

Yale
University
Art Gallery

Annual
Report
2019–2020



YALE
UNIVERSITY
ART
GALLERY

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Yale University Art Gallery

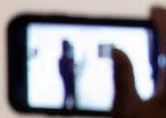
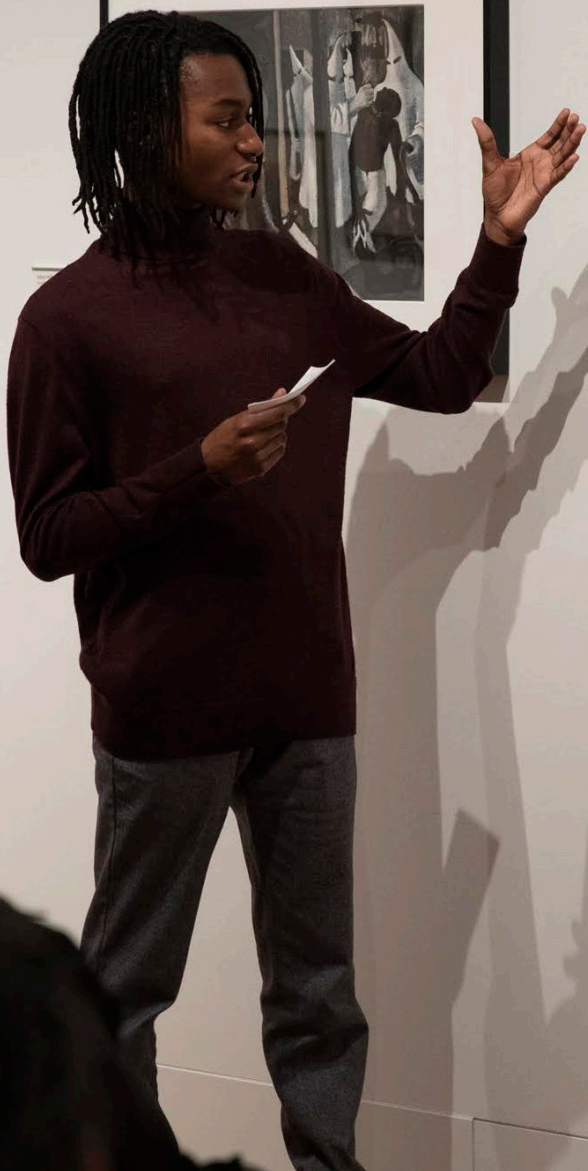
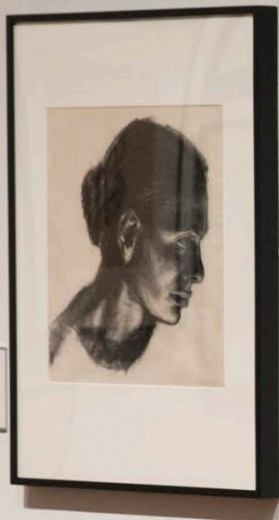
Annual
Report
2019–2020



The 2019–20 Yale University Art Gallery Annual Report is dedicated to the memory of Louisa Cunningham, who died in July 2020. Louisa was a beloved and revered presence at the Gallery and, over her tenure, she was instrumental in seeing it through many changes. Louisa began her career at the Gallery in the Department of Asian Art, notably organizing the exhibition *The Spirit of Place: Japanese Paintings and Prints of the 16th through 19th Centuries* in 1984. She then transitioned into an administrative leadership role, joining the Business Office under director Alan Shestack and becoming the Deputy Director for Finance and Administration. She oversaw the Gallery's finances, security, facilities, and human resources until her retirement in 2010. Louisa was a trusted colleague and esteemed mentor to many, bringing her trademark intelligence and discernment to all that she did. She made valuable contributions, not only to the Gallery but also to those who had the privilege of knowing her. She will be profoundly missed and fondly remembered.









John Willmet
Compositional study for
The Deciduous
oil
1999



ANNE T. AND ROBERT M. BASS

Sack Family Archive



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American Furniture
Study Center





Letter from the Director





We are pleased to bring you the 2019–20 Yale University Art Gallery Annual Report. When we started the fiscal year on July 1, 2019, it would have been inconceivable to think that the Gallery—and the world—would be forced to close for months on end because of a pandemic. Throughout this time, and even with the many economic uncertainties of this period, our friends and supporters have continued to act generously, and for that, we are grateful.

We have all faced unprecedented challenges during recent months. For many of us, COVID-19 only meant the inconvenience of working from home and the circumscription of our normal lives. But many in our circle have faced serious illness and the deaths of loved ones. The underlying racial injustice in our country again became cruelly apparent with the murders of George Floyd and others, and this mobilized many of us to take to the streets and speak out for justice and equal opportunities for all.

The difficulties of this past year were met by my Gallery colleagues with verve and ingenuity. We worked with many Yale University classes throughout the academic year, and objects from the Gallery's encyclopedic collection became integral to the curriculum in academic disciplines from law to history to physics. After the University closed its campus in March 2020 and brought all of its classes online, our educators and curators collaborated to bring creative solutions to a range of curriculum needs. We have offered support throughout the pandemic for local K–12 schools, and our

↑ Previous spread: Stephanie Wiles, the Henry J. Heinz II Director, speaks with Wurtele Gallery Teachers about Alberto Giacometti's *Femme debout* (Standing Woman; 1956) and *Grande femme debout II* (Tall Standing Woman II, 1960). Courtesy of PepsiCo., Inc. © Alberto Giacometti Estate

← Initiated in Summer 2019, the "Mindfulness and Art at the Gallery" series continued in Spring 2020 with monthly "Practice with Art: Cultivating Mindfulness in the Galleries" workshops facilitated by Anne Dutton, Director of Mindfulness Education, Yale Stress Center, and Danielle Casiooppo, Health Educator, Being Well at Yale.





Teacher Leadership Program for community educators meets online every month to continue these discussions.

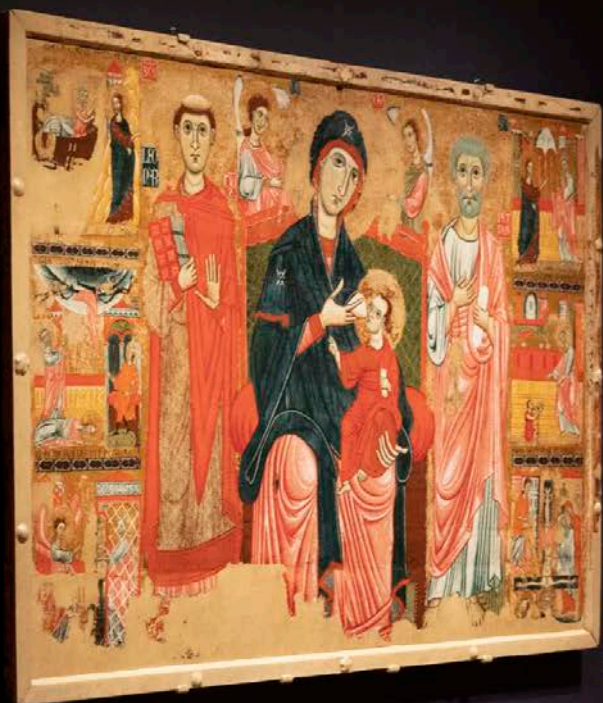
This crisis has inspired us to think of new ways for you to interact with our vast collection from afar, and we are joining with the wider Yale community to increase our investment in digital tools and infrastructure. Our online catalogue provides images of over 180,000 objects. Our Gallery Talks and tours have moved online, thanks to the efforts of our curators, educators, conservators, and many others. We are giving you opportunities to connect with art as a source of spiritual solace through our monthly mindfulness program, “Veritas in Lux: A Mindful Look at Illumination in Art.” We have also moved many of our popular offerings for the K–12 population online, including the monthly Stories and Art and weekly Teen Programs.

As you look through the photos that tell the story of this past year, you will see activities that took place in the Gallery from July 1, 2019 until March 12, 2020, and then online through the end of June 2020. This was an exciting year for exhibitions: *A Nation Reflected: Stories in American Glass*, closed in September; that same month we opened *William Bailey: Looking through Time*, a career retrospective for Bailey, B.F.A. 1955, M.F.A. 1957, who was a renowned artist and the Kingman Brewster Professor Emeritus of Art at Yale for several decades. Bailey sadly died in April. September also saw the opening of *Ceremonial Dress from Southwest China: The Ann B. Goodman Collection*, with objects drawn from a singular collection of handmade and embellished garments in materials ranging from silk to precious metals to fish skin. On view in our Asian galleries was the first of two installations of Japanese *surimono* prints. These intimate and playful images were produced in the early 19th century and are part of a promised gift from Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970.

Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art, which opened in November, was curated by Yale University students Katherine Nova McCleary (Little Shell Chippewa–Cree), B.A. 2018, Leah Tamar Shrestinian, B.A. 2018, and

Previous spread: Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager, discusses Frederick Eversley’s *Untitled* (1970) for the inaugural public tour of the Wurtele Center.







Joseph Zordan (Bad River Ojibwe), B.A. 2019, who worked on the exhibition for over three years. They brought together basketry, beadwork, drawings, photography, pottery, textiles, and wood carvings from the Gallery, the Yale Peabody Museum of Natural History, and the Beinecke Rare Book and Manuscript Library. The exhibition showcases works created from the early 19th to the 21st century, including contemporary pieces from such artists as Marie Watt (Seneca), M.F.A. 1996, who also hosted a community sewing circle at the Gallery in November. In addition to organizing the show, the student-curators brought essential questions to the curatorial discussion, such as why objects from Indigenous cultures have typically been displayed in natural-history museums as artifacts rather than as works of art.

Reckoning with “The Incident”: John Wilson’s *Studies for a Lynching Mural* opened in January. African American artist John Wilson (1922–2015) studied the art of mural painting in Mexico and created a powerful work, *The Incident* (1952), depicting the lynching of a young African American man by the Ku Klux Klan. Although the mural no longer exists, the Gallery has many preparatory studies in its collection.

Opening just two weeks before our March 2020 closure, *James Prosek: Art, Artifact, Artifice* also brought together objects from the Gallery, the Peabody, and the Yale Center for British Art, which were shown alongside paintings and sculptures made by James Prosek, B.A. 1997. This noted artist, naturalist, and writer juxtaposes our understanding of the well-designed “artifacts” that are the products of millennia of evolution in the natural world—bird eggs, bird plumage, and animal skulls—with beautiful works of art that are made by humans. Prosek’s captivating and thoughtful exhibition can still be enjoyed through the show’s gorgeous catalogue.

The student-curators for *Place, Nations, Generations, Beings* were also the authors of the award-winning catalogue for the exhibition. Other Gallery publications this year included *William Bailey: Looking through Time* and *The Private World of Surimono: Japanese Prints from the Virginia Shawan Drosten and Patrick Kenadjian Collection*.



Following spread: Students in the fall 2019 undergraduate seminar “Making Performance on Socio-Political Questions,” taught by Eryn Rosenthal, B.A. 1998, engaged with art throughout the museum through movement-based exercises and dialogue. Here, they explore the Laura and James J. Ross Gallery of African Art.







The past year has been a time of much work that might not be as apparent to visitors but that serves as an important foundation for all that we do. The entire staff spent more than a year on the creation of a new strategic plan for the Gallery, which is one component of our reaccreditation from the American Alliance of Museums. This necessary exercise called for a deep and extensive discussion of our values and mission and how they will manifest in our daily work and path forward. Titled “New Voices, New Perspectives,” the plan emphasizes our values of commitment, inclusivity, integrity, innovation, and preservation.

As we worked on the strategic plan, the crises of 2020 served to highlight where we must focus our energy to achieve our future goals. We have a renewed emphasis on improving the ways in which visitors can interact with the collection from afar, both in print and online. We asked ourselves what we could do as museum professionals to contribute to the dialogue around racial injustice. We reflected on how we could ensure that our museum is an environment in which every person—regardless of race, background, or beliefs—is treated with dignity and respect. Our work in this area has been aided by the feedback and guidance from the Gallery’s Diversity, Equity, Inclusion, and Accessibility Task Force, which was created in early 2020.

As we move on from this year of challenges, we look to a future in which we can fully activate the power of art to inspire our public—and to create a more inclusive world. We seek to make the museum a place where creativity continuously enriches our lives, sparks curiosity and inspiration, and generates wonder, new ways of thinking, and mutual respect.

Thank you for all you do to help make this possible. My colleagues and I have been heartened by the outpouring of support over the last year. Although we don’t yet know what the next 12 months will bring, we will steadfastly steward our remarkable collection and the values that guide us for generations to come.



Stephanie Wiles
The Henry J. Heinz II Director

June 30, 2020

Letter from the Governing Board Chair

On behalf of all my colleagues at the Gallery and on the Governing Board, I want to thank our many dear friends and supporters who have been so generous during this past year. Our hearts go out to those of you who have faced illness or the loss of loved ones during this time of unprecedented challenges.

This time of closure has provided unexpected opportunities for the Gallery. The staff created a new strategic plan, which will guide the museum's endeavors for years to come. Along with a framework for even deeper community engagement, the Gallery reaffirmed its commitment to promoting racial justice and welcoming our diverse audiences with thoughtful and creative programs and exhibitions.

Stephanie Wiles, the Henry J. Heinz II Director, and her colleagues have done a remarkable job of staying engaged with our audience of learners. The staff collaborated and embraced new technological opportunities that let them bring the Gallery's collections, programming, and educational resources to our local community and the world. The Gallery's educators helped teachers and students access the resources they needed to complete the spring semester after classes at Yale and in local communities went online in March.

The Gallery's programs also moved online, which made it possible for people from around the world to participate in live events in real time. The Gallery's YouTube channel has amassed 374,239 views during the past year and provided many hours of enlightenment and delight for individuals stuck at home during the quarantine.

Although we closed our doors in March, we were open for most of the past fiscal year. Beginning in late 2019, the Collection Studies Center at Yale West Campus began welcoming visitors. The Leslie P. and George H. Hume American Furniture Study Center, which opened in September, houses over 1,300 examples of furniture, clocks, and wooden objects dating from 1650 to the

present. Soon after opening, the Hume Furniture Study began hosting weekly Friday tours. The nearby Margaret and Angus Wurtele Study Center began hosting visitor tours in January. This beautiful education and research facility houses over 42,000 three-dimensional objects from all of the Gallery's curatorial areas.

I want to take this opportunity to express gratitude to some of our special friends and donors who have brought the Gallery to where it is today. This Annual Report pays memorial tribute to five individuals who played essential roles in the Gallery's administration and governance over the past 50 years. We honor Alan Shestack, who came to the Gallery as a curator of prints and drawings and served as director from 1971 to 1985, and we also pay tribute to longtime Governing Board members Richard Albright, B.A. 1961; S. Roger Horchow, B.A. 1950, Hon. 1999; and Stephen D. Susman, B.A. 1962.

Finally, this report is dedicated to Louisa Cunningham, who was a beloved member of the Gallery family for over three decades, serving in the role of Deputy Director for Finance and Administration during much of that time.

As we have seen so often over the past year, the Gallery is strengthened by your commitment and generosity. We are so fortunate to have your friendship and support.



Carol LeWitt
Chair, Yale University Art Gallery Governing Board

June 30, 2020

Yale College students peruse a selection of free Gallery tote bags during the Undergraduate Night of the Arts in the Jan and Frederick Mayer Lobby. →

Following spread: Anne Turner Gunnison, the Alan J. Dworsky Senior Associate Conservator of Objects, discusses an African Nok figure with a group of visitors. ↓







Governing Board



FY20 GOVERNING BOARD

Carol LeWitt, Chair

Elizabeth Ballantine, B.A. 1971, M.A. 1974, M.Phil. 1974,
M.S.L. 1982, Ph.D. 1986

Tim Barringer, Hon. 2005

Dawoud Bey, M.F.A. 1993

James Howard Cullum Clark, B.A. 1989

Richard M. Danziger, LL.B. 1963

Michael de Havenon, B.A. 1962

Robert W. Doran, B.A. 1955

Helen Runnells DuBois, B.A. 1978

James A. Duncan, B.A. 1975

Mimi Gardner Gates, Ph.D. 1981

Lionel Goldfrank III, B.A. 1965

Carolyn H. Grinstein

*S. Roger Horchow, B.A. 1950, Hon. 1999

Richard A. Hurowitz, B.A. 1995

Philip H. Isles

Susan Jackson

Thomas Jaffe, B.A. 1971

Cathy M. Kaplan, B.A. 1974

Jane Frank Katcher

Jane Levin, M.Phil. 1972, Ph.D. 1975

H. Christopher Luce, B.A. 1972

John R. Monsky, B.A. 1981

Eliot Nolen, B.A. 1984

William M. Osborne III, B.A. 1976

Mark Resnick, B.A. 1978

James J. Ross, B.A. 1960

Elliott L. Schlang, B.A. 1956

Robert F. Shapiro, B.A. 1956

Theodore P. Shen, B.A. 1966, Hon. 2001

Stephen P. Latta, Professor of Cabinetmaking and Wood Technology, Thaddeus Stevens College of Technology, Lancaster, Pennsylvania, presented the Oswaldo Rodriguez Roque Memorial Lecture in September, celebrating the opening of the new Leslie P. and George H. Hume American Furniture Study Center.











Robert E. Steele, M.P.H. 1971, M.S. 1974, Ph.D. 1975
 Ellen Susman
 Sarah Sze, B.A. 1991
 John Walsh, B.A. 1961
 Anthony W. Wang, B.A. 1965
 Wallace S. Wilson, B.A. 1951

FY20 HONORARY GOVERNING BOARD MEMBERS

William L. Bernhard, B.A. 1954
 Gilbert H. Kinney, B.A. 1953, M.A. 1954
 Robert Mangold, B.F.A. 1961, M.F.A. 1963
 David McCullough, B.A. 1955, Hon. 1998
 Alexander K. McLanahan, B.A. 1949

July 1, 2019–June 30, 2020

**Deceased as of June 30, 2020*

↑ Previous spread: In a public Gallery Talk, Judy Ditner, the Richard Benson Associate Curator of Photography and Digital Media, speaks about Dawoud Bey's *Kofi and Ebony*, (1990, printed 2013) and *Joy* (1999). Photographs used with permission of the artist.

← Students from "The Mechanical Eye," a class taught by Dana Karwas, Director of the Center for Collaborative Arts and Media, created projects out of an elm tree that was taken down from the Margaret and Angus Wurtele Sculpture Garden in summer 2019.

In Memoriam



ALAN SHESTACK
1938–2020

The Gallery mourns the passing of Alan Shestack in April at the age of 81. Alan arrived at the Gallery in 1967 as Associate Curator of Prints and Drawings. He had completed a master's degree in Art History at Harvard University in 1963 and then held the position of Curator at the National Gallery's Lessing J. Rosenwald Collection. In 1968, he became Curator of Prints and Drawings at the Gallery and then Director in 1971, when Andrew Carnduff Ritchie stepped down. This quick rise within the organization reflected Alan's intelligence, deep love of art from all cultures, knowledge, scholarship, and skill for making art accessible.

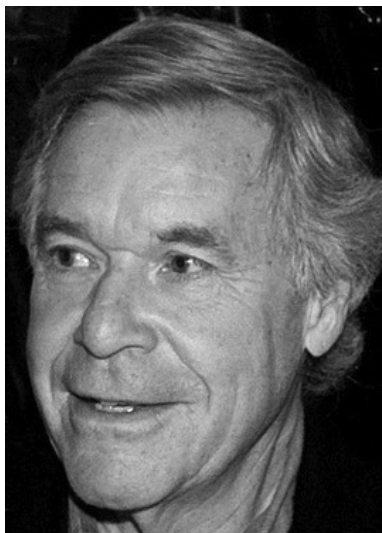
Alan shaped the Yale collections in multiple ways as director. He followed Ritchie's lead and his own interest in building the Gallery's contemporary holdings, notably by securing Katharine Ordway's 20th-century collection of 150 paintings, sculptures,

prints, and drawings. He also secured 64 Josef Albers paintings, given by the Albers Foundation, and important pieces of contemporary sculpture from the collection of Susan Morse Hilles. Photography was another collection area that Alan advanced, and he also purchased important pieces of African sculpture. He continually urged the curators to buy only works of the highest quality, and he supported their efforts from his discretionary funds.

Alan had strong opinions on what an art museum should be, and he shaped the institution to conform to his philosophy. Curators began working full time at the Gallery rather than having dual appointments with the Department of the History of Art. During his Gallery years, he served as President of the Association of Art Museum Directors and was actively involved in the formative steps of professionalizing the museum field, starting with the Gallery's staff. However, Alan wasn't all work; he also had a lighter side and is remembered as a great raconteur with a love of laughter and conversation.

Alan ensured that the Gallery remain committed to training the next generation of art museum curators and directors, and continued Ritchie's five-year curatorial training program that was funded by the Ford Foundation. He encouraged the use of the Gallery's collection in teaching, including such notable examples as a seminar on American painting since World War II taught by Theodore E. Stebbins, Jr., then Curator of American Painting, and another on Greek vase painting taught by Jerome J. Pollitt, now the Sterling Professor Emeritus of Classical Archaeology and History of Art. Both courses resulted in exhibitions with scholarly catalogues to which graduate students contributed. Alan also taught a museum training course with funding from the National Endowment for the Arts.

Alan left the Gallery in 1985 to become Director of the Minneapolis Institute of Art. In 1987 he moved on to the directorship of the Museum of Fine Arts, Boston, and finished his career at the National Gallery of Art, Washington, D.C., where he was Deputy Director and Chief Curator from 1993 until 2008. He died at his home in Washington, D.C., on April 14, 2020.



RICHARD ALBRIGHT
1939–2019, B.A. 1961

The Gallery lost a wonderful friend when Richard Charles “Dick” Albright died in November at the age of 80. Dick and his dear wife, Terry, who passed away in 2018, were devoted to the Gallery, and they shone as exemplars of leadership, kindness, and generosity.

Dick was born in 1939 in Ohio, the second child of Miriam and John Albright. Dick majored in American Studies and Economics as a member of the Yale College Class of 1961. While at Yale, he enrolled in Vincent Scully’s course on modern architecture, which gave him a lifelong passion for architecture and the arts.

Dick met Terry, an accomplished sculptor, on the ski slopes of Vermont. He was devoted to Terry and to her art, and together they amassed a collection of colorful art that filled their homes. Although Dick and Terry collected widely, they had a special interest in postwar American art and 18th-century New England furniture.

Dick's collecting style is highlighted in a chapter of American furniture scholar John T. Kirk's book *Early American Furniture*.

Throughout their marriage of 57 years, Dick and Terry were inseparable. They lived in Wayland, Massachusetts, and spent time in Puerto Octay, Chile, and on Cape Cod's Great Island. Dick and Terry raised three sons together: Richard C. "Bear" Albright, B.A. 1985, Timothy Albright, and Aaron Albright, M.B.A. 1999.

Dick earned an M.B.A. from Harvard Business School and went on to a successful career as a financial adviser with Account Management, a firm that focused on investing in small companies. In addition to serving as a member of the Gallery's Governing Board, Dick was also an advisory board member of Skinner Auctioneers and a board member of Creative Santa Fe.

The Gallery is the grateful recipient of many noteworthy gifts of art from Dick and Terry over the years, including the Sol LeWitt gouache painting *Brushstrokes in All Directions* and a Frank Lloyd Wright side chair. Dick will be remembered at the Gallery for his many important works of art and, more importantly, for his friendship and commitment to the strength of the museum.

Dick and Terry were forward-thinking supporters of the Gallery's mission. Thanks to Dick and Terry's insightful leadership, an endowed fund was established to provide flexible discretionary funding. The fund was named after Jock Reynolds following his retirement and in honor of his tenure as the Henry J. Heinz II Director. The Jock Reynolds Director's Resource Endowment Fund has now grown to over \$6 million, with donations from many individuals in addition to the generous foundational gift made by Dick and Terry.



S. ROGER HORCHOW
1928–2020, B.A. 1950, HON. 1999

Our dear colleague Samuel Roger Horchow died in May at the age of 91. Roger was an inspiration and friend to the Gallery and the Yale University communities, as well as a creative entrepreneur in business and the arts.

Roger was born in Cincinnati in 1928. His father was a lawyer and government official, and his mother was a pianist. A chance event in his childhood increased his love of music and paved the way for his eventual production of Broadway musicals. Roger's mother learned that George Gershwin was in Cincinnati, so she invited him to their home. Hearing music wafting up the stairs, Roger went down and met the composer whose work would play an important part of his life. So began Roger's passion for Broadway.

As a Yale College student Roger studied sociology, but while working at Ohio's F&R Lazarus and Company during summer break,

he discovered his talent for retail and appreciation of beautiful objects. After serving in the Korean War and with his impeccable taste, Roger excelled in the world of retail. He and his wife, Carolyn, started the first luxury mail-order catalogue—the Horchow Collection—that was not based in a brick-and-mortar location. The Horchow Collection saw tremendous success from its beginning in 1973 until it was sold to Neiman Marcus in 1988.

Following his success in retail, Roger pursued his second career in 1992 by producing “Crazy for You,” a modern reworking of the Gershwin brothers’ 1930 musical “Girl Crazy.” The show was a hit, running on Broadway for four years, grossing over \$92 million, and winning Roger a Tony Award as producer. Roger went on to oversee and invest in several productions of “Crazy for You” and other plays, including “Kiss Me Kate”—for which he won a second Tony in 2000—“Gypsy,” and “Hamilton.” In a 1995 performance of “Crazy for You,” Roger made his Broadway acting debut as the father of the female lead.

Roger served on the Gallery’s Governing Board for 25 years and in many other positions at Yale. Roger received an honorary doctorate from Yale in 1999. Beyond Yale, Roger served on numerous nonprofit boards, including the Dallas Museum of Art, the Museum of Modern Art and the Whitney Museum of American Art in New York, and Public Radio International (now PRX). He authored three books: *Elephants in Your Mailbox*, *Living in Style*, and *The Art of Friendship*, cowritten with his daughter Sally Horchow, B.A. 1992.

Roger was preceded in death by his wife, Carolyn, and is survived by three daughters, Regen Fearon, B.A. 1984, Lizzie Routman, and Sally Horchow.



STEPHEN D. SUSMAN
 1941–2020, B.A. 1962

Yale University and the Gallery community were deeply saddened by the death of Stephen D. Susman in July at the age of 79. Steve was a vibrant individual, a devoted husband and father, a brilliant trial lawyer, a loyal friend and a great supporter of his alma mater and the Gallery.

Steve was born in Houston in 1941, into a family of lawyers. He attended Yale and graduated magna cum laude in 1962 with a B.A. in English. Displaying an early entrepreneurial drive, Steve ran a student laundry and a travel agency for his classmates.

After graduating from Yale, Steve earned his law degree at the University of Texas and then clerked for Supreme Court Justice Hugo Black. In 1980 Steve founded what came to be known as Susman Godfrey, which became one of the most successful law firms in the country. One of Steve's most notable cases was a

\$1.1 billion settlement on behalf of Texas Instruments, which, at the time, was one of the largest legal settlements in U.S. history.

Equally passionate about his philanthropic interests, Steve supported the Civil Jury Project at the New York University School of Law, the Anti-Defamation League, and dozens of other Jewish and civic organizations. At Yale, he served in numerous positions, including as a member of the Leadership Council of the Yale School of Forestry and Environmental Studies. He was a committed member of the Gallery's Governing Board from 1998 to 2017. In 2012, in honor of his 50th Yale College reunion, Steve generously donated \$11 million to the Gallery, and the fourth-floor Stephen D. Susman Galleries were named in his honor. In an interview with the *Yale Daily News*, Steve shared his motivation for making this transformative gift:

As a Yale student, I became interested in art when I spent time with artist and professor Josef Albers. My wife, Ellen, and I have had so much pleasure from collecting contemporary art, and I am proud the Stephen Susman Galleries will serve the thousands of visitors who enjoy this exceptional art museum free of charge.

Steve's leadership and generosity continue through his support of the Gallery's recently updated audio guide. He and Ellen have also made important gifts of art, including *Shadows of Liberty* by Titus Kaphar, M.F.A. 2006, and works by Fagbite Asamu and Dan Flavin.

Steve is survived by his wife, Ellen; his children, Stacy Kuhn, M.P.H. 1991, Harry Susman, B.A. 1991, Whitney Gordon, and Amanda Shifrin; and his brother, Tommy Susman, B.A. 1964.

Education and Public Programs

FY20 EDUCATION AND PUBLIC PROGRAMS DATA

UNIVERSITY VISITS

Student attendance for Yale course visits: 7,846

Yale courses holding sessions at the Gallery: 237

Individual Yale course visits to the Gallery: 656

Course visits from other colleges and universities: 85

Student attendance for course visits from other colleges and universities: 1,312

SCHOOL VISITS AND YOUTH AND FAMILY PROGRAMS

K–12 student attendance for school visits: 9,703

K–12 class sessions led by Wurtele Gallery Teachers: 596

Wurtele Gallery Teachers: 19

Attendance for Family Day and Stories and Art family programs: 2,468

Attendance for after-school programs: 500

Attendance for Teacher Workshops and Educators' Open House: 354

PUBLIC PROGRAMS

Attendance for public programs such as Gallery Talks, Lectures, Performances, Studio Programs, and Symposia: 9,893

Scheduled adult tours: 266

Attendance for scheduled adult tours: 3,668

Highlights Tours led by Gallery Guides: 122

Attendance for Highlights Tours led by Gallery Guides: 1,428

Gallery Guides: 35

Visits to the Gallery's YouTube channel: 374,239

*The Gallery closed to the public on March 12, 2020, due to COVID-19 and remains closed at the time of writing.

VIRTUAL ENGAGEMENT

Education staff shifted to digital engagement with the collection beginning in April, offering a range of online programs such as virtual class visits, faculty and teacher workshops, Gallery Guide and Gallery Teacher training sessions, E-Gallery Talks, a book launch and artist reading, and storytelling. Education staff continued to engage in research and publishing as well as presenting at virtual scholarly conferences and professional gatherings.

FY20 PUBLIC PROGRAMS

Due to COVID-19, all in-person public programming at the Gallery was canceled beginning March 10, 2020.

FURNITURE STUDY TOURS AND TALKS

Weekly tours and monthly talks at the Leslie P. and George H. Hume American Furniture Study Center, Collection Studies Center, Yale West Campus

Weekly tours offered Fridays from September 13 through March 6

September 27, *Tulipmania: The 17th-Century Joined Furniture of the Connecticut River Valley*, Patricia E. Kane, Friends of American Arts Curator of American Decorative Arts

October 18, *Saving the Best for Last: Furniture Finishes in the Colonial and Federal Periods*, Alexandra Ward, the Marcia Brady Tucker Fellow, Department of American Decorative Arts

November 15, *Shop Revolutions: Wood Turning and the Development of the Lathe in Furniture Production*, Eric Litke, Museum Assistant, Department of American Decorative Arts

December 13, *Master Builders: Furniture and Architecture*, John Stuart Gordon, the Benjamin Attmore Hewitt Associate Curator of American Decorative Arts

January 17, *Joining and Cabinetmaking: Colonial Case Furniture at the Turn of the 18th Century*, Eric Litke, Museum Assistant, Department of American Decorative Arts

The two-story wall of the new Leslie P. and George H. Hume American Furniture Study Center shows 30 examples of architectural woodwork, most of which had been kept in storage from the 1930s until the Hume Furniture Study opened in fall 2019.



Following spread: A series of faculty workshops on teaching with art were offered in partnership with Yale's Poorvu Center for Teaching and Learning. The sessions were led by (from left) Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager, and Liliانا Milkova, the Nolen Curator of Education and Academic Affairs. Antonia V. Bartoli (right), Curator of Provenance Research, was a featured guest presenter. Professor Kathryn Slanski (far right), Senior Lecturer, Near Eastern Languages, Civilizations, and Humanities, attended one of the workshops.











February 21, *Furniture Secrets: Locating Concealed Compartments*, Alexandra Ward, the Marcia Brady Tucker Fellow, Department of American Decorative Arts

Canceled: March 20, *The Pursuit of Comfort: Upholstery in America*, Patricia E. Kane, Friends of American Arts Curator of American Decorative Arts

Canceled: April 17, *The Studio Craft Revival in American Furniture*, John Stuart Gordon, the Benjamin Attmore Hewitt Associate Curator of American Decorative Arts

GALLERY TALKS AND EXHIBITION TOURS

Talks led by Gallery staff and guest speakers on objects in the collection and in special exhibitions

July 3, *Gilded Allegories: Murals from the Huntington Mansion*, Josephine W. Rodgers, the Marcia Brady Tucker Fellow, Department of American Paintings and Sculpture

July 10, *The Craft of Color*, Alexandra Ward, the Marcia Brady Tucker Fellow, Department of American Decorative Arts

July 17, *Hidden in Plain Sight: Concealed Compositions and Pentimenti in Paintings*, Kelsey Wingel, Postgraduate Associate in Paintings Conservation

July 24, *Women of Interwar German Abstraction*, Elissa Watters, the Florence B. Selden Fellow, Department of Prints and Drawings

July 31, *Illustrating Australasia: Frederick B. Schell's Travel Albums*, Carl Fuldner, the Marcia Brady Tucker Fellow, Department of Photography

← Educators from New Haven Public Schools take part in a teacher workshop organized by the Education Department.

↓ Following spread: "Gallery+Memorial: Alice Oswald's *Memorial: A Version of Homer's Iliad*," performed by students in Yale's Directed Studies program, took place in the Isabel B. and Wallace S. Wilson Gallery of Ancient Art.





September 11, *American Glass: Science, Sparks, and Sight*, Alexi Baker, Collections Manager, Division of the History of Science and Technology, Yale Peabody Museum of Natural History

September 20, *Close Looking: Memorial for Henry G. Staats*, Danielle McLaughlin, Windham–Campbell Prize recipient, and Keely Orgeman, the Alice and Allan Kaplan Associate Curator of American Paintings and Sculpture

September 25, *William Bailey and the Idea of Still Life*, Mark D. Mitchell, the Holcombe T. Green Curator of American Paintings and Sculpture

October 2, *Ceremonial Dress from Southwest China: The Ann B. Goodman Collection*, Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art, and Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art

October 23, *Action and Counteraction: Louise Nevelson in Yale's Collection*, Michelle Donnelly, Ph.D. student in the History of Art

October 30, *Selections from the Department of Photography*, Judy Ditner, the Richard Benson Associate Curator of Photography and Digital Media

November 6, *Behind the Scenes: Preparing Textiles and Objects for "Ceremonial Dress from Southwest China: The Ann B. Goodman Collection,"* Mary Wilcop, Postgraduate Associate in Objects Conservation

Panelists for "The Legacy of Lynching: Artistic Confrontations of Racial Terror" included (from left) W. Fitzhugh Brundage, the William Umstead Distinguished Professor, Department of History, University of North Carolina–Chapel Hill; Jonathan Kubakundimana, Program Manager, Equal Justice Initiative; Crystal Feimster, Associate Professor of African American Studies, History, and American Studies; and Ken Gonzales-Day, interdisciplinary artist and the Fletcher Jones Chair in Art, Scripps College, Claremont, California. The conversation was moderated by David W. Blight (far right), Director, Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, and the Sterling Professor of American History. This public program was presented in conjunction with the exhibition *Reckoning with "The Incident": John Wilson's Studies for a Lynching Mural*. →



Documentary photograph of John Wilson (1922–2015) with his mural *The Incident*, Mexico City, 1952





November 13, *Idealized Portraiture in African Art: A Historical Perspective on the Paintings of Lynette Yiadom-Boakye*, James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art

November 20, *Art Objects as Teaching Tools*, Sydney Skelton Simon, the Bradley Assistant Curator of Academic Affairs

December 4, *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*, Anna Smist (Sac and Fox and Seminole), BR '21, and Madeleine Freeman (Choctaw and Chickasaw), BF '21

December 11, *Sights, Sounds, Emotions: An Introduction to Indian Ragamala Painting*, Yagnaseni Datta, Ph.D. candidate in the History of Art

January 15, *From Celt to Saxon: English Coinage to 1066*, Kevin Hoffman, Ph.D. student in History

January 22, *The Public Stage in Private Prints*, Adam Haliburton, Ph.D. student in East Asian Languages and Literatures

January 29, *Introducing Flora Crockett*, Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art

February 5, *Power Figures: Exploring Representations of Power in American and African Art*, Kern Samuel, M.F.A. 2020, Wurtele Gallery Teacher

February 19, *Sculpting the Mesoamerican Ballgame*, Nathalie Miraval, Ph.D. student in the History of Art and African American Studies

← Morse Summer Music Academy students perform a pop-up concert in the Jan and Frederick Mayer Lobby. The academy is an intensive four-week program that brings students from New Haven Public Schools to the Yale School of Music.

↓ Following spread: A conversation during "Gallery+Indigenizing the Gallery," a public program presented in conjunction with the exhibition *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*, with (from left) Jami Powell (Osage), Associate Curator of Native American Art, Hood Museum of Art Dartmouth, Hanover, New Hampshire, and student-curators Katherine Nova McCleary (Little Shell Chippewa-Cree), B.A. 2018; Leah Tamar Shrestinian, B.A. 2018; and Joseph Zordan (Bad River Ojibwe), B.A. 2019.

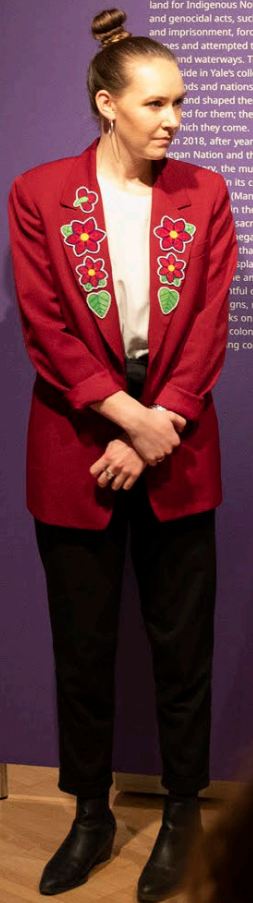


We've always known our
or land. . . . We know the
plants and animals, and
cosmos of influencing

LEANNE BETASAMOSAKE
(MICHÍ SAAGIHG NISHNAAG)

Place

Most of the art in this e
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the spiritual world—a peopled
powers.

SIMPSON
ABEG)

hibition was collected between 1870
ked by the violent dispossession of
th American peoples. Settler policies
n as mass relocations, massacres,
ed Indigenous peoples from their
to sever their relationships with their
ough the objects in this exhibition
ctions, they remain tied to their
they belong to those who wove,
n; they belong to those who used
y belong, still, to the thriving nations

s of discussion between the
e Yale Peabody Museum of
seum returned more than three
collection to that nation. Chief
y Hearts) Marilyn Mallerba noted
objects' return, saying, "With
ed objects, wholeness has been
n people." A hickory wood-spirit
t express Mohegan understanding
yed in this section to acknowledge
d other Algonquian speakers as
ustodians of the land Yale occupy
materials, and histories, this bar
view here speak to not only the
alism but also Indigenous nation
connections to place.





February 26, *Viewing "The Incident": Teaching with John Wilson's Studies for a Lynching Mural*, Crystal Feimster, Associate Professor of African American Studies, History, and American Studies, and Johanna Obenda, the Cullman–Payson Fellow in Academic Affairs and Outreach

March 4, *Beaded Bags and Miniature Canoes: Indigenous Artists and Souvenir Markets*, Manon Gaudet, Ph.D. student in the History of Art

Canceled: March 25, *The Incident in Context*, Beatrix Archer, B.A. 2019, Education and Public Programs Fellow, Brooklyn Museum

Canceled: April 1, *Meditations on a Bird's Nest*, Edward S. Cooke, Jr., the Charles F. Montgomery Professor of the History of Art, Director of the Center of Study in American Decorative Arts and Material Culture, and Professor of American Studies; and James Prosek, B.A. 1997, artist, writer, and naturalist, and the 2018 Happy and Bob Doran Artist in Residence

Canceled: April 8, *Blankets as Native Art and Medium*, Isabella Robbins, Ph.D. student in the History of Art

Canceled: April 15, *Mummy Portraits from Ancient Egypt*, Susan B. Matheson, the Molly and Walter Bareiss Curator of Ancient Art

Canceled: April 22, *Language Perception and Representation*, Tanya Kelley, linguist and artist, and James Prosek, B.A. 1997, artist, writer, and naturalist, and the 2018 Happy and Bob Doran Artist in Residence

Canceled: April 29, *Indigenizing the Gallery, Indigenizing Yale: Perspectives on Place, Nations, Generations, Beings*, Ned Blackhawk (Western Shoshone), Professor of History and American Studies

← At the Gallery's annual Family Day, held on January 26, 2020, families and children of all ages were invited to explore the entire museum. The afternoon included special art-making activities, storytelling, and tours.

HIGHLIGHTS TOURS

Interactive tours of the permanent collection, museum architecture, and special exhibitions given by student guides. No two tours are the same

Offered Thursdays, Fridays, Saturdays, and Sundays through March 8. For this year's Gallery Guides and Wurtele Gallery Teachers, see the staff list

PRINTS, DRAWINGS, AND PHOTOGRAPHS STUDY ROOM TOURS

Tours of the James E. Duffy Study Room for Prints, Drawings, and Photographs, highlighting a selection of the Gallery's 66,000 works on paper

Offered the first Friday of each month through March 6

WURTELE STUDY CENTER TOURS

Monthly tours of the Margaret and Angus Wurtele Study Center Collection Studies Center, Yale West Campus, which houses over 42,000 objects from the Gallery's collection

Offered on January 24 and February 21

FAMILY PROGRAMS

Stories and Art, offered in the gallery the second Sunday of every month. After March 8, the program moved to an online video released monthly on YouTube.

January 26, Family Day

TEEN PROGRAM

Sessions let teens explore the museum's diverse collection and make art with friends

Offered Wednesdays through March 3 and facilitated by staff from the Education Department

Ian McClure, the Susan Morse Hilles Chief Conservator, works on the painting *Saint John the Baptist in the Wilderness* (c. 1652.), a recent acquisition by Guercino (Giovanni Francesco Barbieri).

→









VISUAL AIDS PRESENTS
STILL BEC
THE 30TH
DAY WITH



FEATURED PROGRAMS

September 9, *Scholars' Day*, celebrating the new Leslie P. and George H. Hume American Furniture Study Center and the Anne T. and Robert M. Bass Sack Family Archive

October 3, *Educators' Open House*

November 2, *Land Acknowledgment, Introductions, and Reception*, celebrating the opening of *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*. Land acknowledgment given by Melissa Tantaquidgeon Zobel (Mohegan), the Medicine Woman and Tribal Historian of the Mohegan Nation. Sponsored by the Martin A. Ryerson Lectureship Fund

December 1, *Museum Store Sunday*

December 6, *Odds and Ends Art Book Fair*

February 12, *Art and Social Justice: An Evening with the Greater New Haven NAACP*. Cosponsored by the Greater New Haven NAACP and the Yale University Art Gallery's Martin A. Ryerson Lectureship Fund

FILM SCREENINGS

December 5, *Still Beginning*, followed by a discussion with Viva Ruiz, artist; Gregg Gonsalves, Assistant Professor of Epidemiology, Yale School of Public Health, and Associate (Adjunct) Professor of Law, Yale Law School; Roderick Ferguson, Professor of Women's, Gender, and Sexuality Studies and American Studies; and Alex Fialho, Ph.D. student in the History of Art and African American Studies. Presented in partnership with Visual AIDS for the 30th Annual Day With(out) Art and in conjunction with the Yale Office of LGBTQ Resources and the Yale School of Public Health. Sponsored by the Martin A. Ryerson Lectureship Fund

↑ [Previous spread:](#) A visitor to the Margaret and Angus Wurtele Study Center at Yale West Campus

← Artist Viva Ruiz speaks on the 30th Annual Day With(out) Art. The panel included (from left) Alex Fialho, Ph.D. student in the History of Art and African American Studies; Roderick Ferguson, Professor of Women's, Gender, and Sexuality Studies and American Studies; and Gregg Gonsalves, Assistant Professor of Epidemiology, Yale School of Public Health, and Associate (Adjunct) Professor of Law, Yale Law School.



December 5. *Video against AIDS*, three two-hour tapes screened throughout the day. Program 1: PWA Power, Discrimination, AIDS, and Women; Program 2: Resistance, Mourning, Community Education; Program 3: Loss, Analysis, Activism. Sponsored by the Martin A. Ryerson Lectureship Fund

Canceled: April 23, *Timbuktu*, introduced by Jill Jarvis, Assistant Professor, Department of French. Part of the “Desert Futures: Sahara” symposium. Cosponsored by the Whitney Humanities Center Humanities/Humanity program, the Council on Middle East Studies, the Edward J. and Dorothy Clarke Kempf Memorial Fund, the Whitney and Betty MacMillan Center for International and Area Studies at Yale, and the Yale University Art Gallery’s Martin A. Ryerson Lectureship Fund

GALLERY+

An ongoing series of collaborations that invites students to respond to the Gallery’s collection through special programs and performances

October 24, *Gallery+The Control Group*, Yale’s experimental theater ensemble

November 7, *Gallery+Yale Gospel Choir*, an undergraduate musical group founded in 1973 seeking to spread the message of Jesus Christ through song

January 23, *Gallery+Memorial*, Alice Oswald’s *Memorial: A Version of Homer’s Iliad* as performed by students in Yale’s Directed Studies program, the Department of Classics, and others

← Michelle Donnelly, Ph.D. student in the History of Art, spoke about Louise Nevelson’s creative process in a public Gallery Talk through a focused look at *Hanging Column*, from *Dawn’s Wedding Feast* (1959) and *Atmosphere and Environment XI* (designed in 1969 and fabricated in 1971).

↓ Following spread: *Sentinel I* (2018) by Wangechi Mutu, M.F.A. 2000. The artist spoke with (from left) Johanna Obenda, the Cullman–Payson Fellow in Academic Affairs and Outreach; Holly Bushman, M.E.D. 2020; Jake Gagne, the Jock Reynolds Fellow in Public Programs; and Rachel Thompson, M.A.R. 2019, the John Walsh Fellow in Museum Education.





February 6, *Gallery+Indigenizing the Gallery*, with Jami Powell (Osage), Associate Curator of Native American Art, the Hood Museum of Art at Dartmouth, Hanover, New Hampshire; Morgan E. Freeman (Nipmuc), DAMLI Native American Art Fellow at the Hood Museum; Nolan Arkansas (Unagalisgi), TC '23; Madeleine Freeman (Choctaw and Chickasaw), BF '21; Isabella Robbins (Diné), Ph.D. student in the History of Art; Anna Smist (Sac and Fox and Seminole), BR '21; and Alexandra M. Thomas, Ph.D. student in the History of Art and African American Studies

Canceled: April 2, *Gallery+Drama*, graduate students from the Yale School of Drama

(INTER)SECTIONS

Programs that promote interdisciplinary dialogue and engage the Gallery's collection, offering perspectives on culture, identity, and power to critically reflect on the human experience

October 25, *Responding to the Work of Do Ho Suh*, Leah Mirakhor, Lecturer in Ethnicity, Race, and Migration and the Program in American Studies; Janis Jin, B.A. 2020; Anne Wu, M.F.A. 2020; and Edi Dai, M.F.A. 2019

LECTURES AND CONVERSATIONS

September 8, Lecture, *"Shells for Inlaying...for Sale on Very Moderate Terms": Furniture Inlay in Federal America*, Stephen P. Latta, Professor of Cabinetmaking and Wood Technology, at the Thaddeus Stevens College of Technology, Lancaster, Pennsylvania. Sponsored by the Oswaldo Rodriguez Roque Memorial Lectureship Fund, established by a generous gift from the Chipstone Foundation and contributions by family, friends, and colleagues in memory of Oswaldo Rodriguez Roque, B.A. 1972, M.A. 1975, a scholar of American paintings and decorative arts

Koshare Clown Holding a Watermelon (2010–11) by Kathleen Wall (Jemez Pueblo) is a recent gift of Patti Skigen, LL.B. 1968. →





September 12, Conversation, *William Bailey: Looking through Time*, William Bailey, B.F.A. 1955, M.F.A. 1957, and the Kingman Brewster Professor Emeritus of Art at Yale, and Mark D. Mitchell, the Holcombe T. Green Curator of American Paintings and Sculpture. Sponsored by the Martin A. Ryerson Lectureship Fund

September 18, *Windham-Campbell Lecture and Prize Ceremony*, Lecture, *Why I Write*, Eileen Myles, author and poet, introduced by Kathryn Lofton, Professor of Religious Studies, American Studies, History, and Divinity. Prizes in poetry, fiction, drama, and nonfiction presented by Yale University president Peter Salovey in conjunction with the Windham-Campbell Prizes. Moderated by Michael Kelleher, Program Director of the Windham-Campbell Prizes

September 19, *Readings by Windham-Campbell Drama Prize Recipients*, Patricia Cornelius and Young Jean Lee, playwrights. Presented in conjunction with the Windham-Campbell Prizes and cosponsored by the Yale School of Drama

September 20, *Readings by Windham-Campbell Prize Recipients*, David Chariandy, fiction; Patricia Cornelius, drama; Kwame Dawes, poetry; Ishion Hutchinson, poetry; Raghu Karnad, nonfiction; Young Jean Lee, drama; Danielle McLaughlin, fiction; and Rebecca Solnit, nonfiction. Moderated by Michael Kelleher, Program Director of the Windham-Campbell Prizes. Presented in conjunction with the Windham-Campbell Prizes

September 26, Lecture, *Indigo and the Orient: A Story of Blues*, Jenny Balfour-Paul, artist and author. Sponsored by the Martin A. Ryerson Lectureship Fund

October 10, Lecture, *The Hilton Als Series: Lynette Yiadom-Boakye*. Cosponsored by the Andrew Carnduff Ritchie, Hon. 1958, Lectureship Fund and the Yale Center for British Art; held at the Yale Center for British Art





November 2, Lecture, *First Teachers Balance the Universe*, Marie Watt (Seneca), M.F.A. 1996. Sponsored by the Martin A. Ryerson Lectureship Fund

November 8, Lecture, *Teaching Traumatic Themes: Art as an Entryway to Difficult Discussions*, Steven S. Volk, Professor of History Emeritus and Founding Director, Center for Teaching Innovation and Excellence, Oberlin College, Ohio. Cosponsored the Poorvu Center for Teaching and Learning and the Yale University Art Gallery's Martin A. Ryerson Lectureship Fund

November 14, Conversation, *Looking Back at 50 Years of Change in the Visual Arts*, Howardena Pindell, M.F.A. 1967; Wangechi Mutu, M.F.A. 2000; and Kevin Beasley, M.F.A. 2012, with Kobena Mercer, Professor of the History of Art and African American Studies. Cosponsored by the Department of African American Studies and the Yale University Art Gallery's Martin A. Ryerson Lectureship Fund

November 21, Panel Conversation, *Teaching for Understanding: A Conversation on Museums and Indigenous Art*, and Gallery Talks, *Teaching for Understanding: In-Gallery Conversations on Museums and Indigenous Art*. Cosponsored by the Beinecke Rare Book and Manuscript Library, the Yale Peabody Museum of Natural History, the Yale Center for British Art, the Yale-Smithsonian Partnership, and the Yale University Art Gallery's Martin A. Ryerson Lectureship Fund

February 20, Conversation, *The Legacy of Lynching: Artistic Confrontations of Racial Terror*, W. Fitzhugh Brundage, the William Umstead Distinguished Professor, Department of History, University of North Carolina-Chapel Hill;

Previous spread: Panelists for "Looking Back at 50 Years of Change in the Visual Arts" included (from left) Howardena Pindell, M.F.A. 1967; Kobena Mercer, Professor of the History of Art and African American Studies (moderator); Wangechi Mutu, M.F.A. 2000; and Kevin Beasley, M.F.A. 2012. ↑

In a public Gallery Talk, Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art, introduces the Gallery's newly acquired painting *South American Dancers* (1946) by Flora Crockett, a mid-20th-century artist who worked in the United States. →



Crystal Feimster, Associate Professor of African American Studies, History, and American Studies, Yale University; Ken Gonzales-Day, interdisciplinary artist and the Fletcher Jones Chair in Art, Scripps College, Claremont, California; and Jonathan Kubakundimana, Program Manager, Equal Justice Initiative. Moderated by David W. Blight, Director, Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, and Sterling Professor of American History, Yale University. Cosponsored by the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, the Yale Center for the Study of Race, Indigeneity, and Transnational Migration, and the Yale University Art Gallery's Martin A. Ryerson Lectureship Fund

February 27, Lecture, *Human and Animal Art Worlds*, Richard O. Prum, the William Robertson Coe Professor of Ornithology, Department of Ecology and Evolutionary Biology, Yale University, and Curator of Ornithology and Head Curator of Vertebrate Zoology, Yale Peabody Museum of Natural History; and James Prosek, B.A. 1997, artist, writer, and naturalist, and the 2018 Happy and Bob Doran Artist in Residence. Sponsored by the Martin A. Ryerson Lectureship Fund

March 6, Lecture, *Surimono: Text and Subtext in Japanese Poetry Prints*, John T. Carpenter, the Mary Griggs Burke Curator of Japanese Art, the Metropolitan Museum of Art, New York. Sponsored by the Martin A. Ryerson Lectureship Fund

Canceled: March 26, Lecture, *Savage Splendor: The Life and Bodily Intervention of Féral Benga*, James Smalls, Professor of Art History and Museum Studies, University of Maryland, Baltimore County; Cécile Feza Bushidi, Postdoctoral Associate, Yale MacMillan Center Council on African Studies; Joanna Fiduccia, Assistant Professor in European and American Modernism; and Kobena Mercer, Professor in the History of Art and African American Studies. Cosponsored by the Council on African Studies, Professor Cécile Fromont and the Department of the History of Art, and the Yale University Art Gallery's Martin A. Ryerson Lectureship Fund

Canceled: April 9, Artist Talk, *Critical Indigenous Photographic Exchange*, Will Wilson (Diné), photographer and the 2020 Happy and Bob Doran Artist in Residence. Cosponsored by the Department of the History of Art and the Yale University Art Gallery and presented in conjunction with the Global Museum Symposium

Canceled: April 16, Lecture, *Rediscovering François Gérard*, Kathryn Calley Galitz, art historian, the Metropolitan Museum of Art, New York. Sponsored by the Martin A. Ryerson Lectureship Fund

Canceled: April 30, Lecture, *Margaret Ann Crutchfield: A Cherokee-Moravian Weaver of Worlds*, Tiya Miles, Professor of History at Radcliffe Institute for Advanced Study, Harvard University, Cambridge, Massachusetts. Sponsored by the Martin A. Ryerson Lectureship Fund

June 25, Virtual Program, *Book Launch and Reading, James Prosek: Art, Artifact, Artifice*, James Prosek, B.A. 1997, artist, writer, and naturalist, and the 2018 Happy and Bob Doran Artist in Residence, in an online reading with Tiffany Sprague, Director of Publications and Editorial Services. Sponsored by the Milton and Sally Avery Arts Foundation

MINDFULNESS PROGRAMS

July 10, 17, 24, and 31, August 7, January 8 and 31, and February 12 and 28, *Practice with Art: Cultivating Mindfulness in the Galleries*, Anne Dutton, Director of Mindfulness Education, Yale Stress Center, and Danielle Casioppo, Health Educator, Being Well at Yale

PERFORMANCES

September 15 and 18, *Playing Images: An Exploration of Music and Art*, Jessica Sack, the Jan and Frederick Mayer Senior Associate Curator of Public Education, and the Haven String Quartet

January 30, *Giving Voice to John Wilson's "The Incident,"* WORD: Performance Poetry at Yale and Shades of Yale. Sponsored by the Martin A. Ryerson Lectureship Fund

A SPACE FOR REFLECTION

Reckoning with "The Incident" Jean-Marc's Studies
for a Learning Museum aims to stimulate thoughtful and
respectful conversation about the history of racial
injustice in the United States and the profound scars
it has left on the country's

ability to ward
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STUDIO PROGRAMS

October 3, *Sketching in the Galleries*, Mariel Capanna, M.F.A. 2020, and Jose D. Chavez-Verduzco, M.F.A. 2020

November 3, *Sewing Circle*, Marie Watt (Seneca), M.F.A. 1996.
Sponsored by the Martin A. Ryerson Lectureship Fund

Canceled: April 3, *Fresco and Memory: John Wilson's "The Incident,"* Mariel Capanna, M.F.A. 2020, Africanus Okokon, M.F.A. 2020, and José de Jesus Rodriguez, M.F.A. 2020. Sponsored by the Martin A. Ryerson Lectureship Fund

Canceled: April 7, 8 and 9, *Artist in Residence*, Will Wilson (Diné), the 2020 Happy and Bob Doran Artist in Residence, making tintype portraits of members of the Yale community

SYMPOSIUM

September 24–25, *Material Immaterial: Photographs in the 21st Century*. This symposium was made possible by The Andrew W. Mellon Foundation Fund for Collaborative Workshops in Photograph Conservation and the National Endowment for the Humanities. Additional funding came from the Foundation for Advancement in Conservation (FAIC) Endowment for Professional Development, which was created by a grant from The Andrew W. Mellon Foundation and is supported by donations from members of the American Institute for Conservation (AIC) and its friends

Previous spread: The opening performance for the exhibition *Reckoning with "The Incident": John Wilson's Studies for a Lynching Mural*, with performances by WORD: Performance Poetry at Yale and Shades of Yale. ↑

Visitors studying *Another Fight for Remembrance* (2015) by Titus Kaphar, M.F.A. 2006. →

Following spread: The 2019–20 class of Gallery Guide trainees gather with Sydney Skelton Simon, the Bradley Assistant Curator of Academic Affairs, in front of *Mosaic Floor with Views of Alexandria and Memphis* (ca. A.D. 540) in the Isabel B. and Wallace S. Wilson Gallery of Ancient Art. ↓







Publications

BOOKS AND JOURNALS**PLACE, NATIONS, GENERATIONS, BEINGS:
200 YEARS OF INDIGENOUS NORTH AMERICAN ART**

2019

Katherine Nova McCleary and Leah Tamar Shrestinian with
Joseph Zordan

Preface by Melissa Tantaquidgeon Zobel

Essay by Ned Blackhawk and Summer Sutton

Made possible by The Andrew W. Mellon Foundation, the Jane
and Gerald Katcher Fund for Education, and the Nolen-Bradley
Family Fund for Education

YALE UNIVERSITY ART GALLERY BULLETIN 2019

2019

Funding for this issue of the *Bulletin* has been provided by
the Andrew W. Mellon Foundation and the Mary Cushing
Fosburgh and James Whitney Fosburgh, B.A. 1933, M.A. 1935,
Publication Fund



Pacific Art

Pacific art is the creative expression of the people of the Pacific region. It is a rich and diverse tradition that has been shaped by centuries of history, culture, and environment. Pacific art is not just a collection of objects, but a way of life. It is a reflection of the values, beliefs, and traditions of the Pacific people. Pacific art is a living tradition that continues to evolve and grow. It is a testament to the resilience and creativity of the Pacific people. Pacific art is a source of pride and identity for the Pacific people. It is a way to connect with their heritage and their future. Pacific art is a beautiful and inspiring expression of the human spirit.



THE PRIVATE WORLD OF
Surimono

*Japanese Prints from the Virginia Shawan Drostén
and Patrick Kenadjan Collection*

摺物の私的世界

The printing technique
known as surimono
was developed in the
late Edo period
and was used to
produce a wide range
of images, including
landscapes, figures,
and scenes of daily
life. The technique
involved carving a
design into a block
of wood, which was
then inked and
pressed onto paper.
This method allowed
for the production
of large quantities
of prints at a low
cost, making them
accessible to a wide
range of people.



JAMES PROSEK: ART, ARTIFACT, ARTIFICE

2020

James Prosek

With an essay by Edith Devaney

Distributed by Yale University Press

Made possible by Donna and Marvin Schwartz, with additional support provided by Susan and Stephen Mandel, Jr., the Milton and Sally Avery Arts Foundation, the Richard P. Garmany Fund, the Janet and Simeon Braguin Fund, and the Robert Lehman, B.A. 1913, Endowment Fund

THE PRIVATE WORLD OF SURIMONO: JAPANESE PRINTS FROM THE VIRGINIA SHAWAN DROSTEN AND PATRICK KENADJIAN COLLECTION

2020

Sadako Ohki with Adam Haliburton

Distributed by Yale University Press

Made possible by Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970, and the Art Gallery Exhibition and Publication Fund

- ↑ Previous spread: a session of “Teaching with Objects” training for Ph.D. students in the History of Art, led by Jessica Sack, the Jan and Frederick Mayer Senior Associate Curator of Public Education, in the Kubler-Thompson Gallery of Indo-Pacific Art.
- ← In a public Gallery Talk, Adam Haliburton, Ph.D. student in East Asian Languages and Literatures, describes a group of Japanese *surimono* prints from the collection of Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970.
- ↓ Following spread: *Bird Spectrum* (2019) made from more than 200 bird specimens from the Yale Peabody Museum of Natural History, was the centerpiece of the exhibition *James Prosek: Art, Artifact, Artifice*.





Exhibitions

A NATION REFLECTED: STORIES IN AMERICAN GLASS

March 29–September 29, 2019

Organized by Yale University students Julia Marie Carabatsos, B.A. 2020, Nolan Crawford, B.A. 2019, Lily Dodd, SM '21, Adelaide Goodyear, B.A. 2018, Mariana Melin-Corcoran, B.A. 2020, and Jocelyn Wickersham, B.A. 2019, under the mentorship of John Stuart Gordon, the Benjamin Attmore Hewitt Associate Curator of American Decorative Arts, with the assistance of Alexandra Ward, the Marcia Brady Tucker Fellow, Department of American Decorative Arts

Made possible by the Friends of American Arts at Yale Exhibition Fund, the Jane and Gerald Katcher Fund for Education, the John F. Wieland, Jr., B.A. 1988, Fund for Student Exhibitions, and the Nolen-Bradley Family Fund for Education

CEREMONIAL DRESS FROM SOUTHWEST CHINA: THE ANN B. GOODMAN COLLECTION

September 6, 2019–January 5, 2020

Organized by Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art, and Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art

Made possible by the Wolfe Family Exhibition and Publication Fund

CEREMONIAL
DRESS
FROM
SOUTHWEST
CHINA

THE ANN B. GOODMAN





WILLIAM BAILEY: LOOKING THROUGH TIME

September 6, 2019–January 5, 2020

Organized by Mark D. Mitchell, the Holcombe T. Green Curator of American Paintings and Sculpture

Made possible by Richard and Ronay Menschel, Clifford Ross, the Eugénie Prendergast Fund for American Art given by Jan and Warren Adelson, and the Friends of American Arts at Yale Exhibition Fund

†PLACE, NATIONS, GENERATIONS, BEINGS: 200 YEARS OF INDIGENOUS NORTH AMERICAN ART

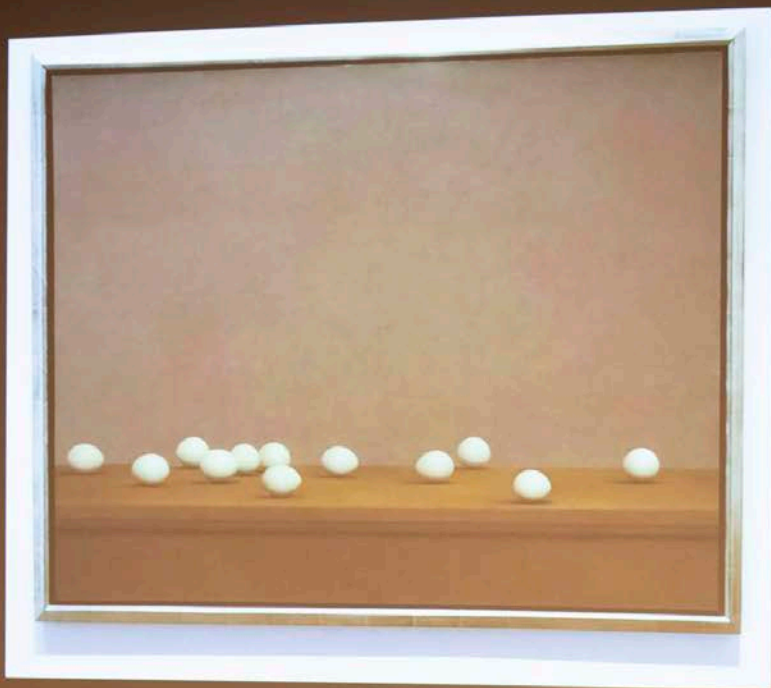
November 1, 2019–February 28, 2021

Organized by Yale University students Katherine Nova McCleary (Little Shell Chippewa–Cree), B.A. 2018, and Leah Tamar Shrestinian, B.A. 2018, with Joseph Zordan (Bad River Ojibwe), B.A. 2019. Assistance provided by Kaitlin McCormick, the former Andrew W. Mellon Postdoctoral Fellow in Native American Art and Curation, Department of American Paintings and Sculpture

Made possible by The Andrew W. Mellon Foundation, the Jane and Gerald Katcher Fund for Education, and the Nolen–Bradley Family Fund for Education

Previous spread: In a public Gallery Talk, Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art, discusses an outfit made in the mid-20th century, part of the exhibition *Ceremonial Dress from Southwest China: The Ann B. Goodman Collection*, cocurated by Barnes and Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art. Worn during special events, the clothing is made by women in the community who gather the cotton and indigo, dye the cloth, sew the garments, and embellish them with batik, embroidery, appliqué, and other techniques. ↑

Artist William Bailey, B.F.A. 1955, M.F.A. 1957, the Kingman Brewster Professor Emeritus of Art at Yale, speaks with Mark D. Mitchell, the Holcombe T. Green Curator of American Paintings and Sculpture. Bailey died on April 13, 2020. →









RECKONING WITH “THE INCIDENT”: JOHN WILSON’S STUDIES FOR A LYNCHING MURAL

Grinnell College Museum of Art, Iowa

January 25–April 7, 2019

David C. Driskell Center, University of Maryland, College Park

June 3–August 9, 2019

Clark Atlanta University Art Museum

October 6–December 6, 2019

Yale University Art Gallery, New Haven, Connecticut

January 17, 2020–February 28, 2021

Organized by Pamela Franks, Class of 1956 Director, Williams College Museum of Art, Williamstown, Mass., and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery, and Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, Yale University Art Gallery

Made possible by the Isabel B. Wilson Memorial Fund

†JAMES PROSEK: ART, ARTIFACT, ARTIFICE

February 14, 2020–November 29, 2020

Organized by James Prosek with Laurence Kanter, Chief Curator and the Lionel Goldfrank III Curator of European Art

Made possible by Donna and Marvin Schwartz, with additional support provided by Susan and Stephen Mandel, Jr., the Milton and Sally Avery Arts Foundation, the Richard P. Garmany Fund at the Hartford Foundation for Public Giving, the Janet and Simeon Braguin Fund, and the Robert Lehman, B.A. 1913, Endowment Fund

↑ Previous spread: A visitor to the exhibition *Reckoning with “The Incident”: John Wilson’s Studies for a Lynching Mural*.

← Artist James Prosek, B.A. 1997, works on the mural *What Once Was Is No Longer (1851)* (2019), installed as part of the exhibition *James Prosek: Art, Artifact, Artifice*.



Small text label on the left side of the display case, likely describing the spherical object.

Small text label on the right side of the display case, likely describing the green object.

EXHIBITIONS ON TOUR

SOL LEWITT: A WALL DRAWING RETROSPECTIVE

Massachusetts Museum of Contemporary Art (MASS MoCA),
North Adams, Massachusetts

November 16, 2008–November 8, 2043

Organized by the Yale University Art Gallery, MASS MoCA, and
the Williams College Museum of Art

Yale University Art Gallery funding is provided by Happy and
Bob Doran, B.A. 1955; Julia Childs and Harrison H. Augur,
B.A. 1964; Elizabeth Ballantine, B.A. 1971, M.A. 1974,
M.Phil. 1974, M.S.L. 1982, Ph.D. 1986; Nina M. Griggs; Paul E.
Francis, B.A. 1977; Carol LeWitt; Agnes Gund and Daniel
Shapiro; Robert Mangold, B.F.A. 1961, M.F.A. 1963, and Sylvia
Plimack Mangold, B.F.A. 1961; Anna Marie and Robert F.
Shapiro, B.A. 1956; Robert A. Feldman, Esq., LL.B. 1961; Julia
Mangold and Hannah R. Mangold; Carolyn H. Grinstein
and Gerald Grinstein, B.A. 1954; Mr. and Mrs. Morris Cartin
on behalf of the Morris B. and Edith S. Cartin Foundation;
Angela K. Westwater; and Marion B. Stroud

LET US MARCH ON: LEE FRIEDLANDER AND THE PRAYER PILGRIMAGE FOR FREEDOM

Yale University Art Gallery, New Haven, Connecticut

January 13–July 9, 2017

National Civil Rights Museum, Memphis

September 11–December 17, 2017

Boston University Art Gallery

February 1–March 25, 2018

Fisk University Galleries, Nashville

April 12–August 19, 2018

Picker Art Gallery, Colgate University, Hamilton, New York

September 20–December 16, 2018

Margaret Walker Center, Jackson State University, Mississippi

August 5–November 1, 2019

Organized by La Tanya S. Autry, the Marcia Brady Tucker Senior
Fellow, Department of Photography

Made possible by the Janet and Simeon Braguin Fund and the
James Maloney '72 Fund for Photography

RECKONING WITH “THE INCIDENT”: JOHN WILSON’S STUDIES FOR A LYNCHING MURAL

Grinnell College Museum of Art, Iowa

January 25–April 7, 2019

David C. Driskell Center, University of Maryland, College Park

June 3–August 9, 2019

Clark Atlanta University Art Museum

October 6–December 6, 2019

Yale University Art Gallery, New Haven, Connecticut

January 17, 2020–February 28, 2021

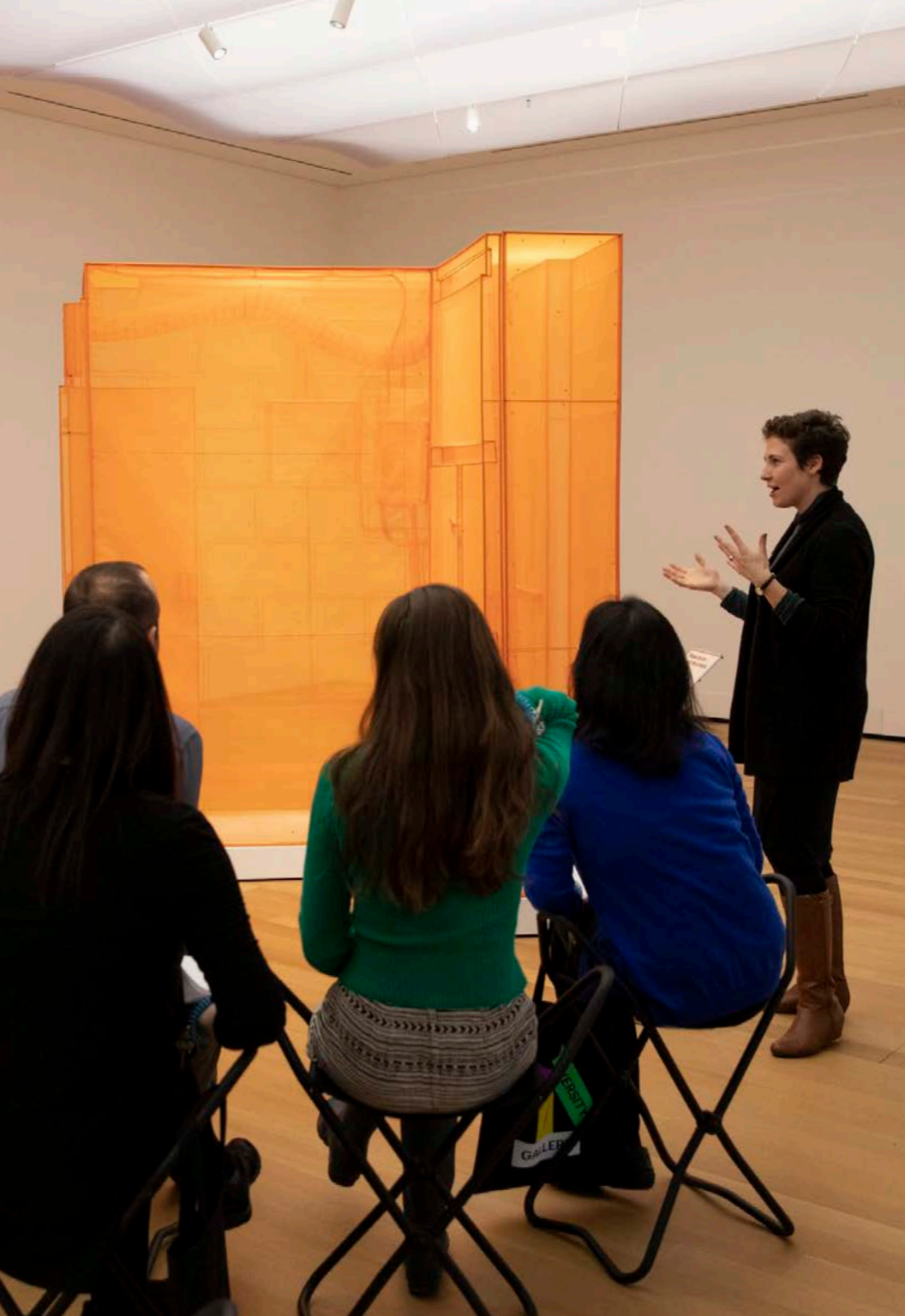
Organized by Pamela Franks, Class of 1956 Director, Williams College Museum of Art, Williamstown, Mass., and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery, and Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, Yale University Art Gallery

Made possible by the Isabel B. Wilson Memorial Fund

† *Exhibition accompanied by a Gallery-produced publication*

Previous spread: A visitor to the exhibition *A Nation Reflected: Stories in American Glass*. ↑

Sydney Skelton Simon, the Bradley Assistant Curator of Academic Affairs, leads a workshop for Yale Language Instructors with the installation *Boiler Room, London Studio*, by Do Ho Suh, M.F.A. 1997. →



Outgoing Loans

In FY20 the Yale University Art Gallery loaned the following objects to other distinguished museums and cultural institutions (listed in chronological order by loan date):

Three ancient gypseous alabaster reliefs, 883–859 B.C. (1854.3–.5), to the exhibition *Ancient Mesopotamia Speaks: Highlights from the Yale Babylonian Collection*, Yale Peabody Museum of Natural History, New Haven, Connecticut

Peter Paul Rubens, *Hero and Leander*, ca. 1604 (1962.25), to the exhibition *Early Rubens*, Legion of Honor Museum, Fine Arts Museums of San Francisco. The exhibition also traveled to the Art Gallery of Ontario, Toronto.

Thomas Cole, *North Mountain and Catskill Creek*, 1838 (1981.56), to the exhibition *Thomas Cole's Refrain: The Paintings of Catskill Creek*, Thomas Cole National Historic Site, Catskill, New York. The exhibition also traveled to the Hudson River Museum, Yonkers, New York.

Fritz Fleischer, *Mehr Licht* (More Light), 1898 (MO2002.684), to the exhibition *Goethe: Verwandlung der Welt* (Goethe: Transformation of the World), Bundeskunsthalle, Bonn, Germany

Édouard Manet, *Femme en costume de voyage* (Woman in a Traveling Costume), 1880 (1966.80.20), to the exhibition *Manet and Modern Beauty*, Art Institute of Chicago. The exhibition also traveled to the J. Paul Getty Museum, Los Angeles.

Gentile da Fabriano, *Virgin and Child*, ca. 1420–24 (1871.66), and Fra Angelico, *Saint Michael Archangel Makes the Sea Withdraw to Leave a Passage for a Woman Who Gave Birth on a Pilgrimage to Tumba*, and *Saint Michael Archangel and the Bull of Monte Gargano*, 1413 (1943.213), to the exhibition *Fra Angelico y los inicios del Renacimiento en Florencia* (Fra Angelico and the Rise of the Florentine Renaissance), Museo Nacional del Prado, Madrid







Richard Learoyd, *Nancy Nude in White Chair*, 2010 (2011.90.1), to the exhibition *Richard Learoyd: El silencio de la cámara oscura* (Richard Learoyd: The Silence of the Camera Obscura), Fundación MAPFRE, Barcelona. The exhibition also traveled to Fotomuseum Den Haag, The Hague, and Fundación MAPFRE, Madrid.

Alfred Eisenstaedt, *Sophia Loren*, 1961 (2018.ANA.6.1), and Philippe Halsman, *Alfred Eisenstaedt*, 1960–69 (2018.ANA.6.2), to the exhibition *Mid-Century Master: The Photography of Alfred Eisenstaedt*, Hillwood Estate, Museum, and Gardens, Washington, D.C.

John Baeder, *Stardust Motel*, 1977 (2008.19.762), Robert Adams, *Interstate 25, Eden, Colorado*, 1968, printed 2006 (2008.52.5.2), Robert Adams, *Housing Adjacent to an Elevated Freeway, Adams County, Colorado*, 1974 (2008.52.9.38), and Robert Adams, *Denver, Colorado*, 1973 (2008.52.9.106), to the exhibition *Life Is a Highway: Art and American Car Culture*, Toledo Museum of Art, Ohio

Marthe Donas, *Still Life with Fruit*, ca. 1918–19 (1941.427), to the exhibition *The Expansion of Cubism, 1911–1920*, Portland Museum of Art, Maine

Gordon Parks, *Augusta, Maine*, 1944 (2012.22.9), to the exhibition *Gordon Parks: The New Tide, Early Work, 1940–1950*, Amon Carter Museum of American Art, Fort Worth. The exhibition also traveled to the National Gallery of Art, Washington, D.C., the Cleveland Museum of Art, and the Addison Gallery of American Art, Andover, Massachusetts.

↑ Previous spread: A highlight of the exhibition *Edward Hopper and the American Hotel* at the Virginia Museum of Fine Arts, Richmond, is a functional hotel room inspired by Edward Hopper's *Western Motel* (1957). Photo: Travis Fullerton © Virginia Museum of Fine Arts. Art © 2021 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), N.Y.

Claes Oldenburg, *Novum Organum*, No. 7: Special “Colossal Monument” Issue Focusing on Recent Gift of Claes Oldenburg’s “Lipstick Ascending on Caterpillar Tracks,” May 15, 1969 (2000.63.1), to the exhibition *Artists Respond: American Art and the Vietnam War, 1965–1975*, Smithsonian American Art Museum, Washington, D.C. The exhibition also traveled to the Minneapolis Institute of Art.

David Park, *Untitled*, 1948 (2001.66.3), to the exhibition *David Park: A Retrospective*, Modern Art Museum of Fort Worth. The exhibition also traveled to the Kalamazoo Institute of Arts, Michigan, and the San Francisco Museum of Modern Art.

John Trumbull, *Lieutenant Thomas Grosvenor (1744–1825) and “Servant” (probably Asaba, an Enslaved Man)*, ca. 1797 (1932.302), to the exhibition *Forgotten Soldier*, American Revolution Museum at Yorktown, Virginia

Winslow Homer, *Women and Children on Beach at Long Branch, New Jersey*, 1869 (1965.33.10), to the exhibition *Homer at the Beach: A Marine Painter’s Journey, 1869–1880*, Cape Ann Museum, Gloucester, Massachusetts

Helen Frankenthaler, *Low Tide*, 1963 (1964.4), to the exhibition *Abstract Climates: Helen Frankenthaler in Provincetown*, Parrish Art Museum, Water Mill, New York

Erwin Hauer, *Design 6 Special*, 1958/2015 (2015.92.1), to the exhibition *Still Facing Infinity: The Tectonic Sculptures of Erwin Hauer*, Yale School of Architecture, New Haven, Connecticut

Students examine *Shadows of Liberty* (2016), by Titus Kaphar, M.F.A. 2006, for the writing seminar “Is America Exceptional?” taught by Christopher McGowan, Ph.D. candidate in English.

→



Yale University acknowledges that Indigenous peoples and nations, including the Eastern Pequot, Golden Hill Prigueux, Mashunuck Pequot, Mohegan, Narragansett, Quinipiac, Shagbuck, and other Algonquian-speaking peoples, have stewarded through generations the lands and waterways of what is now the state of Connecticut. We honor and respect the enduring relationship that exists between these peoples and nature and this land.



Small text label on the pedestal, likely providing information about the object displayed.



Attributed to Johnson's Group II, *Owl Skyphos*, ca. 450 B.C. (1913.161), attributed to Hamada Shōji, *Mashiko-Style Plate*, mid-20th century (1989.105.1), and Bernard Leach, *Jar with Lid*, mid-20th century (2005.110.4), to the exhibition *Unto This Last: Two Hundred Years of John Ruskin*, Yale Center for British Art, New Haven, Connecticut

Mona Hatoum, *Nature morte aux grenades*, 2006–7 (2010.150.1), to the exhibition *How the Light Gets In*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York

Marsden Hartley, *Rubber Plant*, 1920 (1941.500), and *Mountain Landscape (Garmisch-Partenkirchen)*, ca. 1930–35 (1946.70), to the exhibition *Marsden Hartley*, Louisiana Museum of Modern Art, Humlebæk, Denmark

Charles Willson Peale, *Walter Stewart (1756–1796)*, 1781 (1991.125.1), and *Mrs. Walter Stewart (Deborah McClenachan) (1763–1823)*, 1782 (1991.125.2), to the exhibition *Cost of Revolution: The Life and Death of an Irish Soldier*, Museum of the American Revolution, Philadelphia

Lari Pittman, *This Expedition, Beloved and Despised, Continues Regardless*, 1989 (2010.32.1a–b), to the exhibition *Lari Pittman: Declaration of Independence*, Hammer Museum, Los Angeles

Ernst Ludwig Kirchner, *Girl in White Chemise*, 1914 (1962.44), *Badende Frauen–Moritzburg (Bathing Women–Moritzburg)*, 1910 (1969.60.20), *Kokotten am Kurfürstendamm (Coquettes on the Kurfürstendamm)*, 1914 (1969.60.23), and *Liegender Akt (Reclining Nude)*, 1907 (1969.60.29), to the exhibition *Ernst Ludwig Kirchner*, Neue Galerie, New York

← Anna Smist (Sac and Fox and Seminole), BR '21, discusses works in the exhibition *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art* in a public Gallery Talk co-presented with Madeleine Freeman (Choctaw and Chickasaw), BF '21.

Edward Hopper, *Rooms for Tourists*, 1945 (1961.18.30), *Western Motel*, 1957 (1961.18.32), and *Study for Western Motel*, 1957 (2009.56.1), to the exhibition *Edward Hopper and the American Hotel*, Virginia Museum of Fine Arts, Richmond. The exhibition also traveled to the Indianapolis Museum of Art.

Charles Willson Peale, *William Buckland (1734–1774)*, 1774, reworked 1789 (1934.303), to the exhibition *Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals*, Chrysler Museum of Art, Norfolk, Virginia

Vincent van Gogh, *Square Saint-Pierre*, Paris, 1887 (1958.59), to the exhibition *Making Van Gogh: A German Love Story*, Städel Museum, Frankfurt

Automaton Clock in the Form of Diana on Her Chariot, ca. 1610 (1951.19.2a–b), to the exhibition *Making Marvels: Science and Splendor at the Courts of Europe*, Metropolitan Museum of Art, New York

Samuel Finley Breese Morse, *Gideon Tomlinson (1780–1854)*, B.A. 1802, M.A. 1808, ca. 1809 (1943.24), to the exhibition *Rufus Porter's Curious World: Art and Invention in America, 1815–60*, Bowdoin College Museum of Art, Brunswick, Maine

Stephen Kaltenbach, *Wedge*, 1965 (2009.213.7), to the exhibition *Stephen Kaltenbach: The Beginning and the End*, Jan Shrem and Maria Manetti Shrem Museum of Art, University of California, Davis

Quadruped with Two Human Figures, ca. 12th–15th century (2006.51.118), to the exhibition *Sahel: Art and Empires on the Shores of the Sahara*, Metropolitan Museum of Art, New York

In a public Gallery Talk, Kern Samuel, M.F.A. 2020, explores issues of power and cultural history in objects in the Gallery's collection, including an African power figure (*Nkisi N'kondi*; early 20th century).

→



Trousseau Box, mid- to late 17th century (2001.80.1), and *Nobleman's Meal Table (Kakeban)*, ca. 14th–15th century (2002.88.1), to the exhibition *Gifts of Gold: The Art of Japanese Lacquer Boxes*, Fairfield University Art Museum, Connecticut

Presentation Trumpet, 1817 (1934.369), and Robert Nash, *Prize Horn of the Society of Royal Kentish Bowmen*, 1790 (1948.192), to the exhibition *Resounding Brass: Conch Shells to Silver Trumpets*, Collection of Musical Instruments, Yale University, New Haven, Connecticut

Jean-François Millet, *Starry Night*, ca. 1850–65 (1961.22), to the exhibition *Millet and Modern Art: From Van Gogh to Dali*, Saint Louis Art Museum.

John Trumbull, *Richard Stockton*, 1791 (1931.67), *Thomas Lynch*, n.d. (1931.68b), *Benjamin Franklin (1706–1790)*, M.A. (Hon.) 1753, 1778 (1960.13), and *Samuel Chase*, ca. 1791 (2010.75.3), to the exhibition *Founding Fathers across the Atlantic—History and Legacy in Norway and the USA*, Eidsvoll 1814, Eidsvoll Verk, Norway

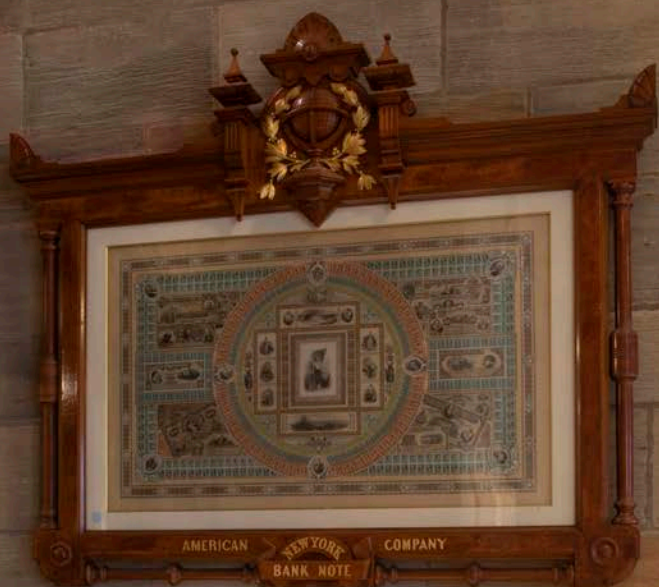
Rufino Tamayo, *Two Women of Tehuantepec*, 1939 (1970.14), to the exhibition *Vida Americana: Mexican Muralists Remake American Art, 1925–1945*, Whitney Museum of American Art, New York

Winslow Homer, *Below Zero*, 1894 (1968.87), to the exhibition *Natural Forces: Winslow Homer and Frederic Remington*, Denver Art Museum. The exhibition also traveled to the Portland Museum of Art, Maine, and the Amon Carter Museum, Fort Worth.

Henri de Toulouse-Lautrec, *Programme du Chariot de Terre Cuite*, 1895 (1951.3.2), to the exhibition *Félix Fénéon: The Anarchist and the Avant-Garde—from Signac to Matisse and Beyond*, Museum of Modern Art, New York



Operating Income and Expenses



FY20 OPERATING INCOME AND EXPENSES

Endowment Income	24,085,200
Gift Income	2,752,500
University Support (GA)	9,613,300
Other Income	481,800
Total Revenue	\$ 36,932,800
Personnel Expenses	16,014,300
Nonsalary Expenses	4,981,500
Buildings and Facilities Expenses	9,638,200
University Assessments	2,868,300
Total Expenses	\$ 33,502,300

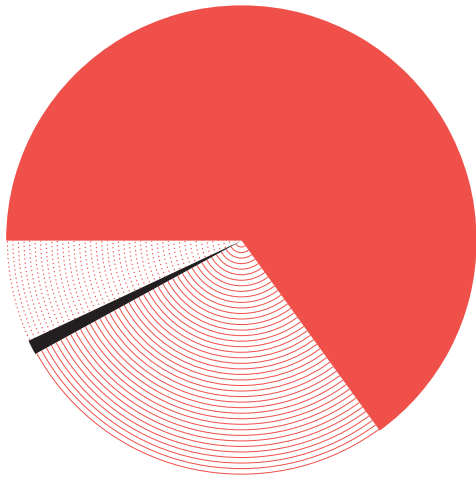
Figures exclude acquisitions, capital projects, the Wurtele Center and Hume Furniture Study collection moves, and Yale West Campus special-collections rooms.

Acquisitions: FY20 art acquisition income was \$5,532,400 and expenses were \$1,686,200.

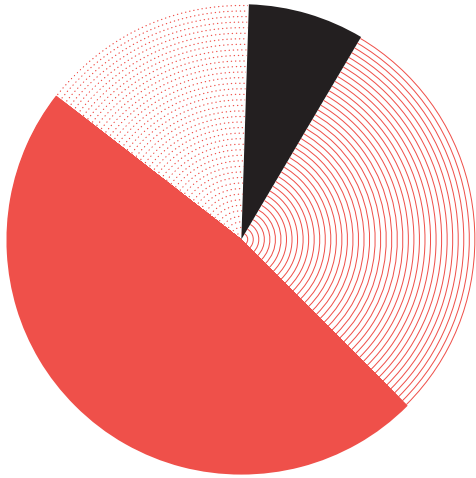
Previous spread: A collage of currency from the American Bank Note Company, a promised gift of Susan G. and John W. Jackson, B.A. 1967, and the Liana Foundation



- Endowment Income
- Gift Income
- University Support (GA)
- Other Income



-
- Personnel Expenses
 - Nonsalary Expenses
 - Buildings and Facilities Expenses
 - University Assessments



Donors of Works of Art

The Yale University Art Gallery is grateful to the donors who have contributed to its mission and success. We are pleased to acknowledge here those who have made gifts of art in FY20; these gifts continue a legacy of excellence at this museum.

Kerstin and Robert Adams

L.Lynne Addison

*Terry and *Richard Albright, B.A. 1961

American Academy of Arts and Letters, New York

Rahul Arora

Melvin Bedrick, B.A. 1953, LL.B. 1956

James A. Bergquist

Patricia E. Kane, Ph.D. 1987, and W. Scott Braznell, Art.A. 1967

Peter Cohen

Edward S. Cooke, Jr., B.A. 1977

Kirtland H. Crump

Ben Lee Damsky

Michael de Havenon, B.A. 1962, and Georgia de Havenon

*John H. Denison, B.A. 1955

Richard and Elizabeth Devereaux, B.A. 1981

Jane Davis Doggett, M.F.A. 1956

David Drabkin, LL.B. 1968

Regina F. Dubin

Helen Runnells DuBois, B.A. 1978

Les Fagen, B.A. 1971

Leonard Everett Fisher, B.F.A. 1949, M.F.A. 1950

Susan and Arthur Fleischer, Jr., B.A. 1953, LL.B. 1958

Helene Fortunoff

Barbara G. Fraser and David W. Fraser

Gesso Foundation

Alva Greenberg

Nancy D. Grover

Gus Hall Collection

Ann Hamilton, M.F.A. 1985

Emma Bennie Harrell and Burrus Goodwin Harlow

Judith F. Hernstadt
 Fritz Hansen and Katherine Hinds
 Melissa H. Harris, B.A. 1982, and Michael E. Hoffman
 Alice Merrill Hyland
 Robert Louis Jackson
 Thomas Jaffe, B.A. 1971
 James Castle Collection and Archive
 Peter David Joralemon, B.A. 1969, M.Phil. 1974
 Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970
 Stephen Vincent Kobasa, M.Div. 1972
 Mr. and Mrs. Gerald D. Kohs
 Michiko Levine and Dr. Stephen J. Levine
 Dr. Terry Light, B.A. 1969
 Eric Litke
 H. Christopher Luce, B.A. 1972
 Stanton and Jean Macdonald-Wright Estate
 Bruce H. MacLeod, B.A. 1967
 Rahul Shah and Bruce H. MacLeod, B.A. 1967
 The Manuel Neri Trust
 Ravi Mathura
 Meryl Blau Menon, M.A.T. 1961
 Dr. Robert D. Mowry
 *Judith Neisser and family
 Nuveen
 Daniel Ostroff
 Claudia Taylor Overstrom, B.A. 1989, and Gunnar Overstrom
 Joan A. Parcher
 Stephen Parks, B.A. 1961
 Martha and Sam Peterson
 Richard Gerrig, B.A. 1981, and Timothy Peterson, B.A. 1987
 Monroe E. Price, B.A. 1960, LL.B. 1964, and Aimée Brown Price,
 M.A. 1963, Ph.D. 1972
 Suzanne Hellmuth and Jock Reynolds
 Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.Phil. 1976,
 Ph.D. 2010

At the 2019 reception for new and returning students, Co-Head Gallery Guide Theo Elliman, B.A. 2020, discusses *First Steps* (1943) by Pablo Picasso.

→





*Dr. Herbert and *Monika Schaefer
 Linda Leonard Schlenger
 DeForest W. Smith, B.A. 1961
 Jean and Robert E. Steele, M.P.H. 1971, M.S. 1974, Ph.D. 1975
 Thomas Strong, M.F.A. 1967
 Elliott Sussman, B.A. 1973, and Nancy Cromer
 Deborah Volberg Pagnotta and Dr. Rachel Volberg
 John Walsh, B.A. 1961
 James Wilson
 Thaddeus Wolfe and R & Company
 Susan M. Yecies, B.A. 1971

**Deceased as of June 30, 2020*

- ← Each summer, the Gallery invites fellows to share their research in public Gallery Talks. Kelsey Wingel, Postgraduate Associate in Paintings Conservation, discusses concealed compositions and pentimenti in paintings in the Richard and Jane Manoogian Foundation Galleries of American Art before 1900.
- ↓ Following spread: Wooden objects in the Leslie P. and George H. Hume American Furniture Study Center





Gifts

FY20 ANNUAL FUND AND CURRENT USE

\$100,000 AND OVER

Anonymous
 William L. Bernhard, B.A. 1954
 Allan K. Chasanoff, B.A. 1961
 Suzanne and *Alan J. Dworsky, B.A. 1952
 Thomas Jaffe, B.A. 1971
 Karen H. Bechtel and William M. Osborne III, B.A. 1976
 Donna and Marvin Schwartz

\$25,000–\$99,999

Antoine W. van Agtmael, M.A. 1970
 Eliot Nolen, B.A. 1984, and Timothy P. Bradley, B.A. 1983
 Happy and Robert W. Doran, B.A. 1955
 Laura and James A. Duncan, B.A. 1975
 Jerald Dillon Fessenden, B.A. 1960
 Liz and Bruce D. Fiedorek, B.A. 1973
 Denise Bouché Fitch
 Barbara and Richard J. Franke, B.A. 1953, Hon. 1987, Hon. 2001
 Georgia and Michael de Havenon, B.A. 1962
 *S. Roger Horchow, B.A. 1950, Hon. 1999
 Leslie P. and George H. Hume, B.A. 1969
 Carol LeWitt
 H. Christopher Luce, B.A. 1972
 Susan and Stephen F. Mandel, Jr.
 Gail and Elliott L. Schlang, B.A. 1956
 Anna Marie and Robert F. Shapiro, B.A. 1956
 Mary Jo and Ted Shen, B.A. 1966, Hon. 2001

\$5,000–\$24,999

Sarah Baker and Timothy Albright
 Nancy Marx Better, B.A. 1984, and James Better
 Sarah K. Contomichalos, B.A. 1985
 Elissa and Edgar M. Cullman, Jr., B.A. 1968
 Peggy and Richard M. Danziger, LL.B. 1963
 Barbara and James E. Duffy, B.E. 1951
 Nathaniel W. Gibbons, B.A. 1979

Dotty and Lionel Goldfrank III, B.A. 1965
 Nina M. Griggs
 Carolyn H. and Gerald Grinstein, B.A. 1954
 Elizabeth and J. Atwood Ives, B.A. 1959
 Peter David Joralemon, B.A. 1969, M.Phil. 1974
 Alice D. Kaplan
 Cathy M. Kaplan, B.A. 1974
 Ann and Gilbert H. Kinney, B.A. 1953, M.A. 1954
 Delaney and Walter B. Lundberg
 Dr. Virginia P. Riggs and Dr. Robert W. Lyons, M.D. 1964
 Joanna Witzel Martin
 Mr. and Mrs. Alexander K. McLanahan, B.A. 1949
 Jennifer W. Monsky, B.A. 1981, M.A. 1984, and John R. Monsky,
 B.A. 1981
 Basak and Osman Nuri Nalbantoglu, B.A. 1995
 Maura and Mark H. Resnick, B.A. 1978
 Deborah and James B. Richardson, Jr., B.A. 1957
 Lewis S. Roscoe, M.Arch. 1961
 Adam R. Rose, B.A. 1981, and Peter R. McQuillan
 Laura and James J. Ross, B.A. 1960
 Linda A. McMahon and Robert H. Saunders, B.A. 1978
 Katherine and Stephen C. Sherrill, B.A. 1975
 Jean and Robert E. Steele, M.P.H. 1971, M.S. 1974, Ph.D. 1975
 *Ruth Stricker
 Anna A. and Dr. Richard L. Strub, B.A. 1961
 Alexa D. and Marc R. Suskin, B.A. 2001
 Ellen and *Stephen D. Susman, B.A. 1962
 Elliott Sussman, B.A. 1973, and Nancy Cromer
 Sarah Sze, B.A. 1991
 Lulu and Anthony W. Wang, B.A. 1965
 Yung G. Wang, M.Arch. 1961
 Dr. Lily L. Chu, B.A. 1982, and Gerald W. Weaver II, B.A. 1977
 Stephanie Wiles and Jeff Rubin
 Margaret Wurtele

The Gallery invites graduate students to deliver public Gallery Talks on their areas of research. →
 Here, Nathalie Miraval, Ph.D. student in the History of Art and African American Studies,
 discusses a model of a ballgame, a popular pastime in Mesoamerica, in the Cornelia Cogswell
 Rossi Foundation Gallery of Art of the Ancient Americas.





\$500–\$4,999

Anonymous (2)
 Mary-Jo and Dr. John M. Amatruda, B.A. 1966
 Alice L. Baxter, M.Phil. 1972, Ph.D. 1974, and Richard James
 Baxter, M.A. 1972
 Karen Bedrosian-Richardson
 Amelia O. B. Parsons, B.A. 1983, and Paul S. Bird, B.A. 1983,
 J.D. 1987
 Grace and Jay W. Bright, M.Arch. 1971
 Carole B. Brown
 Suzette and Allan E. Bulley III, B.A. 1986
 John D. Childs, B.A. 1985
 Charles T. Clark
 Stuart Cohen, B.A. 1970
 Elizabeth W. Easton, M.A. 1979, M.Phil. 1981, Ph.D. 1989, and
 James S. Traub
 Deborah J. Freedman, B.A. 1982, and Ben Ledbetter
 Barbara Fuldner
 Mimi Gardner Gates, Ph.D. 1981, and William Gates, Sr.
 Anne Goldrach, M.A. 1982
 Linda and Dr. Charles Hamlin, B.A. 1961
 Thomas B. Harris
 James N. Heald 2nd, B.S. 1949
 Peter Hunt
 Sharon C. and Richard A. Hurowitz, B.A. 1995
 Deborah Welling and Jack Intrator
 Philip H. Isles
 Bruce R. Josephy
 Dr. Jane Frank Katcher and Gerald Katcher, LL.B. 1950
 Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970
 Jane A. Levin, M.Phil. 1972, Ph.D. 1975, and President Emeritus
 Richard C. Levin, M.Phil. 1972, Ph.D. 1974, Hon. 2013
 Catherine W. Lynn, M.A. 1978, Ph.D. 1981

- ← Eryn Rosenthal, B.A. 1998, shares her experience teaching in the galleries as part of the Gallery Talk, "Art Objects as Teaching Tools," which explored how single objects in the collection can be used to teach subjects as diverse as environmental studies, political science, and physics. Behind her is *Society Woman's Cloth (Gold)* (2006), by Ghanaian artist El Anatsui. The work is a gift of Thomas Jaffe, B.A. 1971, in honor of Robert Farris Thompson, B.A. 1955, M.A. 1961, Ph.D. 1965.

Cheryl L. Bruce and Kerry James Marshall
 Lauren Martini, M.S. 2010, Ph.D. 2013, and Matthew S.
 Mendelsohn, B.S. 2007
 Dr. Robert D. Mowry
 Carl W. Mullis 3rd, B.A. 1972
 Sarah Coffin O'Connor, B.A. 1973, and Thomas O'Connor
 Joanne Payson
 Martha and Dr. Samuel R. Peterson
 Dr. E. Anthony Petrelli, B.A. 1961
 Edward Ranney, B.A. 1964
 Barbara Goren, B.A. 1977, J.D. 1982, and David N. Rosen, LL.B. 1969
 Kellye and Jeff L. Rosenheim, B.A. 1983
 Mrs. Snowden Rowe
 Jacquelyn and Carl H. Schiffman
 Geoffrey Ellis Shamos, B.A. 2002
 Carol Sirot
 Wendy and Mark Stansbury-O'Donnell, Ph.D. 1990
 Virginia W. and Robert Stern
 Shepard B. Stone
 Valerie and Hunter Thompson
 Reverend Ellen L. Tillotson, S.T.M. 2014
 Jill and John Walsh, B.A. 1961
 Vera F. Wells, B.A. 1971
 Laura B. Whitman, M.A. 1990, and Thomas Danziger
 Francis Williams
 Jeanie Kilroy Wilson

In this public Gallery Talk, "Sights, Sounds, Emotions: An Introduction to Indian Ragamala Painting" Yagnaseni Datta, Ph.D. candidate in the History of Art, explores the imagery of Indian paintings known as Ragamalas.

→



Small informational text panel on the left wall.



Small informational text panel on the right wall.





FY20 CAPITAL AND ENDOWMENT CONTRIBUTIONS

\$100,000 AND OVER

*Richard Albright, B.A. 1961
 Thomas Jaffe, B.A. 1971
 Wallace S. Wilson, B.A. 1951

\$25,000–\$99,999

Dudley and Michael Del Balso, B.S. 1966
 Jerald Dillon Fessenden, B.A. 1960
 Barbara and Richard J. Franke, B.A. 1953, Hon. 1987, Hon. 2001
 Nancy D. Grover
 Lily Mu, B.A. 2015
 Margaret and Amor H. Towles, B.A. 1987

\$5,000–\$24,999

Owen C. Rambow, B.A. 1985, and John Mark Bacon, B.A. 1985
 Elizabeth Ballantine, B.A. 1971, M.A. 1974, M.Phil. 1974,
 M.S.L. 1982, Ph.D. 1986, and Paul Leavitt
 Joseph Clark, B.A. 1968, M.A. 1972, M.Phil. 1973
 Suzanne Clary, B.A. 1983, and Richard W. Clary
 Francine and William E. Crawford, B.A. 1970, M.F.A. 1973
 Helen Runnells DuBois, B.A. 1978, and Raymond DuBois
 Elizabeth M. Gordon
 Andrew Mills Drabkin, B.A. 2001, and Brian Hughes, B.A. 2005
 Barbara and Joseph R. Hyde
 Sarah Jeffords
 Suzanne M. Bober, B.A. 1987, and Stephen I. Kahn, B.A. 1987
 Cathy M. Kaplan, B.A. 1974
 William J. Mayer
 Mary H. and James H. Ottaway, Jr., B.A. 1960
 Pamela A. and Mel A. Shaftel, B.A. 1965
 Yung G. Wang, M.Arch. 1961
 Mr. and Mrs. Charles O. Wood III, B.S. 1960

\$500–\$4,999

Martha and James Alexander, B.A. 1973
 Mrs. Martin E. Anderson, Jr.
 Elizabeth S. Armandroff, M.A. 1984, M.Phil. 1987, and Taft E.
 Armandroff, Jr., M.S. 1984, M.Phil. 1985, Ph.D. 1988
 John P. Axelrod, B.A. 1968
 Mrs. George P. Bissell, Jr.
 Margaret B. Caldwell
 Constance Clement
 Diana Starr Cooper, M.F.S. 1969, and Peter B. Cooper, B.A. 1960,
 LL.B. 1964, M.U.S. 1965
 Ulysses Grant Dietz, B.A. 1977
 Jeannine Falino
 Stuart J. Holzer
 Lesley B. and Joseph C. Hoopes, Jr.
 Cynthia Adams Hoover
 Leslie P. and George H. Hume, B.A. 1969
 Diane D. Jacobsen
 Alice D. Kaplan
 Caroline A. Kaplan, B.A. 1987, and Douglas Clark
 Jane and Charles Klein
 Ruth G. Koizim, M.A. 1974, M.Phil. 1977
 Thomas Lloyd, B.A. 1977
 Miriam C. Niederman
 Anita B. and Thomas J. O'Sullivan, B.A. 1961
 Richard J. Powell, M.A. 1982, M.Phil. 1984, Ph.D. 1988
 Jules D. Prown, Hon. 1971
 Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.Phil. 1976,
 Ph.D. 2010
 Janet Ross
 Gayle and Howard Rothman
 Ileene A. Smith and Howard A. Sobel
 John C. Waddell, B.A. 1959
 Mrs. Richard Warren
 Justin Scott Zaremby, B.A. 2003, Ph.D. 2007, J.D. 2010

For Halloween, Gallery Guides made costumes inspired by a work of art in the collection.
 Here, Olivia Thomas, B.A. 2020, poses with Sano di Pietro's *Saint Anthony Abbot Tormented
 by Demons* (ca. 1435–40).

→







Portrait of a Black Man
by [illegible]
[illegible]



Portrait of a Black Man
by [illegible]
[illegible]



ESTATES, FOUNDATIONS, TRUSTS, FUNDS, AND BUSINESSES

GIFTS

Charina Endowment Fund
Community Foundation for Greater New Haven
Dobson Foundation
Drue and H. J. Heinz II Charitable Trust
Estate of Robert H. Ellsworth
Henry Luce Foundation
Milton and Sally Avery Arts Foundation
Estate of William M. Osborne, Jr., B.A. 1951
Richard P. Garmany Fund at the Hartford Foundation for
Public Giving
Robert Lehman Foundation
Estate of Clive Runnells, B.A. 1948
Samuel H. Kress Foundation
Shamos-Booster Family Fund
Estate of William C. Siegmann
Estate of Professor William K. Simpson, B.A. 1947, M.A. 1948,
Ph.D. 1954

**Deceased as of June 30, 2020*

List represents gifts as of June 30, 2020.

*Every effort has been made to ensure the accuracy of this list;
for corrections or clarifications, contact Brian P. McGovern, Director
of Advancement, at 203.436.8400 or b.mcgovern@yale.edu.*

Previous spread: Johanna Obenda, the Cullman–Payson Fellow in Academic Affairs and Outreach, and Crystal Feimster, Associate Professor of African American Studies, History, and American Studies, explore the role of the witness and discuss the methods and challenges of teaching with John Wilson’s studies for *The Incident* in a public Gallery Talk. ↑

Josephine W. Rodgers, the Marcia Brady Tucker Fellow, Department of American Paintings and Sculpture, discusses the Gallery’s collection of 19th-century American mural paintings. On the ceiling is *Abundance of the Days of the Week* (1893) by Elihu Vedder. →



Endowed Funds

The Yale University Art Gallery acknowledges those donors who have created endowed funds to support the strategic and long-range goals of the Gallery. Funds established for the Gallery are part of the Yale University Endowment. The Gallery is most grateful to David Swensen, Ph.D. 1980, Hon. 2014, Chief Investment Officer, Yale University, and his team for their careful stewardship of these funds.

ENDOWED FUNDS THROUGH FY20, LISTED CHRONOLOGICALLY, NEWEST FIRST

Robert Hatfeild Ellsworth Fund

Monika Schaefer Fund

John Walsh Lecture and Education Fund

Robert and Kerstin Adams Endowment Fund

The Hope and John L. Furth, B.A. 1952, Endowment Fund

Jerald D. Fessenden, B.A. 1960, Endowment Fund for American Art

Susan G. and John W. Jackson, B.A. 1967, Endowment Fund

for Numismatics

Lily Mu '15 Endowment Fund

The Donna Torrance Curatorial Endowment

Friends of American Arts at Yale Exhibition Fund

Dudley and Michael Del Balso, B.S. 1966, Contemporary Art

Endowment Fund

Friends of American Arts at Yale Publication Fund

Erika and Thomas Leland Hughes Fund

Yung G. Wang Family Endowment Fund

Kempner Family Endowment Fund

Cathy M. Kaplan, B.A. 1974, Photography Endowment Fund

Mininberg Family Endowment Fund

David Swensen Yale University Art Gallery Fund

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Wallace S. Wilson Director of Scientific Research Fund

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Isabel B. Wilson Memorial Fund

Arthur Ross Collection Fund
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 Raymond and Helen Runnells DuBois Publication Fund
 Michael de Havenon, B.A. 1962, Fund
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 Katharine Ordway Exhibition and Publication Fund
 Yale University Art Gallery Fund for Education
 Gretchen, John, and Alex Berggruen Family Fund
 Clary Family Fund
 Richard Benson Curator of Photography and Digital Media
 Arts Fund
 Allan Chasanoff Collection Fund
 Carol LeWitt Fund
 Joan Whitney Payson (1903–1975) Fund
 Rosalee and David McCullough Family Fund
 Stephen S. Lash Fund
 Wolfe Family Exhibition and Publication Fund
 Alan J. Dworsky, B.A. 1952, Fund
 Mary Jo and Ted Shen Fund
 Leslie and Joseph Fogg III, B.A. 1968, Access to Digital Assets
 Ellen and Stephen D. Susman, B.A. 1962, Fund
 Société Anonyme Acquisition Fund
 Société Anonyme Endowment Fund
 The Nolen Center for Art and Education Endowment Fund (4)
 Isabel W. and Milton M. Field Fund
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 Susan Morse Hilles Fund for Collection Support
 The Manton Foundation Public Education Fund
 S. Alexander Haverstick II Director's Resource Fund at the
 Yale University Art Gallery
 John F. Wieland, Jr., B.A. 1988, Fund for Student Exhibitions

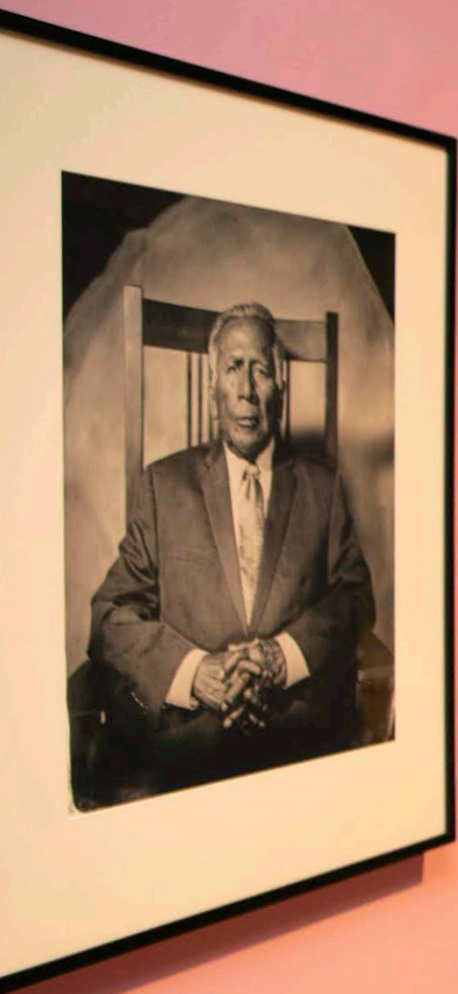
Masterfully crafted objects from the Hunter and Valerie Thompson Collection of Javanese Gold.

→



Charles B. Benenson, B.A. 1933, Acquisition Fund
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 Benjamin Attmore Hewitt Assistant Curator of American
 Decorative Arts at Its Art Gallery
 Benjamin Attmore Hewitt Table Fund
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 Steven D. Brooks Early European Art Endowment Fund
 Sandra and Joseph Lee Fund
 Jane and Gerald Katcher Fund for Education
 Louis F. Laun Endowment Fund
 Adelbert K. Charles, Jr., Endowment Fund
 The Alan J. Ginsberg 1983 Endowment Fund
 The Spirit of Elihu Yale Fund given by the Benjamin Zucker '62
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 Margaret and Angus Wurtele, B.A. 1956, Fund for Education
 Trumbull Fund for YUAG Programs and Operations
 Carol and Sol LeWitt Fund for Education
 Drue and David, B.A. 1952, LL.B. 1959, Weild III Fund
 The Nolen-Bradley Family Fund for Education
 Robert E., M.P.H. 1971, M.S. 1974, Ph.D. 1975, and Jean E. Steele
 Endowment Fund
 Carol and Sol LeWitt Fund

David Kruidenier, B.A. 1944, Fund for Academic Initiatives
 Donald D'Agati, B.A. 1972, Fund
 Ruth and Bruce Dayton Curator of Asian Art
 Robert Lehman Foundation Fund for the Study of Early European
 and Modern and Contemporary Art
 Robert Lehman Foundation Acquisition Fund for Early European
 and Modern and Contemporary Art
 Nancy Horton Bartels Scholars
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 Friends of American Art Fund
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 The Mary Hotchkiss Williams Travel Fellowship
 Stephen Carlton Clark Reserve Fund
 Cogger Family Fund for Education
 The Sutphin Family Assistant Curator of Prints, Drawings,
 and Photographs
 The Nitkin Family Fund for Photography
 Japan Foundation Curatorship in Japanese Art
 The George A., Class of 1954, and Nancy P. Shutt Acquisition Fund
 Hayden Visiting Artists Fund
 The Nina and Lee Griggs Assistant Curator of Early European Art
 The Horace W. Goldsmith Assistant Curator of Modern and
 Contemporary Art
 Don H. Nelson, B.A. 1953, Fund for African Art
 The Edward Byron Smith, Jr., (1966) Family Fund for
 Contemporary Art
 Allan S. Kaplan Memorial Fund for Undergraduate Programs
 Richard Brown Baker Acquisition Fund
 New Haven School Children Education Fund
 Iola S. Haverstick Fund for American Art
 Heinz Family Endowed Fund
 The Happy and Bob Doran Artist-in-Residence Fund
 Susan Morse Hilles Conservation Fund
 The Richard S. Field Purchase Fund for Contemporary Photography
 and Works on Paper
 Shamos Family Fund in Support of Student Outreach Programs







George and Schatzie Lee Fund for European and Contemporary Art
 Education and Outreach Fund
 American Decorative Arts Acquisition
 Walter H. and Margaret Dwyer Clemens Director's Discretionary
 Fund for the Yale University Art Gallery
 Frederick and Jan Mayer Education Curatorship Fund
 Thomas T. Solley, B.A. 1950, Director's Discretionary Fund
 Mabel Brady Garvan Fund for the General Operation of
 American Arts
 Holcombe T. Green, B.A. 1961, Curator in American Painting and
 Sculpture Fund
 Lionel Goldfrank III, B.A. 1965, Early European Art Curatorship
 Alice and Allan Kaplan Associate Curatorship of American Paintings
 and Sculpture
 Henry and Nancy Bartels Fund
 Ann and Gilbert H. (1953) Kinney Fund (2)
 Katharine Ordway Endowed Acquisition Fund
 Ruth Elizabeth White Fund
 The Paul Mellon Fund
 The Frances and Benjamin Benenson Foundation Curator of
 African Art
 Robert L. Solley Curatorship of Prints, Drawings, and Photographs
 Heald Foundation Prints, Drawings, and Photographs Fund
 George R. Rowland '33 Director's Discretionary Fund for the Yale
 Art Gallery
 Pre-Columbian Collection Fund
 Turned Wooden Objects Acquisition Fund
 John P. Axelrod, B.A. 1968, Fund
 Eugénie Prendergast Fund for American Art given by Jan and
 Warren Adelson
 Allen Grover Fund for Contemporary Art
 American Decorative Arts Fund
 Janet and Simeon Braguin Fund
 Allan and Alice Kaplan Endowment for the Department of
 American Paintings and Sculpture

↑ Artist Will Wilson (Diné), the 2020 Happy and Bob Doran Artist in Residence at the Gallery, talks with Gallery Guide Madeleine Freeman (Choctaw and Chickasaw), BF '21.

American Decorative Arts Curatorship Fund
 Molly and Walter, B.S. 1940S, Bareiss Curator Fund
 Florence B. Selden Prints, Drawings, and Photography Fund
 Florence B. Selden Prints, Drawings, and Photography Publications
 and Program Fund
 James A. Close, B.A. 1929, Fund
 Fleur E. Fairman, B.A. 1978, Fund
 Leslie Cheek, Jr., M.Arch. 1935, Conservation Fund
 Seligmann and Twentieth-Century Collection Maintenance Fund
 Betsy and Frank H. Goodyear, Jr., B.A. 1966, Internship Fund
 Robert Lehman, B.A. 1913, Conservation Fund
 Lydia Winston Malbin Fund
 Oswaldo Rodriguez Roque Fund
 Conservation Fund
 Mellon and Fosburgh Fund
 Virginia and Leonard Marx (1925S) Fund
 Andrew Carnduff Ritchie, Hon. 1958, Lectureship Fund
 Seymour H. Knox European and Contemporary Art
 Curatorship Funds
 Frederick M. Clapp, B.A. 1901, M.A. 1911, Fund
 Richard Brown Baker, B.A. 1935, Collection Care and
 Enhancement Fund
 Josephine Setze Fund
 Robert Lehman, B.A. 1913, Endowment Fund
 Mary C. and James W., B.A. 1933, M.A. 1936, Fosburgh Fund
 American Arts Fund
 Art Gallery Exhibition and Publication Fund
 Stanley Stone Fund
 Marcia Brady Tucker Fund
 Art Gallery Program Fund
 Friends of American Arts Acquisition Fund
 Numismatics and Other Special Collections Fund
 J. Paul Oppenheim (Class of 1929) Fund

Art books on display in the Jan and Frederick Mayer Lobby at the Odds and Ends Art Book Fair, held in December. The fair showcases books from small independent publishers who focus on art, architecture, photography, and design; rare and limited-edition books; zines printed in short runs; and artists' books by students and alumni of the Yale School of Art and the Rhode Island School of Design. →





Olive Louise Dann Fund
 A. C. Goodyear Fine Arts Award
 Arabella D. Huntington Memorial Fund
 Leonard C. Hanna, Jr., Class of 1913, Fund
 Enoch Vine Stoddard, B.A. 1905, Fund
 Everett V. Meeks Fund
 Hobart, B.A. 1900, and Edward Small (Class of 1940S) Moore
 Memorial Collection Fund
 Ada Small Moore Fund
 John Hill Morgan Fund
 The Emerson Tuttle Print Fund
 Mary Gertrude Abbey Fund
 Maitland F. Griggs Fund
 Martin A. Ryerson Lectureship Fund

Funds with a (number) in parentheses support multiple purposes.

For more information, contact Brian P. McGovern, Director of Advancement, at 203.436.8400 or b.mcgovern@yale.edu.

↓ Following spread: The Haven String Quartet performs at the Gallery in a public performance titled "Playing Images: An Exploration of Music and Art," which connects close listening to music with close looking at art.





Staff





OFFICE OF THE DIRECTOR

Stephanie Wiles *Henry J. Heinz II Director*

Lisa Scilipote *Senior Executive Assistant to the Director*

ADVANCEMENT

Brian P. McGovern *Director of Advancement*

Valerie Richardson *Stewardship Manager*

Emily Herberich *Advancement Assistant*

Special Events

Laurie Laliberte *Special Events Coordinator*

CONSERVATION

Ian McClure *Susan Morse Hilles Chief Conservator*

Theresa Fairbanks-Harris *Senior Conservator of Works on Paper,
Yale University Art Gallery and Yale Center for British Art*

Irma Passeri *Senior Conservator of Paintings*

Anne Turner Gunnison *Senior Associate Conservator of Objects*

Cynthia Schwarz *Senior Associate Conservator of Paintings*

Catherine Silverman *Assistant Conservator of Objects and Furniture*

Andrés Garcés *Conservation Assistant*

Elizabeth Godcher *Senior Administrative Assistant*

Paul Panamarenko *Museum Technician*

Kelsey Wingel *Postgraduate Associate*

†Olav Bjornerud *Pre-Program Intern*

↑ Previous spread: Theresa Clinkscale, Collection Maintenance Technician, cleans a glass case in the Isabel B. and Wallace S. Wilson Gallery of Ancient Art shortly after a limited number of staff members returned to the Gallery in June.

← Mark D. Mitchell, the Holcombe T. Green Curator of American Paintings and Sculpture, talks about the art of William Bailey, B.F.A. 1955, M.F.A. 1957, the Kingman Brewster Professor Emeritus of Art at Yale. Mitchell stands before *Still Life—Table with Ochre Wall* (1972).

CURATORIAL

Laurence Kanter *Chief Curator*

African Art

James Green *Frances and Benjamin Benenson Foundation*

Assistant Curator of African Art

Elizabeth Soden *Senior Museum Assistant*

American Decorative Arts

Patricia E. Kane *Friends of American Arts Curator of American*

Decorative Arts

John Stuart Gordon *Benjamin Attmore Hewitt Associate Curator of*

American Decorative Arts

Eric Litke *Museum Assistant*

Nancy Stedman *Museum Assistant*

Alexandra Ward *Marcia Brady Tucker Fellow*

American Paintings and Sculpture

Mark D. Mitchell *Holcombe T. Green Curator of American Paintings
and Sculpture*

Janet M. Miller *Museum Assistant*

Josephine W. Rodgers *Marcia Brady Tucker Fellow*

Ancient Art

Susan B. Matheson *Molly and Walter Bareiss Curator of Ancient Art*

Lisa R. Brody *Associate Curator of Ancient Art*

Megan Doyon *Senior Museum Assistant*

Asian Art

Denise Patry Leidy *Ruth and Bruce Dayton Curator of Asian Art*

Sadako Ohki *Japan Foundation Associate Curator of Japanese Art*

Ami Potter *Museum Assistant*

Christina Czap Vergara, Senior Museum Technician, cleans a glass case in the Laura and James J. Ross Gallery of African Art shortly after a limited number of staff members returned to the Gallery in June. →

Following spread: Alicia Van Campen, Museum Technician, installs a new rotation of portrait miniatures in the Richard and Jane Manoogian Foundation Galleries of American Art. ↓









European Art

Laurence Kanter *Lionel Goldfrank III Curator of European Art*

Jessie Park *Nina and Lee Griggs Assistant Curator of European Art*

Katharine Luce *Senior Museum Assistant*

Indo-Pacific Art

Ruth Barnes *Thomas Jaffe Curator of Indo-Pacific Art*

Benjamin Diebold *Senior Museum Assistant*

†Marijke Klokke *Senior Visiting Fellow*

†Benjamin Rideout *Fellow*

Modern and Contemporary Art

Keely Orgeman *Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art*

Jane Miller *Senior Museum Assistant*

Andrés Garcés *Museum Assistant*

Numismatics

Benjamin Dieter R. Hellings *Jackson-Tomasko Associate Curator of Numismatics*

Emily Pearce Seigerman *Museum Assistant*

Photography

Judy Ditner *Richard Benson Associate Curator of Photography and Digital Media*

Gabriella Svenningsen *Senior Museum Assistant*

Jenna Marvin *Marcia Brady Tucker Fellow*

Prints and Drawings

Elisabeth Hodermarsky *Sutphin Family Curator of Prints and Drawings*

John Hogan *Mary Jo and Ted Shen Installation Director and Archivist for Sol LeWitt Wall Drawings*

Suzanne Greenawalt *Senior Museum Assistant*

Diana Brownell *Senior Museum Technician/Preparator*

Elissa Watters *Florence B. Selden Fellow*

← Irma Passeri, Senior Conservator of Paintings, works on the structural treatment of *Venetian Nobleman and Two Women* (ca. 1515), recently attributed to Palma il Vecchio.

Graduate Curatorial Interns

Blair Betik, Ph.D. candidate, History of Art, Department of Ancient Art
Soffia Gunnarsdottir, Ph.D. candidate, History of Art, Department of Ancient Art

Kevin Hoffman, Ph.D. candidate, History, Department of Numismatics

Eleanor Martin, Ph.D. student, Classics and History, Department of Ancient Art

Leslie Rose, M.A. candidate, African Studies, Department of African Art

Stephanie Wisowaty, B.A. 2016, Ph.D. candidate, History of Art, Department of European Art

Graduate Research Assistant

Alexandra M. Thomas, Ph.D. candidate, History of Art and African American Studies, Department of African Art

EXHIBITIONS, COLLECTIONS, AND FACILITIES

Jeffrey Yoshimine *Deputy Director for Exhibitions, Collections, and Facilities*

Collections

Burrus Harlow *Director of Collections*

Jason DeBlock *Associate Director of Collections*

Elizabeth Godcher *Senior Administrative Assistant*

Anna Russell *Museum Assistant*

Thomas Philips *Senior Materials Assistant/Lift Operator*

David Norris *Senior Museum Technician*

Vicki Onofrio *Senior Museum Technician*

Nancy Valley *Senior Museum Technician*

George Chardiet *Museum Technician*

Anthony Florio *Museum Technician*

Thomas Reilly *Museum Technician*

Kevin Wigginton *Museum Technician*

An event for students interested in museum careers took place at the Yale Center for British Art in January. Gallery staff members Sydney Skelton Simon, the Bradley Assistant Curator of Academic Affairs, and Tamara Schechter, Assistant Editor, describe their professional roles at the Gallery. →





Exhibitions

Andrew Daubar *Exhibition Production Manager*

Anna Russell *Museum Assistant*

Peter Cohen *Senior Museum Technician*

Christina Czap Vergara *Senior Museum Technician*

Patrick Brown *Museum Technician*

David Marshall *Museum Technician*

Alicia Van Campen *Museum Technician*

Theresa Clinkscale *Collection Maintenance Technician*

Adam Kirk *Collection Maintenance Technician*

Facilities

Sean Dunn *Director of Facilities*

José Branco *Manager of Facilities*

John Laudano *Building Systems Specialist*

Bradley Olson *Building Systems Specialist*

Julio Patron *Mechanical Systems Specialist*

Antoinette Brown *Senior Administrative Assistant*

Registrar

L.Lynne Addison *Registrar*

Amy Dowe *Senior Associate Registrar*

Anne Goslin *Senior Associate Registrar*

Elizabeth Aldred *Associate Registrar*

Bethany Day *Assistant Registrar*

Antonia V. Bartoli *Curator of Provenance Research*

Ashley Kane *Museum Assistant*

← Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art, leads a Gallery Guide training tour in the Ruth and Bruce Dayton Gallery of Asian Art.

EXHIBITIONS, PROGRAMMING, AND EDUCATION

Heather Nolin *Deputy Director for Exhibitions, Programming, and Education*

Cheri Cercone *Senior Administrative Assistant*

Communications

Anu Krishnan *Web Content and Project Manager*

Janet Sullivan *Communications Coordinator*

Education

Liliana Milkova *Nolen Curator of Education and Academic Affairs*

Jessica Sack Jan and Frederick Mayer *Senior Associate Curator of Public Education*

Sydney Skelton Simon Bradley *Assistant Curator of Academic Affairs*

Molleen Theodore *Associate Curator of Programs*

Roksana Filipowska Wurtele *Study Center Programs and Outreach Manager*

Elizabeth Harnett *Programs Coordinator*

Robie-Lyn Harnois *Academic Affairs Coordinator*

Elizabeth Kitson *Senior Administrative Assistant*

Johanna Obenda *Cullman-Payson Fellow in Academic Affairs and Outreach*

Jake Gagne *Jock Reynolds Fellow in Public Programs*

Rachel Thompson *John Walsh Fellow in Museum Education*

Gallery Guides

Alyssa Agarwal, BK '23

Alma Bitran, GH '21

Ida Brooks, PC '23

Ale Canales, B.A. 2020

Kaan Cankat, B.A. 2020

Kishore Chundi, B.A. 2020

Carla Decombes, MY '23

Amy DeLaBruere, DC '21

Remy Dhingra, B.A. 2020 *Co-Head Gallery Guide*

Conor Downey, BR '21
 David Edimo, BR '21
 Theodore Elliman, B.A. 2020 *Co-Head Gallery Guide*
 Adin Feder, ES '22
 Ethan Fogarty, BK '21
 Madeleine Freeman, BF '21
 Ivory Fu, MY '21
 Chloé Glass, TD '21
 Akio Ho, SM '23
 Alex Hu, TD '22
 Tyler Jager, SM '22
 Caroleine James, BR '22
 Emilie Kilfoil, PC '21
 Irene Kim, BK '21
 Elizabeth Levie, BR '23
 Ivy Li, TD '21
 Kathryn Miyawaki, MY '21
 Sofia Ortega-Guerrero, ES '22
 Brendan Rose, MY '22
 Sarah Saltzman, TC '21
 Nyeda Sam, PC '22
 Lara Schull, SM '21
 Anna Smist, BR '21
 Eliza Spinna, GH '23
 Olivia Thomas, B.A. 2020
 Odette Wang, B.A. 2020
 Brianna Wu, MC '21

Wurtele Gallery Teachers

James Bartolacci, M.F.A. 2020
 Ximena Benavides, LL.M. 2006, J.S.D. candidate, Law School
 Candace Borders, Ph.D. candidate, American Studies and African
 American Studies
 Holly Bushman, M.E.D. 2020
 Martha Engvall, Ph.D. candidate, Spanish and Portuguese
 Charlotte Hecht, Ph.D. candidate, American Studies



Emmanuel Lachaud, Ph.D. candidate, History
 Jathan Martin, M.Div. candidate
 Jesus Abraham Mora-Valle, M.Arch. candidate
 Molly Murphy, M.M.A. candidate
 Madeleine Muzdakis, M.A. 2020
 David Roy, M.F.A. 2020
 Hannah Sachs, M.Div. 2020
 Kern Samuel, M.F.A. 2020
 Melinda Stang, Ph.D. candidate, American Studies and Film
 and Media
 Alexandra M. Thomas, Ph.D. candidate, History of Art and African
 American Studies
 Freddy Villalobos, M.F.A. candidate, Sculpture
 Hannah Weinberg-Wolf, Ph.D. candidate, Psychology
 Anne Wu, M.F.A. 2020

Albert Sack Intern

Margaret "Molly" Martien, M.A.R. candidate, Department of
 American Decorative Arts

Art Museum Scholar Summer Intern

Yihan (Isabella) Yang, SY '21, Patricia E. Kane Scholar, Department
 of American Decorative Arts

Goodyear Interns

Bradford Case, B.A. 2020, Department of Ancient Art
 Remy Dhingra, B.A. 2020, Education Department
 Theodore Elliman, B.A. 2020, Education Department
 Rory Hamovit, M.F.A. 2020, Department of Photography
 Kathryn Miyawaki, SY '21, Department of Prints and Drawings

Mary Hotchkiss Williams Travel Fellows

2020 program canceled due to COVID-19

Mininberg Intern

Lina Kapp, B.A. 2020, Department of Ancient Art

- ← Gabriella Svenningsen, Senior Museum Assistant, with the class "Photography: Practice and Production" in the Richard "Chip" Benson Object-Study Classroom at the Collection Studies Center, Yale West Campus.

Nancy Horton Bartels Scholar Interns

Alie Brussel Faria, DC '22, Education Department

Arese Uwuoruya, B.A. 2020, Department of African Art

Robert and Jean Steele Graduate Curatorial Intern

Amara Lawson-Chavanu, Ph.D. student, African American

Studies and American Studies, Department of Modern and Contemporary Art

Rose Herrick Jackson Interns

Anjelica Gallegos, M.Arch. candidate, Department of American Decorative Arts

Gavriella Levy Haskell, Ph.D. candidate, History of Art, Department of American Paintings and Sculpture

New Haven Promise Interns

Ammon Downer, Education Department

Alyssa Pagan Hagearty, Department of African Art

Maya Henderson, Graphic Design Department

Shaelyn Moody, Education Department

Graphic Design

Christopher Sleboda *Director of Graphic Design*

Cecilia Estanislao *Graphic Designer*

Information Technology

Thomas R. Raich *Director of Information Technology*

Tim Speevack *Data Systems Specialist*

Yer Vang-Cohen *Data and Database Administrator*

Gregory Snorheim *Senior Help Desk Specialist*

Lieyang Zhou *Help Desk Coordinator*

Publications and Editorial Services

Tiffany Sprague *Director of Publications and Editorial Services*

†Theresa Huntsman *Assistant Editor*

Tamara Schechter *Assistant Editor*

Jennifer Lu *Editorial and Production Assistant*

Visitor Services

Leonor Barroso *Director of Visitor Services*

Michael Moore *Visitor Services Assistant*

Hilary Sierpinski *Visitor Services Assistant*

Visual Resources

John ffrench *Director of Visual Resources*

Alexander Harding *Senior Photographer*

Richard House *Senior Photographer*

Kathleen Mylen-Coulombe *Rights and Reproductions Coordinator*

Jessica Smolinski *Documentation Photographer*

David Whaples *Visual Resources Coordinator*

FINANCE AND ADMINISTRATION

Jessica Labbé *Deputy Director for Finance and Administration*

Business Office

Charlene Senical *Operations Manager*

Catherine Sparer-Morales *Operations Manager*

Human Resources

Cynthia Pattison *Human Resources Generalist*

Debra Simon *Human Resources Support Specialist*

Security

Frank Biceglia *Chief of Security*

Chuck Iannotti *Security Supervisor*

Alberto Noriega *Security Supervisor*

Mark Paturzo *Security Supervisor*

Antoinette Brown *Senior Administrative Assistant*

Edward Bauer *Security Officer*

Curtis Bennett *Security Officer*

Janina Blazejowski *Security Officer*

Patricia Bradley *Security Officer*

Ernest Chiarelli *Security Officer*

Julius DelGuidice *Security Officer*



Black Representation
The Black figure in art has long been a subject of debate and controversy. This section explores the ways in which Black artists have challenged the dominant narrative of Black representation in art.

Black Art and the Black Experience
This section explores the ways in which Black artists have used their art to express their experiences and perspectives on the Black experience. It includes a selection of works by Black artists from the 20th and 21st centuries.

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Anthony DellaRocco *Security Officer*
 William Doggett *Security Officer*
 William Farnham *Security Officer*
 Frank Fazzino *Security Officer*
 Eliger Humes *Security Officer*
 Tashawna Hyman *Security Officer*
 Ida Jones *Security Officer*
 Imani Lane *Security Officer*
 John Lisa *Security Officer*
 Christine Magistro *Security Officer*
 Christopher McNeil *Security Officer*
 Stephen Opotzner *Security Officer*
 Scott Patton *Security Officer*
 Xuxa Perea *Security Officer*
 Clyde Riccio *Security Officer*
 John Rodican *Security Officer*
 Fred Slater *Security Officer*
 Martin Tondalo *Security Officer*
 Wayne Vere *Security Officer*
 Ray Weymann *Security Officer*
 Wilfred Wilcox *Security Officer*

Bursary Students

Lillian Agutu, M.Arch. candidate, Department of African Art
 Itai Almor, B.A. 2020, Department of Prints and Drawings
 Mario Andrade, B.S. 2019, Information Technology Department
 Kyla Arsadjaja, M.F.A. 2020, Graphic Design Department
 Merritt Barnwell, SY '21, Department of Prints and Drawings
 Nadia Balderas, B.A. 2020, Visitor Services Department
 Frankie Barrett, Ph.D. candidate in American Studies,
 Education Department
 Fiona Bensen, SY '21, Visitor Services Department
 Merritt Barnwell, SY '21, Department of Prints and Drawings
 Fiona Benson, SY '22, Visitor Services Department
 Griffin Berlin, JE '21, Department of American Paintings
 and Sculpture

← A visitor using the Gallery's mobile app examines the 1951 portrait of Manet Helen Fowler, the first African American woman to earn a Ph.D. in cultural anthropology in the U.S. at Cornell in 1952.

Milo Bonacci, M.F.A. candidate, Graphic Design Department
 Jade Buford, B.A. 2020, Department of Indo-Pacific Art
 Maria Candanoza, M.F.A. 2020, Graphic Design Department
 Adam Chen, TD '22, Department of European Art
 Veronica Chen, PC '21, Department of Prints and Drawings
 Grace Cheung, BR '21, Information Technology Department
 Lorna Chitty, B.A. 2020, Department of Prints and Drawings
 Brandon Cobb, PC '21, Visual Resources Department
 Kaitlyn Corfman, SM '21, Department of Publications and
 Editorial Services
 Nate Cuevas, ES '21, Education Department
 Luiza Dale, M.F.A. candidate, Graphic Design Department
 Peter Day, SY '22, Exhibitions, Programming, and Education
 Amy DeLaBruere, DC '21, Department of Prints and Drawings
 Remy Dhingra, B.A. 2020, Department of American Paintings
 and Sculpture
 Farid Djamalov, PC '21, Department of Photography
 Fiona Drenttel, B.A. 2020, Visitor Services Department
 Helen Dugmore, TD '22, Visitor Services Department
 Zoe Ervolino, B.A. 2020, Department of American Decorative Arts
 Samantha Fleischman, BF '22, Education Department
 Ethan Fogarty, BK '21, Visitor Services Department
 Pilar Forrest, JE '22, Department of American Decorative Arts
 Juanita Garcia Uribe, GH '22, Education Department
 Sonya Gladstone, SY '22, Visitor Services Department
 Julia Gourary, MC '21, Department of Ancient Art
 Ada Griffin, GH '21, Exhibitions Department
 Paulina Halley, SY '21, Communications Department
 Jinwoo Hong, M.F.A. 2020, Graphic Design Department
 Rok Hudobivnik, M.F.A. candidate, Graphic Design Department
 Antonia Huneeus, B.A. 2020, Department of American
 Decorative Arts
 Efeoghene Igor, Ph.D. candidate, History, Department of
 African Art

James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art, talks about ideals of beauty in African art in a public Gallery Talk that began in the Gallery's African art galleries and ended in the Yale Center for British Art's installation of the work of Lynette Yiadom-Boakye.

→





Furqan Jawed, M.F.A. candidate, Graphic Design Department
 Brett Jewell, SM '21, Facilities Department
 Maria Rodriguez Jimenez, M.F.A. 2020, Department of African Art
 Michael Kearney, B.A. 2020, M.A. 2020, Department
 of Numismatics
 Jeong Woo Kim, M.F.A. 2020, Graphic Design Department
 Sofia Kouri, PM '23, Education Department
 Melissa Leone, GH '21, Graphic Design Department
 Denise Lim, Ph.D. 2020, Education Department
 Ana Lobo, M.F.A. candidate, Graphic Design Department
 Kang Ma, M.F.A. candidate, Graphic Design Department
 Nick Massarelli, M.F.A. candidate, Graphic Design Department
 Jacob Miller, JE '21, Department of American Decorative Arts
 Jennet Nedirmammedova, M.A.R. 2020, Department of Prints
 and Drawings
 Keigo Nishio, BR '21, Department of Asian Art
 Anthony Oliverio, B.A. 2020, Visitor Services Department
 Molly Ono, B.A. 2020, Department of Prints and Drawings
 Carmen Ortega, ES '23, Visitor Services Department
 Hazal Özgür, B.A. 2020, Visual Resources Department
 Kaylie Page, M.A.R. candidate, Department of Numismatics
 Anya Pertel, MC '22, Department of Prints and Drawings
 Katherine Peters, B.A. 2020, Conservation Department
 Tuan Pham, M.F.A. 2020, Graphic Design Department
 Laurie Roark, ES '21, Visitor Services Department
 Annie Roberts, SY '21, Department of Prints and Drawings,
 Department of Modern and Contemporary Art
 Steven Rodriguez, M.F.A. 2020, Graphic Design Department
 Ethan Romero, ES '21, Visitor Services Department
 Anna Sagstrom, M.F.A. candidate, Graphic Design Department
 Elizabeth Sanchez, JE '22, Registrar's Office
 Kathryn Schmechel, GH '21, Department of Modern and
 Contemporary Art
 Eamonn Smith, SM '21, Department of American Decorative Arts

← Elissa Watters, the Florence B. Selden Fellow, Department of Prints and Drawings, discusses women's essential role in the emergence of abstract art in interwar Germany and across Europe in a public talk, one in a series of monthly tours of the James E. Duffy Study Room for Prints, Drawings, and Photographs.





Harrison Smith, BF '22, Department of Prints and Drawings
 Rebecca Soulen, B.A. 2020, Advancement Department
 Audrey Steinkamp, MY '22, Visitor Services Department
 Lester Stephens, Ph.D. candidate, Classics and History, Department
 of Numismatics
 Bella Taylor, SY '23, Advancement Department
 Lia Umlauf, M.A.R. candidate, Department of Numismatics
 Raisha Waller, BF '22, Department of African Art
 Betty Wang, M.F.A. candidate, Graphic Design Department
 Mianwei Wang, M.F.A. candidate, Graphic Design Department
 Madison Bleu Wells, ES '21, Visitor Services Department
 Alexander Whittaker, TC '21, Exhibitions Department
 Sam Wood, M.F.A. 2020, Graphic Design Department
 Grace Wynter, B.A. 2020, Education Department
 Yihan (Isabella) Yang, SY '21, Department of Asian Art
 Tanvi Yende, BF '22, Department of Numismatics
 Orysia Zabeida, M.F.A. 2020, Graphic Design Department
 Zachary Zabib, TD '22, Facilities Department
 Joseph Zordan, B.A. 2019, Department of European Art

†*Departed the Gallery on or before June 30, 2020*

Previous spread: Kevin Hoffman, Ph.D. student in History, talks about English coinage through 1066, the year of the Norman Conquest, which marked the end of the Anglo-Saxon period. The public Gallery Talk was held in the Bela Lyon Pratt Study Room for Numismatics.



Eliger Humes, Security Officer, at the Margaret and Angus Wurtele Study Center in the Collection Studies Center, Yale West Campus.



MARGARET AND ANGUS WURTELE
Study Center





The 2019–20 Annual Report was produced by the Yale University Art Gallery and covers the period from July 1, 2019 through June 30, 2020.

Brian P. McGovern
Director of Advancement

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Advancement Assistant

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Bella Taylor, SY '23
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Advancement Department

Carolyn Lumsden
Editorial Support

Jessica Smolinski
Documentation Photographer

Pages 6–7: Marie Watt (Seneca), M.F.A. 1996, hosted a community sewing circle in conjunction with the opening of the exhibition *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*. Many of Watt's works are made through sewing circles.

Pages 8–9: Neil Grasty, Morehouse College class of 2024, and Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, speaking in the exhibition *Reckoning with "The Incident": John Wilson's Studies for a Lynching Mural*. This discussion was part of an evening celebration with the Greater New Haven NAACP, commemorating the 111th anniversary of the formation of the organization.

Page 10: The Anne T. and Robert M. Bass Sack Family Archive is an extraordinary collection of comparative materials for the study of American furniture from the business records of Israel Sack, Inc. For much of the 20th century, Israel Sack and his descendants were the premier vendors for early American furniture.

Pages 12–13: The Leslie P. and George H. Hume American Furniture Study Center at Yale West Campus opened on September 10, 2019. The Hume Furniture Study is a three-dimensional textbook of furniture, clocks, and other objects from 1650 to the present.

Pages 14–15: In September, the Gallery welcomed students back to campus with refreshments, student-led tours, and giveaways. Head Gallery Guide Remy Dhingra, B.A. 2020, describes Edward Hopper's *Western Motel* (1957). Art © 2021 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), N.Y.

