.


“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.
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 DJsuestlove (the Roots) and Ninth Wonder and Mark Anthony Neal, 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 Olúïlú Donald Odita, co-sponsored by Duke’s Center for International Studies.

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

“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.
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.

**Black Mirror/Espejo Negro: An Installation by Pedro Lasch with pre-Columbian works from the Permanent Collection**

May 22, 2008 – January 18, 2009
Permanent Collection Pavilion

**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, storyteller, 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.
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 McGann 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

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

**DRAWINGS**

**Attributed to Giovanni Biliverti**  
Italian, 1577-1664  
Two sided drawing *Studies for Adam and Eve, A Portrait Head and St. Agatha*  
Red Chalk  
11 ¼ x 8 ¼ 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 ¼ inches  
Bequest of Marjorie Pfeffer, 2008.6.6

**Antonio Campi**  
Italian, 1536-1601  
*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 ⅞ x 10 ⅜ inches  
Bequest of Marjorie Pfeffer, 2008.6.4

**Chaim Gross**  
*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 ⅛ x 3 ⅛ inches  
Gift of Atlantic Center for the Arts, 2008.14-kkkk

Lia Perjovschi
Romanian, b. 1961
Mind Maps (Diagrams), 2007
Ink on paper, 8 3/4 x 11 3/4 inches
Anonymous gift, 2008.1.2

Ventura di Arcangelo Salimbeni
Italian, 1798-1843
Salome with the Head of John the Baptist, n.d.
Pen and bistre wash
12 ¼ x 9 ¼ inches
Bequest of Marjorie Pfeffer, 2008.1.3

Bob Thompson
American, 1937-1966
Untitled (Perseus and Andromeda), 1964
Gouache on rag paper
10 ½ x 10 ½ inches
Gift of Paula Cooper in memory of Raymond D. Nasher, 2008.1.4

Giovanni Battista Tiepolo
Italian, 1696-1770
Seated Figure for a Ceiling, n.d.
Pen and sepia wash
8 x 6 inches
Bequest of Marjorie Pfeffer, 2008.1.5

Taddeo Zuccaro
Italian, 1521-1566
Scene from Roman History, n.d.
Pen and wash over red chalk
10 ¼ x 8 ¼ in.
Bequest of Marjorie Pfeffer, 2008.1.6

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, 1913-1988
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

Edouard Manet
Charles Baudelaire: Profile after 1862
Etching, 4 ¼ x 3 ½ inches
Given by Martha Redding Mendenhall in honor of Dr. William Arlyn and in memory of Reverend Robert Bradshaw and Coach Bill Murray, 2007.15.1

Louis Marcoussis (formerly Ludwik Kazimierz Wladyslaw Markus or Ludwig Casimir Ladislas Markus)
French, b. in Poland, c.1878-1941
Le Comptoir, 1931
Etching, drypoint and aquatint printed in brown
Edition of 125, with signature
7 ¾ x 5 ¾ inches
Given in honor of Marilyn M. Segal by her children, by exchange, 2008.6.1

Marino Marini
Italian, 1901-1980
Horse and Rider, artist proof, 1955
Color lithograph
Gustelina L59
24 x 17 inches
Bequest of Marjorie Pfeffer, 2008.6.11

Auguste Renoir
French, 1841-1919
Enfant au Bébiquit, 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.a-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, 244
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
LOANS FROM THE COLLECTION


John Sloan
American, 1871-1951
Maid Cutting Ice, 1915
Oil on canvas
30 7/8 x 26 1/6 x 2 1/6 inches
Gift of Sarah and Kenneth Harris in honor of Dr. and Mrs. James Semans, 1976.70


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
The Woman of Algiers, 2001
Oil on canvas
Partial and promised gift of E. Blake Byrne, Class of 1957, 2006.6.1


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

CONSERVATION OF WORKS IN THE PERMANENT COLLECTION

Francisco Rizi de Guerra
Spanish, 1614-1685
The Annunciation, c. 1640
Oil on canvas

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

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.

REVENUER


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 28,340
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
June 30, 2008

TO THE MEMBERS AND FRIENDS OF THE MUSEUM,

This is to announce the retirement of

Director of Development & Communications

and the appointment of

Director of Development & Communications

as of July 1, 2008

[DONOR LIST]

Sincerely,

[Director's Name]

[Director's Title]
Nasher Museum of Art at Duke University
2001 Campus Drive, Durham, NC 27705
919-684-5135  www.nasher.duke.edu

Mission Statement

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.