

# NASHER

MUSEUM OF ART AT DUKE UNIVERSITY

2009 Annual Report



## From the Director

I am pleased to report that in 2009 we successfully met the challenges of the economic downturn while presenting our most ambitious exhibition ever at the Nasher Museum of Art at Duke University.

Our blockbuster exhibition *El Greco to Velázquez: Art during the Reign of Philip III* anchored the Nasher Museum's place in the national and international art world and readied us for successes to come. Many new audiences outside Durham discovered the museum: Nearly 75,000 people came to *El Greco to Velázquez* in just 11 weeks, compared to 85,000 visitors in all 12 months of the previous year.

*Time* magazine named *El Greco to Velázquez* one of the Top 10 exhibitions in 2008, as did *The Wall Street Journal*. Sarah Schroth, the Nancy Hanks Senior Curator and co-organizer of the exhibition, was knighted by order of Don Juan Carlos I, King of Spain, for her work on the show.

Our appeal to broader regional audiences was due to new partnerships, programs and cross-promotional efforts with Duke Performances, the Carolina Ballet, the North Carolina Symphony, Carolina Performing Arts, restaurants and hotels. Visitors reported that they loved the 30-minute public television documentary about *El Greco to Velázquez*, co-produced by UNC-TV and the Nasher Museum.

In presenting *Picasso and the Allure of Language* in the fall of 2009, we are continuing to partner with cultural institutions around the Research Triangle area, enrich the culture of our community and bring new audiences to the Nasher Museum.

Another major highlight of last year was *Barkley L. Hendricks: Birth of the Cool*, the American artist's first painting retrospective, organized by Trevor Schoonmaker, curator of contemporary art. The exhibition traveled to New York and Santa Monica, CA, earning rave reviews and gracing the April cover of *Artforum* magazine, before moving on to Philadelphia and Houston.

Our visitors found something exciting with each visit to the Nasher Museum last year. *A Room of Their Own: The Bloomsbury Artists in American Collections* gave a lively visual introduction to the avant-garde group of British artists and thinkers a century ago, most notable among them Virginia Woolf. Many Duke departments, led by Alumni Affairs, took part in a year of Bloomsbury-related interdisciplinary programming, including a staged theatrical reading, film series, lectures and musical performances. We switched gears

with contemporary art inspired by Joseph Beuys in *Escultura Social: A New Generation of Art from Mexico City*, with video, photography, works on paper, sculpture, installations and performance art. As a serene contrast, we presented *Sacred Beauty: Medieval and Renaissance Illuminated Manuscripts from the Collection of Robert J. Parsons*, featuring 16 significant European illuminated manuscripts, primarily from the 14th to 16th centuries. Another major highlight of the year was the exhibition of Christian Marclay's epic work *Video Quartet*, often called one of the greatest examples of contemporary video.

Our collection of contemporary art continued to grow this past year with several noteworthy acquisitions of works by Sanford Biggers, Zhang Dali, Noah Davis, Dario Robleto, Hank Willis Thomas and Kambui Olujimi, Carrie Mae Weems and Claes Oldenburg. The gift of a group of photographs by Andy Warhol from the Andy Warhol Foundation inspired our upcoming traveling exhibition, *Big Shots: Andy Warhol Polaroids*.

As always, I am grateful to the museum's Board of Advisors and our chairman Blake Byrne, who helped steer the museum with their steadfast support during these difficult times. I am thankful to our Friends Board, and outgoing chair Peg Palmer, whose great work helps to increase our membership ranks, and the Nasher Student Advisory Board, which helps make the museum a cultural hub on campus. The Mary Duke Biddle Foundation, which sustains all our programs with generous support, deserves important recognition. Much credit for our success belongs to Duke University, including a gifted faculty who teach classes around and help organize exhibitions, and especially President Richard H. Brodhead and Provost Peter Lange. I want to thank the Nasher Museum staff, who handily managed the museum's first blockbuster exhibition without a hitch, and our biggest-ever corps of volunteers. I also want to express my ongoing gratitude to our many museum members whose enthusiasm and encouragement allow us to bring great art to Durham and the Triangle.

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



**TOP:** Alexander Calder's 1970 painted steel sculpture, *Three Bollards (Trois Bollards)*, was on loan from the Raymond and Patsy Nasher Collection at the Nasher Sculpture Center, Dallas. Photo by Peter Paul Geoffrion.



**LEFT:** Nasher Museum Director Kimerly Rorschach. Photo by Jared Lazarus, Duke Photography.



From the Board of Advisors

Despite the economic crisis that hit the global economy last year, I am pleased to report that the Board of Advisors maintained generous support of the Nasher Museum by visiting often and generously offering advice and international connections.

Members of the Board of Advisors were proud to witness the Nasher Museum’s legacy continue to grow through critically acclaimed exhibitions such as *El Greco to Velazquez: Art during the Reign of Philip III* and *Barkley L. Hendricks: Birth of the Cool*, that traveled around the country.

The opening of the Hendricks exhibition at the Santa Monica Museum of Art drew some 1,000 people. I was able to attend the event, and it was exciting to see new audiences in Los Angeles responding to Hendricks’ rich portraits.

The board also took advantage of a corrected art market to contribute to the museum’s growing permanent collection. Under the leadership of Andrew Rothschild and the board’s Collections Committee, we continued to follow a collecting plan that focuses on works of art connected with exhibitions. These acquisitions are described in detail on pages 22-24.

All year, we witnessed a steadily growing “buzz” around the upcoming exhibition, *The Record*. We hosted visits by artists Dario Robleto and Christian Marclay, whose works will be featured in the exhibition, and who, as stars of the contemporary art world, were important to introduce to students and members of the public. Our highest responsibility, after all, is to engage students and the Duke community. The artists are also important for the museum’s international reputation—they not only draw local press, but they also share high praise for the museum with gallery owners, collectors and other artists around the world.

We also were also pleased to announce a collaboration with the Peggy Guggenheim Collection in Venice, and Tate Britain in London for *Vorticism in London and New York, 1914-1918*, opening in fall 2010. Museum staff worked with Mark Antliff, professor of Art, Art History & Visual Studies, to begin organizing this unprecedented exhibition, which will travel to Italy and England.

I want to commend Kim Rorschach and her staff for their good work and tremendous efforts in presenting such an ambitious schedule of exhibitions and programs while running a very lean operation. The staff has managed to cut costs without compromising quality, through a range of creative operational changes, including converting print materials into new website features.

Other members of the Board of Advisors agree with me that it’s a delight to work with people who create such a cooperative atmosphere. The camaraderie among the staff, and among the museum’s boards and committees, is noteworthy among art museums.

I am also pleased to work with my fellow Board of Advisors, a dedicated and thoughtful group of people. We all want to see the Nasher Museum achieve ever-increasing levels of excellence.

E. Blake Byrne, *Chairman*

BOARD OF ADVISORS

- E. Blake Byrne, T57, CHAIRMAN
- Irma Braman, GP10
- Norman Braman, GP10
- Cynthia Brodhead
- Trent Carmichael, T88
- Paula Cooper
- Paula Hannaway Crown, T80
- James Cuno
- David J. Haemisegger
- J. Tomilson Hill III, P04
- Janine Hill, P04
- David Lamond, T97, L06
- Michael Marsicano, T78, G82
- Nancy A. Nasher, L79
- Jack H. Neely, T80
- Katharine Lee Reid
- Jock Reynolds
- Jason Lewis Rubell, T91
- Monica Segal, P04, P06, P09
- Richard Segal, P04, P06, P09
- Mary Duke Biddle Trent Semans, WC39, P62, P63, P64, P85, P06, Hon83, GP86, GP88, GP90, GP91, GP94, GP95, GP02
- William L. True, T77
- Derek M. Wilson T86, B90

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, Vice President and University Secretary; Kimerly Rorschach, 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.



TOP: Artist Christian Marclay visited the museum during the installation of his 2002 work, *Video Quartet*, at the Nasher Museum. Photo by Dr. J Caldwell.



LEFT: Board of Advisors Chairman Blake Byrne celebrates the opening of *El Greco to Velázquez: Art during the Reign of Philip III* with Nancy Hanks Senior Curator Sarah Schroth, who co-organized the exhibition. Photo by Duke Photography.

From the Friends Board

Over the last two years, I have had the immense pleasure of serving as president of the Nasher Museum's Friends Board, an amazing group of individuals who work hard to support the museum, increase its membership and reach out to new audiences.

As the museum prepared for and presented *El Greco to Velázquez: Art during the Reign of Philip III*, my fellow board members and I learned about the art of Spain's Golden Age, honed our public relations skills and spread the word about the benefits of membership in conjunction with this important international exhibition. I am proud to report that the museum's membership grew by 300 percent last year and the ranks of our supporting members (Young Friends and Sponsor members at \$100 and above) grew by 180 percent.

Another important outreach project was the museum's new El Greco Advisory Committee. A dynamic group of 22 Latino leaders joined forces with the Friends Board's outreach committee, chaired by Ruth Dzau. The goal was to extend a warm welcome to new visitors and make bilingual educational materials available for *El Greco to Velázquez*. As a result, and on the committee's advice, wall text labels for *El Greco to Velázquez* were presented in English and Spanish, as were the audio guide, website and flyer. The museum will continue this for all exhibitions.

Friends of the Nasher Museum enjoyed many great programs over the past year, but one of the most exciting was Nasher Travel. In the fall, Nasher Museum director Kimerly Rorschach and Trevor Schoonmaker, curator of contemporary art, led a group of art lovers to Los Angeles, providing exclusive, behind-the-scenes access to museums, galleries and private collections.

At the annual meeting of the Friends of the Nasher Museum, we elected six new members to serve three-year terms on the board, beginning July 1, 2009: Andrea Bazán, Diane Evia-Lanevi, June W. Michaux, Carol O'Brien, Francine Myers Pilloff and Arthur Henry Rogers III. Officers elected included Angela O. Terry as president, Larry Hines as vice president and Anita Schwarz as secretary. I also want to thank Richard Hawkins, chair of the gala planning committee and co-chair with Nancy Dougherty of the Friends Board nominating committee, for their leadership and service. I am grateful to outgoing members of the board for their ideas, enthusiasm and ongoing support: Jaclyn Braddy, Nancy Dougherty, Ruth Dzau, Kathi Eason, Richard Hawkins and Gibby Waitzkin. I want to thank many members of the Friends Board for their generous contributions above and beyond their annual membership, with gifts made in support of specific exhibitions, education programs, lectureships and more.

The Nasher Museum would not be as bright and vibrant a place without our members. Members attend events, bring friends and family to the museum and provide critical support for our programs. Thank you for all you do to support the Nasher Museum's mission to serve as a unique cornerstone of the arts for Duke University, Durham and the Triangle community, the State of North Carolina and the greater Southeast region.

Peg Palmer, *President*

FRIENDS BOARD 2008-2009

- Peg Palmer, PRESIDENT
- Angela O. Terry, VICE PRESIDENT
- Ruth Dzau, SECRETARY, P'08
- Mindy Solie, T'78, G'81, P'10, IMMEDIATE PAST PRESIDENT
- Anne M. Akwari, H'79, L'95
- Jaclyn Braddy, P'99
- Brad W. Brinegar
- Ann Craver
- Nancy Dougherty
- Kathi Eason
- Paula Flood
- Larry Hines, G'93, P'96, P'99
- Richard W. Hawkins
- Laura Ladd
- John C. Marlowe III
- Anita Schwarz, P'82, P'83, P'87, P'96
- A. Courtney Shives, T'66
- Bill Shore
- Olympia Stone
- Gibby E. Waitzkin, P'01
- Ann D. Whitehurst, P'97
- Carl Webb

Ex Officio members include docent president Margie Satinsky and Student Advisory Board Co-Chairs Jori May, T'09, and Jared Mueller, T'09



TOP: Fourth- and fifth-graders from Durham public schools perform as part of Arts in Action, a state-funded dance residency program. Photo by Juline Chevalier.



LEFT: Friends Board members Angela Terry and Richard Hawkins enjoy themselves at the 2008 gala, "A Night in Golden Age Spain." Photo by Duke Photography.



# From the Student Advisory Board

The Nasher Student Advisory Board (NSAB) took advantage of the *El Greco to Velázquez* exhibition to create exciting programming for students in fall 2008. In September we co-hosted (with the Duke University Union and Mi Gente, Duke’s Latino student group) an exclusive student party at the museum. More than 500 students enjoyed free entry to the exhibition, a variety of Iberian and Latino musical acts and Mi Gente members strolling among the party-goers in period dress.

The board also worked to create opportunities for students to mix with the local community, starting with a November 20 gallery crawl in downtown Durham. In partnership with the Senior Class Council, the NSAB provided transportation from East and West Campus to Branch Gallery, the Bull City Arts Collective and the Scrap Exchange. Restaurants, including Pop’s, Rue Cler and Piedmont, offered special student discounts; more than 100 students took advantage of the opportunity to explore Durham’s art scene. Feedback on the gallery crawl was very positive, both from students and from Bull City Arts Collective artists who graciously opened their studios to the Duke community.

Our spring programming revolved around *Escultura Social: A New Generation of Art from Mexico City*. The board invited Kathryn Moore, a classically trained artist and the owner of Ninth Street’s Dogstar Tattoo Co., to discuss the tattoo-based artwork of Dr. Lakra at an Art for All event. Dozens of students and other community members attended her lecture, making it one of the most successful Art for All events we’ve had. Many people who came to the Nasher Museum to hear about tattoos also stayed on to hear Kerry McCarthy, assistant professor of music, sing from the illuminated manuscripts of the *Sacred Beauty* exhibition.

We organized a final spring “street party” called Fiesta Social, which was also inspired by the *Escultura Social* exhibition. The party’s highlight was a break-dancing competition between two student dance squads.

**Jori May and Jared Mueller**  
*Co-chairs*

## STUDENT ADVISORY BOARD

- Jori May CO-CHAIR, T’09
- Jared Mueller CO-CHAIR, T’09
- Anne-Marie Angelo (GRADUATE STUDENT, HISTORY)
- Sophia Davis T’10
- Clare Eberle T’09
- Wei Gan T’11
- Sarah Goetz T’11
- Lisa Hafer T’09
- Andrew Hibbard T’11
- Bobby Jones (MEDICAL SCHOOL ’09)
- Dana Nicholson BSE’09
- Katherine De Vos (LAW SCHOOL ’10)



**TOP:** Hundreds of Duke students gather for the Fiesta Social, to celebrate the *Escultura Social* exhibition. Photo by Dr. J Caldwell.



**LEFT:** Duke students enjoy paintings in the exhibition *El Greco to Velázquez: Art during the Reign of Philip III*. Photo by Dr. J Caldwell.





**TOP LEFT:** Diego Rodríguez de Silva y Velázquez, *The Immaculate Conception*, 1618-1619. Collection of the National Gallery, London.

**TOP:** Students study *Resurrection*, 1605, by Juan Pantoja de la Cruz. Photo by Dr. J Caldwell.

**ABOVE:** El Greco Advisory Committee. Photo by Duke Photography.

**LEFT:** Mary D.B.T. and James H. Semans Director Kimerly Rorschach, Duke President Richard H. Brodhead, Nancy Hanks Senior Curator Sarah Schroth, and Alvaro de Salas, consul general of Spain, visit *El Greco to Velázquez* before the gala, "A Night in Golden Age Spain." Photo by Duke Photography.



**TOP:** *Equestrian Portrait of the Duke of Lerma*, 1603, by Peter Paul Rubens was a centerpiece of the exhibition. Photo by Peter Paul Geoffrion.

**BOTTOM LEFT:** Longtime Nasher Museum friend Mary D.B.T. Semans greets curator Sarah Schroth and Nicholas Cariello at the opening of the exhibition *El Greco to Velázquez: Art during the Reign of Phillip III*. Photo by Duke Photography.

**BOTTOM RIGHT:** The gallery is anchored by the polychrome wood sculpture, *Virgin of the Immaculate Conception*, dated 1606-08, by Juan Martínez Montañés. Photo by Peter Paul Geoffrion.

## ***El Greco to Velázquez: Art during the Reign of Philip III***

*August 21 – November 9, 2008 \* Nicholas Benjamin Duke Biddle Pavilion and  
Brenda La Grange Johnson and Heather Johnson Sargent Pavilion*

The Nasher Museum presented one of 2008's most important exhibitions, *El Greco to Velázquez: Art during the Reign of Philip III*, the first exhibition to show both Spanish masters in context with other accomplished painters of their time. The exhibition featured 53 paintings, including seven late works by El Greco, three early works by Velázquez and works by their contemporaries, lesser known but talented artists. Both of the museum's traveling exhibition galleries were filled with monumental altar pieces, life-size portraits, some of the earliest still-life paintings in Europe, full-length carved and painted wooden sculptures of Spanish saints and more than 50 pieces of Spanish glass and ceramics. Many works traveled to this country for the first time, some from the churches for which they were originally commissioned.

*El Greco to Velázquez* shed new light on two of the greatest painters in history. Their work, and that of overlooked painters—among them Juan Sánchez Cotán, Gregorio Fernández, Juan Bautista Maino and Luis Tristán—formed the foundation for the great painters of the Spanish Golden Age. The show brought to life the little-known period of 23 years (1598-1621) when Philip III ruled Spain, and when Spain dominated the world with holdings greater than the Roman Empire. This period of Spanish history—with its pageantry, religious passion, art patronage, political intrigue and literary accomplishments—rivals the eras of Elizabethan England and France under Louis XIV. *El Greco to Velázquez* was based upon 20 years of research by Sarah Schroth and co-curated by Schroth and Ronni Baer, the William and Ann Elfers Senior Curator of Paintings at the Museum of Fine Arts, Boston.

*The exhibition was organized by the Museum of Fine Arts, Boston, and the Nasher Museum and was supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition was sponsored by Bank of America.*

*Additional support was provided by the National Endowment for the Humanities, The Homeland Foundation and the National Endowment for the Arts.*

*Official print sponsor: The News & Observer*

*The exhibition and the catalogue were presented with the collaboration of the State Corporation*

*for Spanish Cultural Action Abroad, SEACEX, which is supported by the Spanish Ministry for Foreign Affairs and Cooperation and the Ministry of Culture. Generous support for the catalogue was provided by Scott and Isabelle Black.*

*Special thanks to the Mary Duke Biddle Foundation; the William R. Kenan, Jr. Charitable Trust; the Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities; the Edward T. Rollins, Jr. and Frances P. Rollins Foundation; the John A. Schwarz III and Anita Eerdmans Schwarz Family Endowment; and the Office of the President and the Office of the Provost, Duke University.*

*The exhibition also received support from Duke's Department of Art, Art History & Visual Studies, Department of Music, Department of Romance Studies, Department of Theater Studies, John Hope Franklin Humanities Institute, the Office of Public Affairs and Government Relations, and the Visual Studies Initiative.*

*Support for the North Carolina Symphony Commission was provided by Drs. Victor S. and Lenore B. Behar; for the UNC-TV documentary project by Marilyn M. Arthur; for the Annual Semans Lecture by the Semans Lecture Series Endowment Fund, and Ruth and Victor Dzau; and for educational programs by Carolyn Aaronson and Isobel Craven Drill. Additional support was provided by Herman and Eunice Grossman and Nancy Palmer Wardropper.*

### **RELATED PROGRAMMING**

"Patronage and Style at the Court of Philip III," lecture by Sarah Schroth.

Other lectures: the Annual Semans Lecture by Jonathan Brown, leading authority on Spanish art; "Image and Illusion in Early Modern Spain" by Frederick De Armas; "Common Images and Themes in Art and Literature in the Age of Philip III" by Ronni Baer and Laura Bass; "Diego and Me: Hendricks on Velázquez," by artist Barkley L. Hendricks; "Art with the Experts" by Sarah Schroth at the Durham County Library.

"Don Quixote," Carolina Ballet performance with choreography by artistic director Robert Weiss.

World premiere of a new work by Stephen Jaffe, the Mary D.B.T. and James H. Semans Professor of Music at Duke University, co-commissioned by the North Carolina Symphony and the Nasher Museum to complement *El Greco to Velázquez*. Three performances with Grant Llewellyn, music director of the North Carolina Symphony.



“The Spanish High Renaissance” performance by the Tallis Scholars, the renowned Renaissance choral group based in England, at Duke Memorial Chapel, presented by Duke Performances.

Carolina Performing Arts concert, “Hesperion XXI,” a Barcelona-based early-music ensemble led by Jordi Savall, that performed music and text inspired by Cervantes’ *Don Quixote*.

Other musical events: “Cabezón to Cabanilles: The Golden Age of Iberian Keyboard Music” by harpsichordist Robert Parkins; “Iberian Organ Music from the Golden Age” by organist Robert Parkins; a pub concert performance by the North Carolina Symphony at G-Loft in Durham; “An afternoon in the gardens of Spain” concert by the Chamber Orchestra of the Triangle with guest artist Robert Belinic.

The 30-minute documentary, “El Greco to Velázquez,” including footage in Spain, co-produced by UNC-TV and the Nasher Museum, aired on the 11-station statewide public television network.

Two free Family Day events and two free Community Day events.

Four free K-12 Teacher Workshops.

“El Greco to Velázquez in Flowers,” workshop with international designer Jim Johnson at the Sarah P. Duke Gardens.

El Greco-inspired events at local eateries included tapas cooking classes and a dinner at A Southern Season; two Spanish wine tastings at Wine Authorities; “El Greco to Velázquez: An Evening of Art and Wine” at the Washington Duke Inn & Country Club; a benefit dinner at Four Square restaurant; a wine dinner at Elaine’s on Franklin.

“La Vida es Sueño,” drama by Pedro Calderón de la Barca, interpreted and directed by Alejandra Juno, at the East Duke Building on East Campus.

“A Night in Golden Age Spain,” gala benefiting the Nasher Museum.

## EL GRECO ADVISORY COMMITTEE

A committee of 22 Latino leaders was formed in advance of *El Greco to Velázquez* to help the museum reach out to new audiences within the Latino community—from first-generation Mexican Americans to expatriates from Latin America and Spain. The El Greco Advisory Committee joined forces with the Nasher Friends Board’s outreach committee, chaired by Ruth Dzau. The goal was to extend a warm welcome to new visitors and make bilingual educational materials available—for this exhibition and those in the future.

**Andrea Bazán**, *Committee Co-Chair*, president of Triangle Community Foundation in Durham. **Luis Pastor**, *Committee Co-Chair*, CEO of Latino Community Credit Union. **Erika Bell** is vice president of strategy and services at Latino Community Credit Union. **Maureen Berry**, a former Nasher Museum Friends Board member, vice president of investments for Finance Investments, Inc., of Durham. **Hilton Cancel**, member of the executive committee of the National Latino Peace Officers Association North Carolina State Chapter. **Ruth Dzau**, secretary for the Nasher Museum Friends Board and member of the Center for Child and Family Health board and the North Carolina Symphony Board of Trustees. **Diane Evia-Lanevi**, member of the Durham Nativity School board and the Flagler College Alumni Board of Directors. **Vicky Garcia**, vice president of operations and compliance officer at Latino Community Credit Union. **Adrián Halpern**, immigration lawyer in Chapel Hill. **Nora Hernandez**, founder of The Latin American Women’s Club and the magazine *La Cronica*. **John Herrera**, vice president for Latino/Hispanic affairs at Self-Help Credit Union. **Matty Lazo-Chadderton**, director of Hispanic and Latino affairs for Marc Basnight, President Pro Tempore of the NC Senate. **Axel Lluch**, appointed director of Hispanic/Latino Affairs for the Office of the Governor in March 2004. **Humberto Mercado**, founder of Conquer the Borders and director of Language Access Services for Innovative Programming Associates. **Peg Palmer**, executive director of the Full Frame Documentary Film Festival and

president of the Nasher Museum Friends Board. **Judy Quijano**, teacher of English as a Second Language and Hispanic services coordinator for Durham County Library. **Ana Rios Quinn**, associate director and career counselor at Duke’s Fuqua School of Business. **Pilar Rocha-Goldberg**, nutritionist at Duke University and president of the board of directors, El Centro Hispano, Durham. **Sandra Rodríguez**, Triangle Community Foundation’s donor relations officer. **Miguel Rubiera**, retired president of Cone Mills and executive director of Habitat for Humanity in Durham. **Julian B. Sanchez**, director of Duke’s Office of Intercultural Affairs and director of the Duke Center for Multicultural Affairs. **María Currás Scanga**, founding director of the Latino Community Credit Union and retired attorney. **Angela O. Terry**, retired vice chancellor of student affairs at North Carolina Central University, and incoming president of the Nasher Museum Friends Board. **Lizette C. Watko**, founder of North Carolina’s first Spanish language newspaper and president of Watko Entertainment. **Ann Whitehurst**, Friends Board member. **Marco A. Zárate**, president and cofounder of the North Carolina Society of Hispanic Professionals.





TOP: Nancy Goodwin and Craufurd Goodwin, the James B. Duke Professor of Economics at Duke, are longtime collectors of Bloomsbury art. Photo by Dr. J Caldwell.



RIGHT: Duncan Grant's 1936 oil on board, *Design for "The Sheaf"* decoration for the *Queen Mary*, with Grant's *Carpet Design* from the 1930s, were focal points in the exhibition. Photo by Peter Paul Geoffrion.



TOP: Photo by Peter Paul Geoffrion.



LEFT: A visitor contemplates Roger Fry's 1913 painting *Head of a Model*. Photo by Dr. J Caldwell.

## ***A Room of Their Own: The Bloomsbury Artists in American Collections***

*December 18, 2008 – April 5, 2009 \* Brenda La Grange Johnson and  
Heather Johnson Sargent Pavilion*

*A Room of Their Own: The Bloomsbury Artists in American Collections* examined the American reception of the art produced between 1910 and the 1970s by the Bloomsbury artists and their associates and collaborators. The exhibition was organized to coincide with the 100-year anniversary of the beginnings of the Bloomsbury group, a name once synonymous with wit, intelligence, political activism and avant-garde art and literature in the Anglo-American world. “Bloomsbury,” named for a then slightly unfashionable neighborhood surrounding the University of London, was centered on writers such as Leonard and Virginia Woolf, Lytton Strachey and Clive Bell; economist John Maynard Keynes; artists Vanessa Bell, Roger Fry, Duncan Grant and Dora Carrington; and other notable personalities who circulated in their orbit, including E.M. Forster, D.H. Lawrence, Bertrand Russell and Wyndham Lewis. The exhibition included paintings, works on paper, decorative arts and book arts borrowed from public and private collections throughout the United States, and focused on how this small group of artists made its imprint on the cultural thinking of their day.

*The exhibition was organized by the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, NY, in conjunction with the Nasher Museum. The exhibition premiered at the Nasher Museum, then traveled to the Herbert F. Johnson Museum of Art at Cornell; the Mary and Leigh Block Museum of Art at Northwestern University in Evanston, IL; the Smith College Museum of Art, Northampton, MA; the Mills College Art Museum, Oakland, CA; and the Palmer Museum of Art, the Pennsylvania State University, University Park, PA.*

*“A Room of Their Own” was made possible by a major grant from the National Endowment for the Humanities. At the Nasher Museum, the exhibition and related programs were sponsored by the Mary Duke Biddle Foundation, the Duke University Provost’s Common Fund, the Graduate Liberal Studies program of Duke University, the Wachovia Foundation and the Josiah Charles Trent Memorial Foundation, Inc.*

*Additional support for Bloomsbury-related programming was received from the Henry Luce Foundation, the Duke University Alumni Association, the Office of Interdisciplinary Studies, the Office for International Affairs, the Rare Book, Manuscript, and Special Collections*

*Library, the Womens Studies Program and the Program in the Study of Sexualities, the Center for International Studies, the Economics Department, the Center for the History of Political Economy, and the Graduate Liberal Studies Program.*

### **RELATED PROGRAMMING**

“Vision and Design: A Year of Bloomsbury,” a series of programs across Duke’s campus co-sponsored by the Alumni Association, included a companion exhibition at Perkins Library, panel discussions and talks and a weekend symposium, “Duke in Depth: *Bloomsbury Vision & Design*,” with staged readings of letters, an interpretive rendering of Virginia Woolf’s *The Waves*, period dinners and other activities.

“Art with the Experts” discussion with Anne Schroder, curator and academic program coordinator, and Juline Chevalier, curator of education, at the Durham County Library.

Free workshop for K-12 teachers.

“Art with the Experts” public talk on the exhibition with Judith Ruderman, Duke University’s Vice Provost for Academic and Administrative Services, at the Durham County Library.

Curator conversation with Nancy E. Greene, exhibition curator and Gale and Ira Drukier Curator of Prints, Drawings and Photographs, at the Herbert F. Johnson Museum of Art, Cornell University, and Christopher Reed, associate professor of

English and visual culture, Pennsylvania State University.

Panel discussion, “John Maynard Keynes of Bloomsbury,” hosted by Duke’s new Center for the History of Political Economy, featuring four leading scholars exploring the place of the renowned economist within Bloomsbury.

Young Friends gallery tour led by Anne Schroder, curator and academic program coordinator.

Brummer Society tour led by Craufurd Goodwin, the James B. Duke Professor of Economics at Duke, and Nasher Museum curator Anne Schroder.

First Thursday gallery talk by Judith Ruderman, Duke’s Vice Provost for Academic and Administrative Services.

Free film series, including the films “Mrs. Dalloway,” “Howards End” and “To the Lighthouse,” co-sponsored by Duke’s Film/Video/Digital Program.

Free Family Day event with magnetic poetry craft, storytelling and gallery hunts.





TOP LEFT: Trevor Schoonmaker, curator of contemporary art at the Nasher Museum, visits the gallery with Julie Rodrigues Widholm, Pamela Alper Associate Curator at the Museum of Contemporary Art, Chicago, and artists Maria Alós and Abraham Cruzvillegas. Photo by Dr. J Caldwell.

BOTTOM LEFT: Visitors absorb works by Dr. Lakra, one of Mexico's most famous tattoo artists. Photo by Dr. J Caldwell.

RIGHT: Live music at the Fiesta Social party for Duke students. Photo by Dr. J Caldwell.



TOP: The double video projection by Carlos Amorales, *From Useless Wonder*, 2006, is drawn from his "liquid archive" of black silhouetted figures and animals. Photo by Peter Paul Geoffrion.

BOTTOM: Visitors to the exhibition during the opening event. Photo by Dr. J Caldwell.



## ***Escultura Social: A New Generation of Art from Mexico City***

*January 15 – June 7, 2009 \* Nicholas Benjamin Duke Biddle Pavilion*

The exhibition explored recent developments in contemporary art in Mexico City through the theme of *escultura social* (social sculpture), a term derived from the German conceptual artist Joseph Beuys, who proposed that sculpture, if made from everyday materials and displayed in a “real world” setting, has the potential to affect society most broadly. The show focused on works by a generation of young artists who came to maturity in Mexico City in the 1990s. The exhibition had four themes: the transformation of everyday materials, social engagement with the public, the role of language and text in contemporary art, and the impact of music, popular media and performance.

*Escultura Social* included sculpture, installation, photography and video as well as a performance by Maria Alós and conceptual works by Gustavo Artigas, Miguel Calderon, Abraham Cruzvillegas, Daniel Guzman, Damian Ortega and Pedro Reyes. Works by Dr. Lakra (best known as one of Mexico’s most famous tattoo artists) and the art/rock band Los Super Elegantes were also included.

*The exhibition was organized by the Museum of Contemporary Art, Chicago, with major support from the Harris Foundation in memory of Betty and Neison Harris. At the Nasher Museum, the exhibition was supported by a grant from Duke’s Council for the Arts and the Mary Duke Biddle Foundation, with additional support from the North Carolina Arts Council, Jaclyn, Nelson and Kelly Braddy T’99, Univision 40, El Centro Hispano and Latino Community Credit Union.*

### RELATED PROGRAMMING

Opening event with “Welcome Farewell” performance by Duke students led by artist María Alós and panel discussion with Julie Rodrigues Widholm, the Pamela Alper Associate Curator at the Museum of Contemporary Art, Chicago, and artists Maria Alós, Abraham Cruzvillegas and Pedro Lasch.

Free Family Day with “Welcome Farewell” performance by María Alós and Duke students, bilingual storytelling, hands-on crafts and a bilingual gallery hunt.

Free K-12 teacher workshop.

Art for All event with a gallery talk by Katherine More, owner of Dogstar Tattoo.

“Art with the Experts” discussion with Juline Chevalier, curator of education, and Carolina Cordova, coordinator of exhibitions and publications, at the Durham County Library.

Young Friends gallery tour with Nasher Museum curator Trevor Schoonmaker, sponsored by Univision 40.





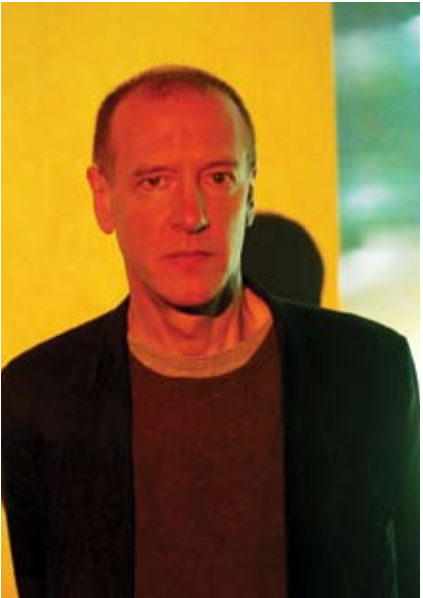
TOP: A Duke student draws close to see details in an illuminated manuscript.  
Photo by Duke Photography.

RIGHT: *Netherlandish Illuminated border*, late 15th century from a Flemish book of hours. Collection of Robert J. Parsons.



TOP: Christian Marclay, *Video Quartet*, 2002. Four-channel DVD projection, with sounds, running time: 14 minutes each screen: 8 x 10 feet; overall installation: 8 x 40 feet. Edition 1 of 5. © C. Marclay. Courtesy of Paula Cooper Gallery, New York. Photo by Stephen White.

RIGHT: Artist Christian Marclay. Photo by Dr. J Caldwell.



***Sacred Beauty: Medieval and Renaissance Illuminated Manuscripts  
from the Collection of Robert J. Parsons***

*January 29 – May 10, 2009*

Throughout the European Middle Ages and Renaissance, sacred texts were often decorated to instruct the viewer in spiritual ideas, but also to display the importance of religious texts themselves by giving them a visually stunning presentation. This exhibition featured 16 Spanish, Italian and Dutch manuscript illuminations, primarily from the 14th to 16th centuries. Each page featured a painted scene, and many had additional decorations, including illuminated initials, and flora and fauna in the margins.

Religious illuminated manuscripts were originally produced in a scriptorium within a church complex, monastery or convent. There, scribes copied texts from other books to make new ones, and artists copied or modified existing prototype images, sometimes inventing new designs. The continued emphasis on traditional religious imagery was very strong, but did not preclude new interpretations. Both men and women were scribes and illuminators. Many books were produced by a team of workers, including those who scraped and prepared the animal skin used for the pages (vellum came from calves, parchment from sheep or goats), the page designer, the scribes, illuminators and book binders.

The collection was assembled by Duke alumnus Robert J. Parsons (Ph.D., English, 1980) and was on view in an installation accompanied by religious works of the 14th to 17th centuries from the Nasher Museum's permanent collection.

*Support for the exhibition came from the Center for Medieval & Renaissance Studies at Duke University and Duke Divinity School.*

#### RELATED PROGRAMMING

Exhibition opening, co-sponsored by the Center for Medieval & Renaissance Studies at Duke University.

Gallery tour with collector Robert Parsons.

Art for All event featuring Kerry McCarthy, assistant professor of music at Duke and sponsored by the Nasher Student Advisory Board.

Free Family Day with live entertainment, hands-on projects and gallery hunts.

***Christian Marclay: Video Quartet***

*May 7 – July 26, 2009 \* Brenda La Grange Johnson and  
Heather Johnson Sargent Pavilion*

The Nasher Museum presented the epic work *Video Quartet* by London- and New York-based artist Christian Marclay. The artist visited the museum to help oversee installation of the 2002 work, which was projected in a 14-minute loop of four enormous videos to create a virtuoso visual and sonic collage. He also gave a free public talk about his work, other examples of which will be part of the upcoming fall 2010 exhibition *The Record*.

Marclay sampled more than 700 Hollywood films featuring images of hands on keyboards, horns and violins, as well as men and women singing, dancing and other snippets of Western music culture: Chico Marx on the piano, Elvis Presley as cowboy, Ingrid Bergman, shots from Clint Eastwood's film, *Bird*, about Charlie Parker, Jimi Hendrix and the banjo-playing child in *Deliverance*. Marclay worked on a home computer over the course of more than a year to create a technically perfect experience that *The Washington Post* called "as impressive as contemporary art gets, with an emotional charge that should leave a lump in almost any viewer's throat."

*This exhibition was presented through the generosity of Bill and Ruth True, Western Bridge, Seattle, and Paula Cooper Gallery, New York*

#### RELATED PROGRAMMING

Exhibition opening event and free public talk by artist Christian Marclay.

Free Family Day event with live entertainment, hands-on projects and gallery hunts.

Supporting Member gallery talk led by Trevor Schoonmaker, curator of contemporary art.



# The Semans Lecture

## The Barbra and Andrew Rothschild Lecture

The Nasher Museum presented two important funded lectures last year. Jonathan Brown, a leading authority on Spanish art, gave the Mary D.B.T. and James H. Semans Lecture in celebration of *El Greco to Velázquez* on October 18, 2008. Texas-based artist Dario Robleto presented the Andrew and Barbra Rothschild Lecture on March 25, 2009.

Brown, the Carroll and Milton Petrie Professor of Fine Arts at New York University, advised curator Sarah Schroth on her doctoral thesis that ultimately became the exhibition *El Greco to Velázquez*. Some 20 years ago, Brown had suggested that Schroth research a missing chapter of Spanish art history and find out, once and for all, whether King Philip III and his court influenced the great artists at the dawn of the Golden Age of Spain. Schroth's research proved that the court of King Philip III was not a cultural backwater, as previously thought.

In his presentation, Brown talked about the reign of Philip III, discussed specific works of art in the exhibition and commented on the artists themselves. The exhibition revealed to Brown, for example, that artist Luis Tristán was a “better painter than [I] had thought.”

Brown said that the years that Schroth invested in the exhibition, and her incredible tenacity, paid off.

“I know all this, but I don't!” Brown said, referring to the exhibition. “This has been the redefinition of this period of Spanish art... I can't call it a hidden treasure... but I never thought to make the juxtapositions that are made in this exhibition and so to me, it's a great revelation.”

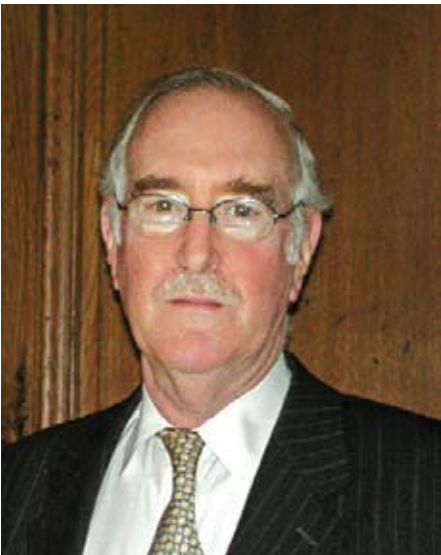
Robleto, in his talk, made connections to the museum's upcoming exhibition *The Record*, which will include several examples of his work. The vinyl record, he said, is more than just a black disk on a turntable.

“Whenever I think about the record, I have to think about life and death,” Robleto said. “That's what's at stake in it for me.”

More than the sounds in the grooves, he asked the audience to consider the material from which records are made. He described in scientific terms how petroleum is formed over millions of years. One product of petroleum, he went on to say, is the vinyl record. Robleto continued with the metaphor.

“Every time a new groove is cut into a vinyl record we are literally carving our history, hopes and dreams of the present onto the backs of life of the distant past,” he said. “Depending on how deeply you are willing to peer into those grooves, you can hear our recent human story, or the story of the Earth itself. What's so humbling is the mind-boggling discrepancy between the vastness of time that it took to create the raw material of the record and the oh-so-brief time we've had to create our story.”

“Every time we play a record we are participating in a multi-million year transfer of energy from the life-giving light of the sun to the heartbreaking sound waves of any number of singers,” he said. “By playing it we unleash another round of life and death.”



TOP: Jonathan Brown



RIGHT: Dario Robleto. Photo by Dr. J Caldwell.

# University Partnerships: Duke Faculty and Students

Duke professors and students offer valuable insights and new ways to study and present the museum's collections, which benefits a broader public. The Nasher Museum's efforts to involve Duke faculty, the brain trust of the university, received critical recognition last year when the Andrew W. Mellon Foundation awarded the museum a \$500,000 four-year grant to support those efforts.

The Mellon Program allowed the museum to create two new positions, work toward the goal of doubling the number of classes that study works of art (including a program with first-year medical and nursing students) and engage Duke faculty in creating exhibitions and public programs. Anne Schroder, curator and academic program coordinator, increased her role in supporting faculty and student use of the collections for teaching and research by conducting workshops and helping to organize related exhibitions. A new part-time study storage supervisor coordinated class visits to study works not on public view.

Last year, the museum collaborated with many faculty members on exhibitions and programs. Craufurd Goodwin, the James B. Duke Professor of Economics, was an important consultant for the exhibition *A Room of Their Own: The Bloomsbury Artists in American Collections*. Goodwin, one of the leading collectors of Bloomsbury art in the United States, was also the lead organizer of "Vision and Design: A Year of Bloomsbury," a campus-wide celebration that brought arts, literature, politics and economics together in a series of popular events.

The museum formed new partnerships with the Duke Divinity School and the Center for Medieval & Renaissance Studies, which provided funding for *Sacred Beauty: Late Medieval and Renaissance Illuminated Manuscripts from the Collection of Robert J. Parson*.

Students, too, are involved with the museum through the Student Advisory Board and also as docents, volunteers and even museum members. Exclusive student parties draw hundreds of students. 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.

The Nasher Museum continued to train students interested in museum careers. Museum director Kimerly Rorschach taught the course "Museum Theory and Practice," and 13 students took part in the museum's formal intern program for course credit this past year.

The Trent A. and Susan L. Carmichael Summer Internship Award went to Corina Apostol, who worked on various curatorial exhibition and collection projects. Each year, thanks to a generous grant from the Mary Duke Biddle Foundation, the museum provides funding to support three undergraduates in summer museum internships. This year, Anne Hart interned at the Nasher Museum, Taylor Martyn at the Whitney Museum of American Art and Margaret Morrison at the Corcoran Museum.

## ACADEMIC CONNECTIONS BY THE NUMBERS

Number of Duke classes that visited *El Greco to Velázquez: Art during the Reign of Philip III*: 45

Number of students who visited the museum's study storage center: 337\*

Most popular month for student tour groups: April

Approximate number of first-year students at exclusive party on August 22, 2008: 1,500

Number at Fiesta Social student party on March 27, 2009: 602

Number of students who worked or interned at the museum: 55

*\*Study storage was suspended during the fall semester*



ABOVE: Students from area universities, including Duke, visit the Nasher Museum to learn how to incorporate art in teaching middle school students. Photo by Juline Chevalier.

TOP LEFT: Anne Schroder, curator and academic program coordinator, leads a tour of professor Jeremy Begbie's "Art and Theology" class from Duke's Divinity School to discuss *Sacred Beauty: Medieval and Renaissance Illuminated Manuscripts from the Collection of Robert J. Parsons*. Photo by Duke Photography.

LEFT: Duke students visit "study storage" to study works of art that are not on public view. Photo by Duke Photography.

BOTTOM: Mexico-based artist Maria Alós (left) led Duke students (from left, Claire Finch, Stephanie Korszen and Sarah Goetz) in two "Welcome/Farewell" performances for the exhibition *Escultura Social: A New Generation of Art from Mexico City*. Photo by Wendy Hower Livingston.



# Connecting with the Community: Education Department

The blockbuster exhibition *El Greco to Velazquez: Art during the Reign of Philip III* helped establish the Nasher Museum as an important destination for K-12 schools. More than 7,600 people came from all over the region to participate in the museum's most successful year ever for school tours. The public television documentary *El Greco to Velázquez* that aired on UNC-TV drew school groups from as far away as Lexington, SC, and Danville, VA. The exhibition also appealed to many Spanish teachers, who promised to return for *Picasso and the Allure of Language*.

Curator of education Juline Chevalier and Julie Thomson, associate curator of education, continued to supply teachers with a variety of materials to enhance their visit, including website and reading lists, ideas and resources for activities to do before and after a museum visit and suggestions for ways to connect the museum experience with state curriculum standards.

Nearly 360 school teachers came to the museum for six free workshops, where they toured exhibitions, networked with peers and explored the museum as a resource for their students.

At the museum, guided school tours are interdisciplinary and encourage all levels of students to engage in conversation and critical thinking. The education department purchased dozens of fold-out stools to handle multiple school tours every morning during *El Greco to Velázquez*. Five free Family Day events drew more than 5,100 people—about half of them on two Sundays during *El Greco to Velázquez*.

The bus scholarship program, in its third year, allowed 22 Durham Public Schools to transport 2,226 students to the museum. The cost of bus transportation often limits a school's ability to visit. A special thanks goes to Nancy and Dennis Dougherty, Isobel Craven Drill and Carolyn Aaronson for helping to support bus scholarships.

The education department trained more than 100 volunteers during *El Greco to Velázquez* to help enhance the visitor experience, distribute the museum's first audio guide and steer crowds of nearly 20,000 people during the last two weeks of the exhibition. The education department also provided exhibition materials, including audio guides, brochures and artwork labels, in Spanish for the first time this past year. The department created an audio-visual presentation and trained docents to present daily live slide presentations in the Nancy A. Nasher and David J. Haemisegger Family Lecture Hall.

The Nasher Museum's docent corps rose to the challenge of leading tours for twice as many school students last year. The museum honored 43 community docents, including Phyllis Parker, who has been a part of the docent group since its inception in 1970. The docents studied hundreds of works of art in five exhibitions and met important visiting artists, including Christian Marclay. They served over 13,000 visitors on tours.

## EDUCATION DEPARTMENT BY THE NUMBERS

- Number of Family Day events: 5
- Visitors during Family Day events: 5,122
- Number of teachers at six workshops: 359
- Number of schoolchildren who visited for guided and self-guided tours: 7,604
- Number of tours for all audiences: 586
- Visitors served on those tours: 13,208



TOP: Children make crowns and decorative plates to complement the *El Greco to Velázquez* exhibition at a free Family Day event. Photo by Juline Chevalier.

RIGHT: A boy listens to the audio guide that accompanied the *El Greco to Velázquez* exhibition. Photo by Duke Photography.







TOP: Students take a closer look at the 1971 sculpture by Claes Oldenburg, *Good Humor Bar on Park Avenue* (model), a gift from Mr. and Mrs. J. Tomilson Hill. Photo by Duke Photography.

TOP LEFT: Dario Robleto, *Lamb of Man/ Atom and Eve/ Americana Materia Medica* (detail), 2006-2007. Colored paper, cardboard, ribbon, foamcore, glue, and willow triptych. Nasher Museum of Art at Duke University Fund for Acquisitions with additional funds provided by Dr. Peter H. Klopfer, the children of Marilyn M. Segal in her honor, and the bequest of Viola Mitchell Fearnside, by exchange. Image courtesy of the artist and Kerry Inman Gallery, Houston.

LEFT: Jimmie Lee Sudduth, *Rooster*, 1991. Mud on wood, 23 x 23 1/8 inches. Gift of Bruce Lineker.

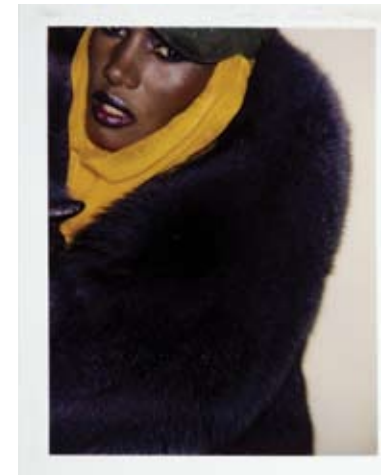


TOP: Andy Warhol, *Jack Nicklaus*, 1977. Polacolor Type 108, 4 1/4 x 3 3/8 inches. Gift of the Andy Warhol Foundation for the Visual Arts.

TOP CENTER: Andy Warhol, *Grace Jones*, 1977. Polacolor Type 108, 4 1/4 x 3 3/8 inches. Gift of the Andy Warhol Foundation for the Visual Arts.

TOP RIGHT: Andy Warhol, *Rick Ocasek*, 1980. Polacolor 2, 4 1/4 x 3 3/8 inches. Gift of the Andy Warhol Foundation for the Visual Arts.

RIGHT: Noah Davis, *Black Widow with Brothers Fighting*, 2008. Oil on canvas, 52 x 60 x 3 inches. Gift of Marjorie and Michael Levine (T'84).





## 2009 Annual Report: Acquisitions to the Collection

### PAINTINGS

#### Noah Davis

American, b. 1983

*Black Widow with Brothers Fighting*, 2008

Oil on canvas

52 x 60 x 3 inches

Gift of Marjorie and Michael Levine (T '84),

2009.4.1

#### Lonnie Holley

American, b. 1950

*My Tear Becomes the Child*, 1991

Paint on wood

9 ½ x 9 ½ x 1 inches

Gift of Bruce Lineker, 2008.11.6

#### Joseph Raffael

American, b. 1933

*The Next Step*, 1986

Oil on canvas

57 ¼ x 44 ¾ inches

Gift of Richard Aron, 2008.18.1

#### Rev. William C. Rice

American, 1930-2004

*In Hell Fire Wants Water*, 1992

Paint on wood

22 ¾ x 11 3/8 inches

Gift of Bruce Lineker, 2008.11.15

#### Fred Webster

American, 1911-1998

*Gabriel Angel*, n.d.

Painted carved wood

10 x 7 x 5 inches

Gift of Bruce Lineker, 2008.11.19

### NEW AND MIXED MEDIA

#### Sanford Biggers

American, b. 1970

*Untitled (Toothy Grin)*, 2008

Resin

1 ¾ inches high, 4 inches diameter

Norton Christmas Project 2008

Gift of Peter Norton Family, 2008.17.1

#### Minnie Black

American, 1899-1996

*Snake*, 1991

Painted gourd snake

50 inches long

Gift of Bruce Lineker, 2008.11.1

*Snake*, 1991

Painted gourd snake

24 inches long

Gift of Bruce Lineker, 2008.11.2

#### James Harold Jennings

American, 1931-1999

*Pair of Gourds*, n.d.

Painted gourds

8 x 4 ½ x 4 ½ inches (each)

Gift of Bruce Lineker, 2008.11.7ab

#### Willie Massey

American, 1906-1990

*Bird*, n.d.

from "O, Appalachia" Lampbell Collection

Foil, paint, rubber band and wood

9 x 7 x 6 inches

Gift of Bruce Lineker, 2008.11.9

#### Rita McBride

American, b. 1960

*Polyptych II*, 2003

Wunder-Baum air fresheners, cardboard, and

brass hinges

5 x 10 x ¼ inches

Gift of Bruce Lineker, 2008.11.10

#### R.A. Miller

American, 1912-2006

*Devil*, n.d.

Tin cut-out

23 inches

Gift of Bruce Lineker, 2008.11.13

#### Dario Robleto

American, b. 1972

*Lamb of Man/ Atom and Eve/ Americana*

*Materia Medica*, 2006-2007

Colored paper, cardboard, ribbon, foamcore,

glue, willow

3 Parts, each 60 x 60 x 4.75 inches (Overall: 60 x

185 x 8 inches)

Nasher Museum of Art at Duke University Fund

for Acquisitions with additional funds provided

by Dr. Peter H. Klopfer, the children of Marilyn

M. Segal in her honor, and the bequest of Viola

Mitchell Fearnside, by exchange, 2009.1.1A-C

#### Jimmie Lee Sudduth

American, 1910 – 2007

*Rooster*, 1991

Mud on wood

23 x 231.8 inches

Gift of Bruce Lineker, 2008.11.17

#### Hubert Walters

Jamaican/ American, b. 1931

*Passenger Boat*, n.d.

Bondo, wood, paint, plastic bags

27 x 19 x 10 inches

Gift of Bruce Lineker, 2008.11.18

#### Carrie Mae Weems

American, b. 1953

*Ode to Affirmative Action*, 1989

Silver print, record and label

Edition 1 of 3

24 x 30 inches

Nasher Museum of Art at Duke University Fund

for Acquisitions, 2009.3.1

#### Hank Willis Thomas and Kambui Olujimi

American, b. 1976 (both)

*Winter in America*, 2006

Chromogenic color print and custom portfolio

box with a limited edition book; archival copy

mini DVD; print, 30 x 24 inches; and certificate

of authenticity.

Edition of 6

Nasher Museum of Art at Duke University Fund

for Acquisitions with additional funds

provided by William and Ruth True, 2009.2.1 a-d

### DRAWINGS

#### Dorothy Dehner

American, 1901-1994

*Untitled*, 1962

Acrylic on paper

21 x 27 inches, framed

Gift of Thomas Raphael Simons, 2008.14.9

*Untitled*, 1949

Pen and ink on paper

4 x 5 inches

Gift of Thomas Raphael Simons, 2008.14.1

*Untitled*, 1952

Pen and ink on paper

17 x 22 inches, framed

Gift of Thomas Raphael Simons, 2008.14.2

*Untitled*, 1953

Pen and ink on paper

17 x 22 inches, framed

Gift of Thomas Raphael Simons, 2008.14.3

*Untitled*, 1954

Gouache and ink on paper

27 x 21 inches, framed

Gift of Thomas Raphael Simons, 2008.14.8

#### Erik Hanson

American, b. 1965

*Kraftwerk: The Man-Machine*, 1999

Pencil on vellum

19 x 15 x 1 inches, framed

Gift of Bruce Lineker, 2008.11.5

#### Clyde Eugene Merritt

American b. 1936

*The Planet*, 1997

Ink on paper

14 ½ x 11 ½ x ¾ inches, framed

Gift of Bruce Lineker, 2008.11.11

*The Ruster*, 1995

Ink on paper

10 ½ x 13 ½ x 1 inches, framed

Gift of Bruce Lineker, 2008.11.12

#### John Newman

American, b. 1952

*Untitled*, 2003

Ink, pastel on paper

9 x 4 inches

Gift of Bruce Lineker, 2008.11.14

#### Pat Steir

American

*Untitled*, 2004

Ink and graphite on paper

9 x 4 inches

Gift of Bruce Lineker, 2008.11.16

### PRINTS

#### Dorothy Dehner

American, 1901-1994

*Figures in a Landscape*, 1957

Etching

Edition 6 of 45

12 x 18 1/16 inches

Gift of Thomas Raphael Simons, 2008.14.5

*Heads #1*, 1970

Lithograph

Edition 20 of 20

11 1/2 x 13 ½ inches, framed

Gift of Thomas Raphael Simons, 2008.14.6

*Untitled*, n.d.

Etching

12 x 15 inches, framed

Gift of Thomas Raphael Simons, 2008.14.4



**TOP:** Carrie Mae Weems, *Ode to Affirmative Action*, 1989. Framed photograph and record. Nasher Museum of Art at Duke University Fund for Acquisitions. Image courtesy of the artist and Jack Shainman Gallery, New York.

**RIGHT:** Hank Willis Thomas and Kambui Olujimi, *Winter in America*, 2006. Chromogenic color print, 30 x 24 inches. Nasher Museum of Art at Duke University Fund for Acquisitions with additional funds provided by William and Ruth True.



# Statement of Operations July 2008 - June 2009

## REVENUE

<b>EARNED</b>	
Admission, tours	\$556,561
Museum Rental	
Facility	143,784
Exhibition	146,006
Food service and catering	21,287
Catalogue sales & royalties - Duke Press	7,150
Catalogue sales to Nasher Store	2,617
	-----
Sub-total	877,405

<b>CONTRIBUTED</b>	
Annual university allocation	2,220,595
Other university support	25,000
Endowment income	314,049
Other university endowments	324,489
Annual fund	321,599
Membership	270,476
Program support	131,772
Proceeds from deaccession	7,480
Grants	
Government	82,676
Foundations	172,500
Corporate	403,000
Reserve from prior year	407,318
	-----
Sub-total	5,558,360
	-----
Estate bequests	1,220,000
	-----
Total Income	6,778,360

## EXPENSES

Salaries & wages	2,079,528
Exhibitions & publications	2,008,781
Education programs	135,817
Public relations & marketing	65,469
Development, membership, events	207,587
Operations and maintenance	457,523
Conservation	25,546
Security	123,934
Acquisitions	104,697
Reserve for future programming	1,569,477
	-----
Total Expense	6,778,360



*Town and Country*, 1971  
Lithograph  
Edition 1 of 20  
26 1/2 x 36 ½ inches, framed  
Gift of Thomas Raphael Simons, 2008.14.7

*Man*, 1955  
Lithograph  
Edition 2 of 55  
7 x 13 inches, framed  
Gift of Thomas Raphael Simons, 2008.14.10

**David C. Driskell**  
American, b. 1931  
*Woman in Interior*, 2008  
Serigraph with mixed medium  
Edition of 75  
37 ¼ x 25 ¼ inches  
Gift of Franklin Jackson and Sheila Jackson,  
2008.12.1

“**Portfolio Five**”,  
**Five Cuban Artists in Exile**  
*The Rafter* by **Luis Cruz Azaceta**  
*Raquel* by **Tomás Esson**  
*Anquish* by **Juan Abreu**  
*Help* by **Carlos Cárdenas**  
*Maze* by **Julio Antonio**  
Silkscreens, Snitzer Michaels Editions, New York,  
1994  
Edition of 47, plus proofs  
18 x 24 inches  
Gift of Bette Ann Schlossberg, Class of 2007,  
2008.15.1-3 & 2009.5.1-2

PHOTOGRAPHS

**Andy Warhol**  
American, 1928-1987  
Polaroids, gelatin silver prints  
160 individual works  
4 ¼ x 3 3/8 inches, 8 x 10 inches respectively  
Gift of The Andy Warhol Foundation for the  
Visual Arts, 2008.9.1-160

**Zhang Dali**  
Chinese, b. 1963  
*Demolition (Pingan Avenue Beijing)*, 1999  
C-Print  
Edition 2 of 10  
35 3/8 x 23 5/8 inches  
Nasher Museum of Art at Duke University  
purchase with funds provided by The Lori and  
David Arthur Fund for Asian Art, 2008.10.1

SCULPTURE

**Robert Adams**  
British, 1917-1984  
*Divisions*, 1978  
Cast bronze  
Edition 4 of 6  
16 ¾ x 8 ¼ x 2 ½ inches  
Gift of Frances Widmann in honor of Lester and  
Marjorie King, 2008.13.1

**James Harold Jennings**  
American, 1931-1999  
*Indian*, n.d.  
Paint on carved wood  
15 x 4 x 1 inches  
Gift of Bruce Lineker, 2008.11.8

**Claes Oldenburg**  
American, b.1929  
*Good Humor Bar on Park Avenue (model)*,  
1971  
Vinyl, fabric, plexiglas, foam and wood base  
64 x 31 x 12 ½ inches  
Gift of Mr. and Mrs. J. Tomilson Hill, 2008.16.1

POTTERY

**Jerry Brown**  
American, b. 1947  
*Devil Face Jug*, 1993  
Clay  
12 x 6 x 6  
Gift of Bruce Lineker, 2008.11.3

*Cookie Jar*, 1993  
Clay  
12 x 10 x 10 inches  
Gift of Bruce Lineker, 2008.11.4ab

LOANS FROM THE COLLECTION

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

**John Sloan**  
*Maid Cutting Ice*, 1915  
Oil on canvas  
30 7/8 x 26 7/8 x 2 3/8 inches, framed  
Gift of Sarah and Kenneth Harris in honor of Dr.  
and Mrs. James Semans, 1976.70

**Marlene Dumas: Measuring Your Own  
Grave.** The Museum of Contemporary Art, Los  
Angeles: June 22, 2008- September 22, 2008; The  
Museum of Modern Art, New York: December 14,  
2008- February 16, 2009; The Menil Collection,  
Houston: March 26, 2009- June 21, 2009.

**Marlene Dumas**  
*The Woman of Algiers*, 2001  
Oil on canvas  
79 x 39 ½ inches  
Partial and promised gift of E. Blake Byrne, Class  
of 1957, 2006.6.1

**American Artists from the Russian Empire**  
Fred Jones Jr. Museum: October 4, 2008- January  
4, 2009, State Russian Museum: February 19,  
2009- June 1, 2009 , State Tretyakov Gallery:  
June 15, 2009- September 13, 2009 , San Diego  
Museum of Art: October 22, 2009- January 17,  
2010

**David Davidovich Burliuk**  
*Shame to All but the Dead (Or;  
Unemployedville)*, 1933  
Oil on canvas  
66 x 144 inches  
Collection of the Nasher Museum of Art at Duke  
University

**More than Bilingual: William Cordova and  
Major Jackson** Robert Hull Fleming Museum,  
University of Vermont: January 27, 2009- May 10,  
2009.

**William Cordova**  
*Pachacuti*, 2004-2007  
Ink, graphite and mixed media on paper  
Suite of 12 drawings  
8 x 10 inches each  
Nasher Museum of Art at Duke University Fund  
for Acquisitions, 2007.1.1a-1

CONSERVATION OF THE PERMANENT  
COLLECTION

**Spain (Navarra?)**  
*Saint Margaret*, final third of the sixteenth  
century  
Wood, polychrome  
38 x 16 x 12 ½ inches  
Collection of the Nasher Museum of Art at Duke  
University, Charles Rufus Clegg Art Collection  
Fund, 1969.7.  
Conservation made possible by the Mary Duke  
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**Pseudo-Pier Francesco Fiorentino**  
**Active in Florence, Italy**  
*Madonna and Child with Angels*, second half  
of the 15th century  
Tempera and gold on panel  
15 7/8 x 12 7/8 inches  
Gift of Susan E. Levy and Richard W. Levy,  
2000.22.1.  
Conservation made possible by the Mary Duke  
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**Giovanni Battista Gaulli, called Il Baciccio**  
Italian, 17th century  
*Tobias and the Angel*, late 17th century  
Oil on canvas  
43 ¼ x 35 7/8 inches  
Gift of Joseph F. McCrindle, 2003.5.1.  
Conservation and framing made possible by the  
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TRAVELING EXHIBITIONS

**Street Level: Mark Bradford, William  
Cordova & Robin Rhode**  
March 29 - July 29, 2007: Nasher Museum of Art  
at Duke University  
September 30, 2007 - January 6, 2008:  
Contemporary Arts Center, New Orleans  
March 19 - October 19, 2008: The Institute of  
Contemporary Art, Boston

**Barkley L. Hendricks: Birth of the Cool**  
February 7 - July 13, 2008: Nasher Museum of Art  
November 12, 2008 - March 15, 2009: Studio  
Museum in Harlem, New York  
May 16 - August 22, 2009: Santa Monica Museum  
of Art  
September 18 - Dec 20, 2009: Pennsylvania  
Academy of the Fine Arts, Philadelphia  
January 23 - April 18, 2010: Contemporary Arts  
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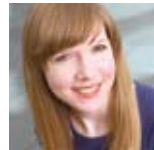
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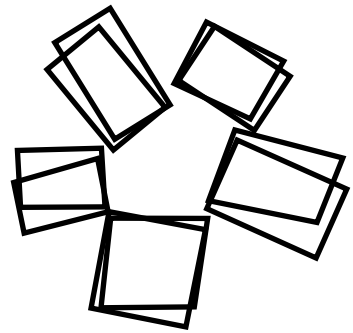
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The Nasher Museum of Art at Duke University fosters the understanding and appreciation of the visual arts by providing direct experiences with original works of art supported by a range of exhibitions, programs and publications for the university and 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.

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**COVER:** Duke students Lisa Hafer <sup>T<sup>09</sup></sup> and Marcus Andrew <sup>T<sup>10</sup></sup> are engrossed in the 1612 masterpiece by Juan Bautista Maino, *Adoration of the Magi*, on loan from the Museo del Prado in Madrid for the exhibition *El Greco to Velázquez: Art during the Reign of Philip III*. Photo by Fallano/Faulkner.