

Yale  
University  
Art  
Gallery

Annual  
Report  
2020–2021







# YALE UNIVERSITY ART GALLERY

Opening the Public  
Free Admission

Hours:  
10:00-5:00 pm  
Monday - Friday  
12:00-5:00 pm  
Saturday - Sunday  
Closed on holidays

## Visitor Guidelines

-  A limited number of visitors will be admitted at a time. Please have your timed ticket ready.
-  Always wear a mask covering your nose and mouth.
-  Please keep 6 feet between yourself and other people.
-  Follow the indicated one-way navigation.
-  Please wash or sanitize your hands.

**Caution**  
Please watch your step.



Mask with a large black headdress and a yellow face. The mask is made of wood and is decorated with white and red paint. It is mounted on a white pedestal.

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Portrait of [Name], [Date]











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# Letter from the Director





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UNIVERSITY  
ART  
GALLERY

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Free Admission

Visitor Guidelines

• Please wear your mask  
• Please maintain 6 feet  
social distancing  
• Please do not touch  
artwork or gallery  
surfaces

YALE UNIVERSITY CHAPEL STREET

**Welcome Back!**  
COVID-19  
Guidelines  
• Please wear your mask  
• Please maintain 6 feet  
social distancing  
• Please do not touch  
artwork or gallery  
surfaces  
QR Code  
Yale University Art Gallery  
yaleartgallery.org





As I look back on a year filled with unexpected challenges, what stands out most is the impressive resilience and continued achievements of the Yale University Art Gallery's staff. My colleagues' ingenuity, flexibility, and creativity have allowed the museum to continue to make its permanent collection, exhibitions, and programming available to audiences, both near and far, in person and online. I cannot underscore enough that all of this was made possible through the generous support of loyal friends such as yourselves. Thank you for all that you do to enable the Gallery's work. I am pleased to bring you the 2020–21 Annual Report.

With the return of staff, faculty, and students to campus, the Gallery has taken the opportunity to reflect on how we responded to the crises of the past year. In many ways, these challenges served to highlight our strengths and to help us identify the most crucial components of the Gallery's path forward. We have a renewed sense of the importance of enhancing how visitors interact with the collection, whether in person, in print, or online, and consequently we seek to increase our investment in digital infrastructure. We have asked ourselves what we could do as museum professionals to engage in and facilitate dialogue about racial injustice. We continue to consider how we can ensure that our museum is an environment where every person—regardless of race, gender, background, or belief—belongs and is welcomed with dignity and respect. The Gallery is committed to fostering inclusive excellence and is diligently working to build a stronger foundation for Diversity, Equity, Inclusion, Accessibility, and Belonging in partnership with Yale University's initiatives in this area.



In the last year, we found innovative ways to continue our collaborations with Yale, New Haven educators, and our wider community. The virtual training of undergraduate Gallery Guides culminated in 11 well-attended live E-Highlights Tours in the series “Double Take: Looking at Art with Gallery Guides.” Teacher workshops, including the monthly “Teacher Leadership Program,” became an important resource for K–12 teachers, museum educators, and university faculty alike, with total attendance exceeding 500 over 19 sessions. The shift to virtual public programming enabled the Gallery to connect with an expanded and global audience.

The Gallery has also offered families opportunities for virtual learning through the monthly “Stories and Art” program. These on-demand videos, available in both English and Spanish, were viewed nearly 10,000 times between July 2020 and June 2021. To further support at-home learning and play, the Gallery, along with colleagues at the Yale Center for British Art and the Yale Peabody Museum of Natural History, created “Art Kits to Go” for distribution to New Haven schools and families through the local chapter of Black Lives Matter, public libraries, and the district arts coordinator.

A new Yale partnership aims to foster connection and well-being. Together with Laurie Santos, Professor of Psychology, Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager, developed “Being Present with Art: The Impact of Mindful Engagement with Art,” a clinical study that integrates art-museum pedagogy with meditative practices drawn from Mindfulness-Based Stress Reduction to measure how a mindful engagement with art affects awareness and sense of belonging. In fall 2020, program participants were Yale undergraduates who were off campus, while this spring the study welcomed students from the School of Nursing and the Divinity School.

The Gallery reopened on May 14, 2021, with abundant health and safety precautions for our visitors and staff. I am thankful to our dedicated colleagues in the museum and across Yale who undertook this effort to invite audiences back. Now, more than ever, museums can offer a respite—whether fostering a sense of discovery and creativity or just serving as a place to come together. Upon returning, visitors were greeted by new

displays in several permanent-collection galleries, including a brilliant reimagination of the African art galleries and, on the third floor, reinstalled modern and contemporary galleries. Through August 2021, visitors can enjoy *Kline and Rothko: Six Works from the Lang Collection*, an installation of paintings and works on paper by Franz Kline and Mark Rothko, recent gifts from the Seattle-based Friday Foundation honoring the legacy of the late collectors Jane Lang Davis and Richard E. Lang. We are thankful to our Governing Board member Carolyn Grinstein and her husband, Gerald Grinstein, B.A. 1954, who facilitated this gift.

Thank you for all that you do to make this work possible. Although we do not know what the next 12 months will bring, we will continue to steadfastly steward our remarkable collection and make it accessible to the widest possible public. The Gallery's many friends and supporters have been our closest allies during this period, contributing generously of their time and talent, and for that, we are truly grateful.

A handwritten signature in black ink that reads "Stephanie Wiles". The script is fluid and cursive, with a large initial 'S'.

Stephanie Wiles  
The Henry J. Heinz II Director  
June 30, 2021

ween







# Letter from the Governing Board Chair

On Friday, May 14, the Yale University Art Gallery reopened to the public after months of closure. Feedback from visitors was overwhelmingly positive, and many expressed their gratitude to be back among the objects that we all cherish so much. The reopening was no small feat. I am thankful to the Gallery's staff, who made this possible and took tremendous care to ensure the safety of the public, the collection, and one another.

When visitors returned to the museum, they were welcomed by two new installations. The Laura and James J. Ross Gallery of African Art has been engagingly reinstalled by James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art. In addition, the display *Kline and Rothko: Six Works from the Lang Collection*, curated by Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, and Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art, with Gregor Quack, Ph.D. candidate in the Department of the History of Art, celebrates the Friday Foundation's significant gift of paintings and works on paper by Franz Kline and Mark Rothko in honor of the legacy of the late Seattle collectors Jane Lang Davis and Richard E. Lang.

Looking ahead, I am optimistic that we will continue to be able to come together to celebrate the power of art. I am especially pleased that, after pandemic-related delays, we will open the exhibition *On the Basis of Art: 150 Years of Women at Yale* in September 2021. Presented on the occasion of two major milestones—the 50th anniversary of coeducation at Yale College and the 150th anniversary of the arrival of the first women students to the University—this exhibition showcases the remarkable achievements of nearly 80 women artists who have graduated from Yale, including Eva Hesse, B.F.A. 1959; Sylvia Plimack Mangold, B.F.A. 1961; Maya Lin, B.A. 1981, M.Arch. 1986; An-My Lê,



M.F.A. 1993; Wangechi Mutu, M.F.A. 2000; and Mickalene Thomas, M.F.A. 2002. It features works drawn entirely from the Gallery's collection that span a variety of media, such as paintings, sculpture, drawings, prints, photography, and video.

As we plan for the future and learn from the past, the museum's commitment to promoting Diversity, Equity, Inclusion, Accessibility, and Belonging (DEIA/B) is stronger than ever. DEIA/B also plays an important role in the University's capital campaign, "For Humanity," which will officially launch in October 2021. "For Humanity" aims to unite the global Yale community and provide the necessary support to empower students and scholars to address some of the most critical challenges facing our world. The Gallery looks forward to creatively collaborating with our University colleagues to generate crucial support for this initiative.

Even as we celebrate the Gallery's reemergence, we mourn the loss of three dear friends over recent months: Allan Chasanoff, B.A. 1961, Richard L. Feigen, B.A. 1952, and Gilbert Kinney, B.A. 1953, M.A. 1954. Allan Chasanoff is remembered for his love of the museum and his remarkable wit and ingenuity, which were reflected in his work as an artist and a collector. We are pleased to invite students to learn in the Allan Chasanoff Classroom at our Yale West Campus Collection Studies Center, where they can explore Allan's unique collection. Many at the Gallery were affected by Richard Feigen's death. As a prominent art dealer, collector, and philanthropist, Richard's legacy lives on in his significant contributions to the Gallery's permanent collection and in his stepchildren and grandchildren at Yale. As a longtime member of the Governing Board, Gil Kinney brought a passion for collecting to his work at the Gallery, and we honor his service later in the report.



Carol LeWitt  
Chair, Yale University Art Gallery Governing Board  
June 30, 2021









# 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

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

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

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





**FY21 HONORARY GOVERNING BOARD MEMBERS**

William L. Bernhard, B.A. 1954

Robert W. Doran, B.A. 1955

†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, 2020–June 30, 2021*

†*Deceased as of June 30, 2021*





# In Memoriam







**GILBERT H. KINNEY**  
**1931–2020**  
**B.A. 1953, M.A. 1954**

The Gallery lost a dear friend and dedicated Governing Board member when Gilbert “Gil” Kinney died on November 16, 2020.

As an undergraduate and resident of Davenport College, Gil studied history and was on the staff of the *Yale Daily News*. He went on to earn an M.A. in International Studies from Yale in 1954 and an M.P.A. from Harvard Kennedy School in 1973. While at Harvard, he audited his first course in art history.

Gil served for four years in the United States Navy as an air intelligence officer with a squadron that rotated between San Diego and Iwakuni, Japan. He then joined the Foreign Service of the United States Department of State, working in Tokyo; Saigon (now Ho Chi Minh City), Vietnam; and Surabaya, Indonesia, interspersed with periods in Washington, D.C.

After retiring from the Foreign Service in 1973, Gil became a stalwart volunteer for Yale. As a member of the Gallery’s Governing Board from 1991 until his death, he served on the Collections and

Nominating Committees. He was also a cofounder of the Patrons Program. Gil and Ann Kinney's generosity is further evident in the works of art they donated to the museum as well as in their support of its Department of Asian Art.

In addition, Gil was a devoted alumnus of the University, volunteering on the Reunion Gift Committee for his Yale College class, the Executive Committee of the Yale Development Board, and as chair of the Yale College Alumni Fund. He was awarded the Yale Medal in 1997 in recognition of his years of service to the University.

Gil served as a life trustee and the chief executive officer of the Corcoran Gallery of Art, Washington, D.C., and as chairman of the boards of the Archives of American Art, Smithsonian Institution, Washington, D.C.; the American Federation of the Arts, New York; and the International Council of the Museum of Modern Art, New York. At the Archives of American Art, Gil was interviewed for the Oral History Project, recalling his first purchases as an art collector. Gil and Ann endowed the Gilbert and Ann Kinney New York Collector at the Archives of American Art, a position responsible for gathering primary sources pertaining to the history of the visual arts in New York City.

Gil is survived by his wife of 61 years, Ann, his two daughters, Sarah Kinney Contomichalos, B.A. 1985, and Eleanor Hart Kinney, B.A. 1990, his son-in-law, Gerassimo Contomichalos, and six grandchildren, Alexandra Contomichalos, DC '22, Dimitri Contomichalos, Sofia Contomichalos, DC '24, and Eloise, Ridgely, and Anna Kelly.







# Education and Public Programs

## FY21 EDUCATION AND PUBLIC PROGRAMS DATA

### VIRTUAL UNIVERSITY VISITS AND DIGITAL CURRICULAR SUPPORT

Class visits from 32 departments and disciplines facilitated by Gallery staff: 110

Courses for which hundreds of new videos and photographs were created: 27

First-year seminars that incorporated virtual Gallery visits: 16

Sessions hosted in the Wurtele Study Center: 19

Student researchers granted Gallery access to study works in person: 10

Faculty workshops offered: 7

### VIRTUAL SCHOOL VISITS AND YOUTH AND FAMILY RESOURCES

K-12 and after-school sessions: 53

Student attendance for K-12 and after-school sessions: 827

Teacher Workshops and Teacher Leadership Program sessions: 19

Attendance for Teacher Workshops and Teacher Leadership Program sessions: 508

Wurtele Gallery Teachers: 16

Stories and Art YouTube videos in English and Spanish created by Wurtele Gallery Teachers: 24

Total views of Stories and Art videos: 9,098

### VIRTUAL AND PRERECORDED PUBLIC PROGRAMS

Conversations, lectures, wellness sessions, study tours, one studio program, and one performance: 27

Attendance for above programs: 5,227

E-Highlights Tours led by Gallery Guides: 11

Attendance for E-Highlights Tours: 435

Gallery Guides: 22

Scheduled adult tours and access programs: 30

Attendance for adult tours and access programs: 578

E-Gallery Talks: 12

Total YouTube views for all public programs: 39,019

Total YouTube views for all prerecorded programs: 8,036

*The data cited does not capture the ongoing use of resources available on the Gallery's website or YouTube channel.*







## OVERVIEW OF VIRTUAL ENGAGEMENT

We reimagined our audience-engagement practices and became experts in new technologies that allowed us to offer exciting prerecorded and live virtual programming, rooted in our guiding principles.

We developed effective object-based pedagogies for teaching on Zoom and trained faculty, area educators, and staff in them. We trained our student Gallery Guides and Wurtele Gallery Teachers in new virtual pedagogies and approaches to online programming.

We reached audiences in new ways, facilitating expanded access to the collection and to educational and curatorial expertise. Our public programs attracted attendees from all over the United States and from dozens of international locations across six continents.

Our Teacher Leadership Program brought together schoolteachers, college faculty, and museum professionals—from many states and even abroad—to explore effective and innovative digital approaches to connecting their curricula and interest in art with our collection.

We welcomed first-year students to the Gallery with virtual class visits and a short video. We introduced the Gallery as a rich academic and personal resource for them as they begin their careers at Yale.

We opened wide the virtual doors to the Margaret and Angus Wurtele Study Center through many course visits that either utilized a document camera to offer an up-close look at artworks or focused on the hybrid nature of this open-storage and educational facility as an object of study.

We continued to innovate our practice by integrating Mindfulness-Based Stress Reduction meditation with art-museum pedagogy in a series of sessions hosted virtually at the Wurtele Study Center.

Our virtual E-Highlights Tours, led by student Gallery Guides, were attended by a global audience, which included the Gallery Guides' parents, grandparents, friends, and relatives from across the country, thus enabling new intergenerational connections and exchange.

In partnership with staff, students, and community members, our team produced prerecorded digital programs, available on demand and serving academic and general audiences alike. For example, an innovative e-resource for *Reckoning with "The Incident": John Wilson's Studies for a Lynching Mural* made possible a multimodal exploration of the programming and teaching around this exhibition.

Liliana Milkova

The Nolen Curator of Education and Academic Affairs

June 30, 2021

↓ [Following page:](#) Screenshot of the studio program "Virtual Sewing Circle," in which Marie Watt (Seneca), M.F.A. 1996 (top), and Cannupa Hanska Luger (Manda, Hidatsa, Arikara, Lakota) led participants in contributing to a large-scale sculpture for the *Each/Other* exhibition at the Denver Art Museum. In dialogue with the curators K. N. McCleary (Little Shell Chippewa-Cree), B.A. 2018, Leah Tamar Shrestinian, B.A. 2018, and Joseph Zordan (Bad River Ojibwe), B.A. 2019, program participants also reflected on the Gallery's exhibition *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*, in which artworks by Luger and Watt were featured.

Virtual Sewing Circle with Cannupa Hanska Luger and Marie Watt



Virtual Sewing Circle with Cannupa Hanska Luger and Marie Watt





## FY21 PUBLIC PROGRAMS

*Due to COVID-19, all FY21 programs were virtual.*

### DOUBLE TAKE: LOOKING AT ART WITH GALLERY GUIDES

An ongoing series in which undergraduate Gallery Guides take two perspectives to a single work of art in the galleries. Organized by Sydney Skelton Simon, the Bradley Assistant Curator of Academic Affairs, and Molleen Theodore, Associate Curator of Programs. Generously sponsored by the John Walsh Lecture and Education Fund

February 18, Conor Downey, BR '22, and Brianna Wu, MC '22, address Alberto Giacometti's *Mains tenant le vide* (Hands Holding the Void; 1934)

February 24, Madeleine Freeman, B.A. 2021, and Anna Smist (Sac and Fox and Seminole), B.A. 2021, address *Gift Basket* (early 20th century) by a once-known Pomo artist

March 10, Elizabeth Levie, BR '24, and Kathryn Miyawaki, B.A. 2021, address Wangechi Mutu's *Sentinel I* (2018)

March 25, Akio Ho, SM '23, and Sydney Skelton Simon, the Bradley Assistant Curator of Academic Affairs, address Henry Fuseli's *Danaë and Perseus on Seriphos (?)* (ca. 1785–90)

March 31, Alma Bitran, B.S. 2021, and Nyeda Regina Stewart, PC '22, address the central African sculpture *Nkisi N'kondi* (Power Figure; 19th–early 20th century)

April 7, Carla Decombes, MY '23, and Amy DeLaBruere, B.A. 2021, address *Leda and the Swan* (2nd century B.C.)

April 14, Sofia Ortega-Guerrero, ES '23, and Eliza Spinna, GH '23, address Ogawa Machiko's *Round Vessel with a Torn Mouth* (2006)

April 21, Chloé Glass, TD '22, and Emilie Kilfoil, B.A. 2021, address Orsola Maddalena Caccia's *Vases of Flowers on a Table* (ca. 1625)

April 22, David Edimo, B.A. 2021, and Ivy Li, B.A. 2021, address the carved-ivory horn *Oliphant* (late 15th to mid-17th century)

April 29, Alyssa Agarwal, BK '24, and Ida Brooks, PC '24, address Kazimir Malevich's *Tochil'schik Printsip Mel'kaniia* (The Knife Grinder or Principle of Glittering; 1912–13)

May 12, Brendan Rose, MY '22, and Ethan Fogarty, BK '22, address *Bell Krater: A, Orestes at the Altar of Apollo at Delphi* (ca. 375 B.C.)

## E-GALLERY TALKS

An ongoing video series in which artists, students, and Gallery staff respond to the museum's collection. Produced by Jake Gagne, the Jock Reynolds Fellow in Public Programs, and Molleen Theodore, Associate Curator of Programs. Edited by Jessica Smolinski, Documentation Photographer; Ammon Downer, New Haven Promise Intern, Summer 2020; Cathryn Seibert, JE '22; and Sofia Kouri, MY '24

July 14, Anna Smist (Sac and Fox and Seminole), B.A. 2021, on *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*

July 28, Manon Gaudet, Ph.D. student in the Department of the History of Art, on *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*

August 12, Jenna Marvin, the Marcia Brady Tucker Fellow in the Department of Photography, on William Christenberry's *The Bar-B-Q Inn, Greensboro, Alabama* (1964–91, printed 2001)

September 10, Elissa Watters, the Florence B. Selden Senior Fellow in the Department of Prints and Drawings, on Albrecht Dürer's *Saint John Devouring the Book* (ca. 1495–98, published 1511)

December 7, Jake Gagne, the Jock Reynolds Fellow in Public Programs, on John Caspar Wild's *Eastern Penitentiary* (1840)

December 17, Leah Tamar Shrestinian, B.A. 2018, on *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*

January 28, Rachel Thompson, M.A.R. 2019, the John Walsh Fellow in Museum Education, on *Teaching with Text and Image: Connecting Emily Dickinson and Edward Hopper*

January 28, Carla Decombes, MY '23, on Ruth Asawa's *Untitled* (ca. 1975)

February 23, Ivory Fu, MY '22, on Jean-Léon Gérôme's *Ave Caesar! Morituri te salutant* (1859)

March 24, Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art, on *Textiles in Southeast Asia*

May 24, Alexandra Ward, the Marcia Brady Tucker Fellow in the Department of American Decorative Arts, on *The Magic of Red Coral*

## E-STUDY TOURS

Virtual talks led by Gallery staff and guest speakers on objects in the James E. Duffy Study Room for Prints, Drawings, and Photographs and the Margaret and Angus Wurtele Study Center. Generously sponsored by the Martin A. Ryerson Lectureship Fund

September 18, *Carrie Mae Weems and Kara Walker: Imaging Histories of Enslavement*, Jenna Marvin, the Marcia Brady Tucker Fellow in the Department of Photography, and Elissa Watters, the Florence B. Selden Senior Fellow in the Department of Prints and Drawings

November 20, *A Conversation with Fred Wilson*, Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager, in conversation with artist Fred Wilson

January 22, *Utopia and Dystopia in Modern European Art*, Jenna Marvin, the Marcia Brady Tucker Fellow in the Department of Photography, and Elissa Watters, the Florence B. Selden Senior Fellow in the Department of Prints and Drawings

May 14, *Representing Counterculture: Selections from Exit Art's Print Portfolios*, Jenna Marvin, the Marcia Brady Tucker Fellow in the Department of Photography, and Elissa Watters, the Florence B. Selden Senior Fellow in the Department of Prints and Drawings

### E-FURNITURE STUDY TOURS AND TALKS

From the Leslie P. and George H. Hume American Furniture Study Center, Collection Studies Center, Yale West Campus. Generously sponsored by the Martin A. Ryerson Lectureship Fund

October 23, *The Hume Furniture Study Reveals: Three Newport High Chests*, Patricia E. Kane, Friends of American Arts Curator of American Decorative Arts, and Gary R. Sullivan, an independent scholar and art dealer in Sharon, Massachusetts

February 26, *The Layered Edge: A Survey of Plywood Furniture*, Kevin Adkisson, Associate Curator at the Cranbrook Center for Collections and Research, Bloomfield Hills, Michigan, and Alexandra Ward, the Marcia Brady Tucker Fellow in the Department of American Decorative Arts

June 11, *The Pursuit of Comfort: Upholstery in America*, Patricia E. Kane, Friends of American Arts Curator of American Decorative Arts, and Catherine Silverman, Assistant Conservator of Objects and Furniture

### E-RESOURCE

Many voices contributed to the programming and teaching around the exhibition *Reckoning with "The Incident": John Wilson's Studies for a Lynching Mural*. This multimedia resource offers interdisciplinary perspectives on John Wilson's work and the legacy





of lynching. Organized by Jake Gagne, the Jock Reynolds Fellow in Public Programs, and Molleen Theodore, Associate Curator of Programs

December 10, Video, Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, introduces the exhibition

December 10, Video, Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, discusses John Wilson's compositional process

December 10, Video, Beatrix Archer, B.A. 2019, considers the materiality of John Wilson's drawings and prints

December 10, Video, Cassidy Arrington, SM '23, performs her poem "Mural"

December 10, Video, Logan Klutse, SM '23, performs his poem "Who to Save First"

December 10, Audio, Johanna Obenda, the former Lewis B. and Dorothy Cullman-Joan Whitney Payson Fellow in Academic Affairs and Outreach, reflects on a public talk with Crystal Feimster, Associate Professor of African American Studies, History, and American Studies

December 10, Audio, Doris J. Dumas, President of the Greater New Haven Branch of the National Association for the Advancement of Colored People (NAACP), discusses the history and relevance of the NAACP

December 10, Audio, Liliana Milkova, the Nolen Curator of Education and Academic Affairs, discusses the challenges of teaching with violent imagery

PDF, Chapbook, *Giving Voice to "The Incident,"* members of WORD: Performance Poetry at Yale

PDF, Illustrated brochure, *Reckoning with "The Incident,"* Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings; Pamela Franks, Class of 1956 Director, Williams College Museum of Art, Williamstown, Massachusetts, and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery; and Beatrix Archer, B.A. 2019

## EDUCATION WORKSHOPS

September 3, October 1, November 5, December 3, January 7, February 4, March 4, April 1, May 6, June 3, *Teacher Leadership Program*, Jessica Sack, the Jan and Frederick Mayer Senior Associate Curator of Public Education; Rachel Thompson, M.A.R. 2019, the John Walsh Fellow in Museum Education; and Wurtele Gallery Teachers

## FEATURED PROGRAMS

October 21, *Writing as Art and Technology: Six Objects from the Gallery*, Lisa R. Brody, Associate Curator of Ancient Art; Yagnaseni Datta, Ph.D. candidate in the Department of the History of Art; John Stuart Gordon, the Benjamin Attmore Hewitt Curator of American Decorative Arts; Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings; Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art; and Elissa Watters, the Florence B. Selden Senior Fellow in the Department of Prints and Drawings. Generously sponsored by the Martin A. Ryerson Lectureship Fund

March 3, *Active Looking: The Body in Dialogue with Art*, Eryn Rosenthal, B.A. 1998, choreographer and social-practice artist. Generously sponsored by the John Walsh Lecture and Education Fund

May 5, *Breathing with Art*, breathwork facilitator Chauna Bryant and Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager. Generously sponsored by the Martin A. Ryerson Lectureship Fund







## LECTURES AND CONVERSATIONS

October 15, Conversation, *African Museums in Dialogue: Restitution, Repatriation, and the Global Pandemic*, Desiree Dibasen Nanuses, Acting Chief Curator and Collections Curator for the National Art Gallery of Namibia, and Raphael Chikukwa, Executive Director of the National Gallery of Zimbabwe. Moderated by James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art. Generously cosponsored by the Yale MacMillan Center Council on African Studies and the Yale University Art Gallery's Martin A. Ryerson Lectureship Fund

November 12, Lecture and Conversation, *Rediscovering François Gérard*, Kathryn Calley Galitz, art historian at the Metropolitan Museum of Art, New York, and Ian McClure, the Susan Morse Hilles Chief Conservator. Generously sponsored by the Martin A. Ryerson Lectureship Fund

March 4, Lecture, *Pablo Picasso at Yale: Picasso, Spaniard in Paris*, John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles. Generously sponsored by the Martin A. Ryerson Lectureship Fund

March 5, Conversation, *Pablo Picasso at Yale: Picasso, Spaniard in Paris*, John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles, with Laurence Kanter, Chief Curator and the Lionel Goldfrank III Curator of European Art. Generously sponsored by the Martin A. Ryerson Lectureship Fund

March 11, Lecture, *Pablo Picasso at Yale: Cubism, Picasso, and Still Life*, John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles. Generously sponsored by the Martin A. Ryerson Lectureship Fund

March 12, Conversation, *Pablo Picasso at Yale: Cubism, Picasso, and Still Life*, John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles, with Joanna Fiduccia, Assistant

Professor in the Department of the History of Art. Generously sponsored by the Martin A. Ryerson Lectureship Fund

March 18, Lecture, *Pablo Picasso at Yale: Cubism, Picasso, and the Human Figure*, John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles. Generously sponsored by the Martin A. Ryerson Lectureship Fund

March 19, Conversation, *Pablo Picasso at Yale: Cubism, Picasso, and the Human Figure*, John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles, with Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art. Generously sponsored by the Martin A. Ryerson Lectureship Fund

March 25, Lecture, *Pablo Picasso at Yale: Picasso, Life, and Death*, John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles. Generously sponsored by the Martin A. Ryerson Lectureship Fund

March 26, Conversation, *Pablo Picasso at Yale: Picasso, Life, and Death*, John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles, with Molleen Theodore, Associate Curator of Programs. Generously sponsored by the Martin A. Ryerson Lectureship Fund

April 15, Conversation, *Beads that Speak: Learning the Language of South African Beadwork*, Hlengiwe Dube, beadwork artist and specialist in traditional South African beadwork. Introduced by James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art, and facilitated by Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager. Generously sponsored by the Martin A. Ryerson Lectureship Fund

April 20, Conversation, *Art/Work: Building a Sustainable Career in the Arts*, Adriane Jefferson, Director of Cultural Affairs for New Haven; Bennie F. Johnson, B.A. 1995, Executive





Director of ALGA: The Professional Association for Design;  
 Laura Marsh, M.F.A. 2009, textile artist with a social practice;  
 Juliet Sorce, B.A. 1999, Executive Vice President of Resnicow  
 and Associates. Welcome delivered by Yale President Peter  
 Salovey, Ph.D. 1986, and closing remarks by First Lady of  
 Yale Marta Moret, M.P.H. 1984; introduced by Courtney J.  
 Martin, Ph.D. 2009, Director of the Yale Center for British Art;  
 moderated by Miko McGinty, B.A. 1993, M.F.A. 1998

## MINDFULNESS AND ART PROGRAMS

Generously sponsored by the Martin A. Ryerson Lectureship Fund

September 9, October 7, November 4, December 9, *Veritas in Lux: A  
 Mindful Look at Illumination in Art*, Anne Dutton, M.A. 1990

January 12, April 8, *Mindful Movement with Art*, Danielle Casioppo,  
 Education Specialist and Certified Yoga Teacher, Being Well  
 at Yale

February 4, *Mindful Movement with Art*, Anne Dutton, M.A. 1990

June 10, *Mindfulness and Art at the Gallery*, Anne Dutton, M.A.  
 1990, and Sadako Ohki, the Japan Foundation Associate Curator  
 of Japanese Art

## PERFORMANCES

January 27, *Playing Images: An Exploration of Music and Art*,  
 Jessica Sack, the Jan and Frederick Mayer Senior Associate  
 Curator of Public Education, in conversation with Yaira  
 Matyakub, Artistic Director of Music Haven; music performed  
 by the Haven String Quartet. Generously sponsored by the  
 John Walsh Lecture and Education Fund

## STORIES AND ART

A family program in which we listen to stories and look at  
 art together

July 7, *The Ant and the Grasshopper (La hormiga y el saltamontes)*

- August 4, *The Boy Who Drew Cats* (*El niño que dibujaba gatos*)
- September 2, *The Girl Who Hated Sewing* (*La niña que odiaba coser*)
- October 1, *The Farmer and the Bear* (*El labrador y el oso*)
- October 30, *The Bald Parrot* (*El loro pelado*)
- November 28, *The Heron Returns a Favor* (*La garza devuelve un favor*)
- January 1, *The King's New Clothes* (*El traje nuevo del rey*)
- January 29, *The Cat and the Mice* (*La gata y los ratones*)
- March 1, *The Fisherman's Tale* (*El cuento del pescador*)
- March 28, *The Adventures of Kintarō* (*Las aventuras de Kintarō*)
- April 30, *The Story of the Ci Wara* (*La historia del Ci Wara*)
- May 31, *The Tortoise and the Eagle* (*La tortuga y el águila*)

## STUDIO PROGRAMS

- January 17, *Virtual Sewing Circle*, Cannupa Hanska Luger (Manda, Hidatsa, Arikara, Lakota) and Marie Watt (Seneca), M.F.A. 1996, with K. N. McCleary (Little Shell Chippewa–Cree), B.A. 2018; Leah Tamar Shrestinian, B.A. 2018; and Joseph Zordan (Bad River Ojibwe), B.A. 2019. Generously sponsored by the Martin A. Ryerson Lectureship Fund



# Publications

**WILLIAM BAILEY: LOOKING THROUGH TIME**

2020

With essays by Mark D. Mitchell and John Yau

And an interview with the artist by Clifford Ross

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  
Publication Fund

**ART CAN HELP** (Paperback edition)

2021

Robert Adams

Copublished with Yale University Press







# Exhibitions

## 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, Massachusetts, 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–February 28, 2021

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

### \*PLACE, NATIONS, GENERATIONS, BEINGS: 200 YEARS OF INDIGENOUS NORTH AMERICAN ART

November 1, 2019–February 28, 2021

Organized by Yale University students K. N. 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







# Place, Nations, Generations, Beings

200 Years of Indigenous  
North American Art



## Naming Nature



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

### KLINE AND ROTHKO: SIX WORKS FROM THE LANG COLLECTION

April 9–August 8, 2021

Organized by Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, and Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art, with Gregor Quack, Ph.D. candidate in the Department of the History of Art

### EXHIBITIONS ON TOUR

#### SOL LEWITT: A WALL DRAWING RETROSPECTIVE

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

November 16, 2008–November 8, 2013

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

*\*Exhibition accompanied by a Gallery-produced publication*

↓ Following spread: The installation *Kline and Rothko: Six Works from the Lang Collection* displayed six paintings and drawings donated by the Seattle-based Friday Foundation in honor of the collecting legacy of Jane Lang Davis and Richard E. Lang. The installation brought attention to the stylistic range of Franz Kline and Mark Rothko, whose work the Langs much admired.





# KLINE & ROTHKO

Six Works from the Lang Collection





# Advancement, Communications, and Visitor Services

**DURING FY21, THE GALLERY'S** Advancement, Communications, and Visitor Services Departments closely coordinated their efforts to support the museum's immediate and long-term goals. Working under the constraints of the COVID-19 pandemic and being mindful of the health of visitors and staff, these departments focused on building donor support, keeping the Gallery's far-flung audience informed about activities and offerings, and welcoming visitors to view our collections and special exhibitions in person, when possible.

Fundraising is the primary responsibility of the Advancement Department, and throughout the pandemic we have seen an outpouring of generosity from our many supporters both within and beyond the Yale community. At the heart of our efforts are the many opportunities tied to the University's capital campaign, "For Humanity." Among the emphases this year were to strengthen cross-collection searching at the University level and to lay the financial foundation for a new, robust website, the anchor of our digital initiatives.

The Advancement Department received grants from the Terra Foundation for American Art, the National Endowment for the Arts, the E. Rhodes and Leona B. Carpenter Foundation, and the Samuel H. Kress Foundation to advance important projects across a wide range of collecting areas. The museum also received support from the Helen Frankenthaler Foundation Climate Initiative to update its fourth-floor exhibition spaces from incandescent fixtures to a state-of-the-art LED system. In addition, the Advancement Department strengthened its membership program, integrating its engagement and outreach initiatives into an overall fundraising strategy. As part of this, the department reinvigorated the Gallery Patrons program, offering increased opportunities for philanthropic support.

Gallery colleagues have worked together to ensure that information about our reactivation status is presented consistently and accurately. The success of these efforts is a tribute to the Communications Department, which managed to remain productive during the closure and found creative ways to engage with our audiences across numerous platforms. With a new

# Visitor Guidelines



**A limited number of visitors will be admitted at a time. Please have your timed ticket ready.**



**Always wear a mask covering your nose and mouth.**



**Please keep 6 feet between yourself and other people.**



**Follow the indicated one-way navigation.**



**Please wash/sanitize your hands.**

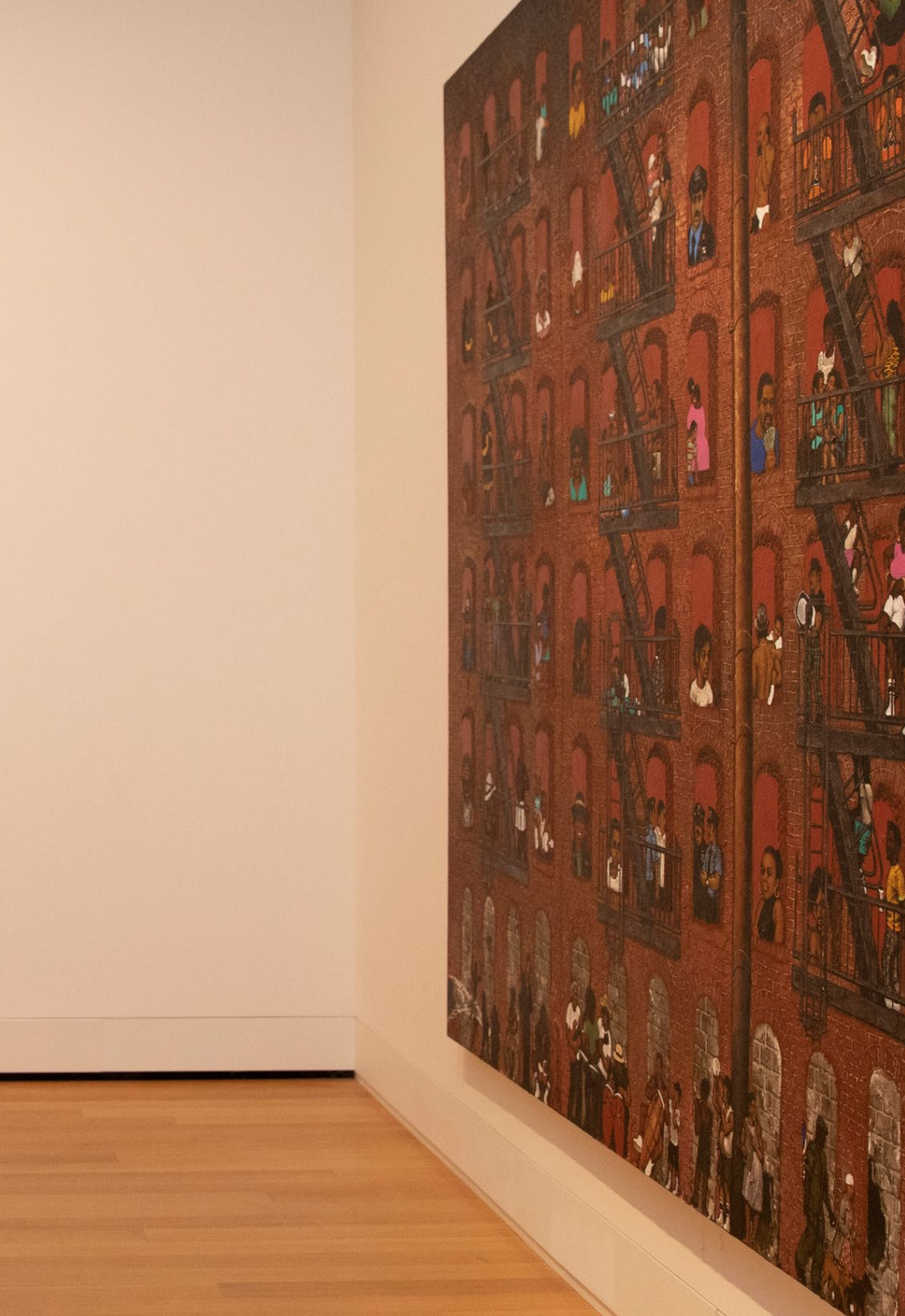
strategic plan in hand, the department worked with Gallery staff and outside stakeholders—including members of the New Haven community and Yale faculty, alumni, and students—to gather input that will inform the creation of a fully redesigned and reconceived website. As part of this project, the museum is analyzing its systems and workflows to develop a digital infrastructure that will meet the needs of a worldwide audience while continuing to advance the Gallery’s scholarly and collections-based mission.

During FY21, the Visitor Services Department was at the center of reimagining a safe reopening. The department considered every aspect of the visitor experience to institute an online-ticketing protocol, a redesigned routing and way-finding system, and a carefully managed approach to visitor capacity. Visitor Services worked in concert with the Gallery’s facilities and security teams and carefully aligned their efforts with those of the Office of the Provost and the Office of Environmental Health and Safety. Through creativity and collaboration, the department helped facilitate access to the Gallery’s exhibitions, permanent collections, and teaching spaces during a period of extreme uncertainty.

Brian P. McGovern  
Director for Advancement  
June 30, 2021



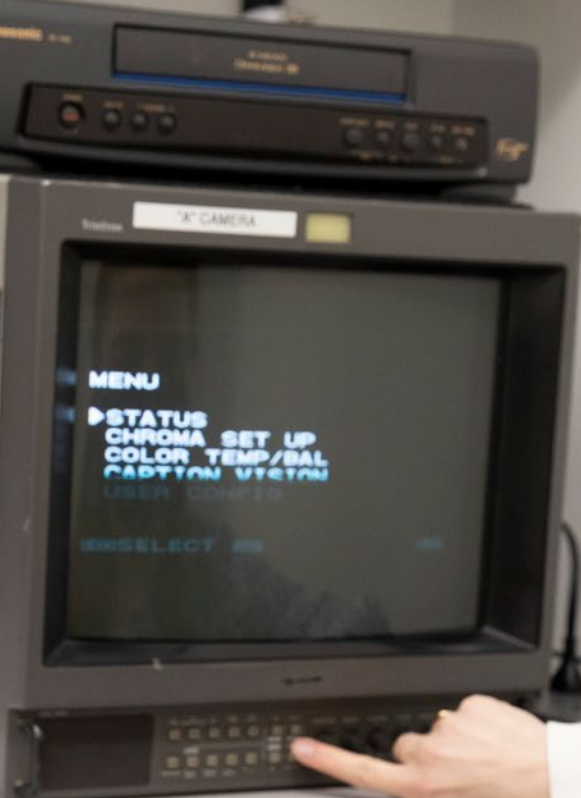




# Conservation







**DESPITE THE PANDEMIC, MEMBERS OF** the Conservation Department continued to carry out treatments for exhibition, rotation, and loan, while also pursuing research projects and teaching opportunities and serving on cross-departmental and external committees.

Sydney Beall Nikolaus, Assistant Conservator of Paintings, completed the conservation treatment of three paintings and the structural treatment of two more, all by Edwin Austin Abbey, Hon. 1897. Amanda Kasman, an intern from the Winterthur/University of Delaware Program in Art Conservation, finished the treatment of Scarsellino's *Deposition from the Cross* (ca. 1590–1600), part of a gift from the late Richard L. Feigen, B.A. 1952. She has been hired as an assistant conservator at the Atlanta Art Conservation Center. Sarah Schlick concluded her pre-program internship in June 2021.

The treatment of works for the exhibition *On the Basis of Art: 150 Years of Women at Yale*, which will open in September, was mostly undertaken by the department's fellows and interns, supervised by Anne Turner Gunnison, the Alan J. Dworsky Senior Associate Conservator of Objects; Cynthia (Cindy) Schwarz, Senior Associate Conservator of Paintings; and Catherine (Cathy) Silverman, Assistant Conservator of Objects and Furniture. Amanda, in collaboration with paintings-conservation fellow Anna Vesaluoma, prepared *Mabel Dodge Luhan* (1913–14) by Mary Foote, B.F.A. 1906, and *Young Girl Seated in a Chair* (1878) by Emma Bacon, Art School Certificate of Completion 1885. Katherine (Kiki) Peters, whose pre-program internship was extended for another year, worked on the wood sculpture *Judith and Holofernes* (ca. 1950s) by Isabel Case Borgatta, B.F.A. 1944. Madeline Smith, Postgraduate Associate in Time-Based Media Conservation, prepared four time-based works, each with very different installation requirements. Theresa Fairbanks Harris, Senior Conservator of Works on Paper, treated watercolors by Irene Weir, B.F.A. 1906, and undertook the conservation and mounting of a wall-size collage by Fran Siegel, M.F.A. 1987.



Page 77: Catherine Silverman, Assistant Conservator of Objects and Furniture, uncovers the original decoration on the frame of the recently acquired *Madonna and Child with Saints* (ca. 1498–99) by Luca Signorelli.



Irma Passeri, Senior Conservator of Paintings, and Cathy have commenced the cleaning and restoration of Luca Signorelli's *Madonna and Child with Saints* (ca. 1498–99), a recent acquisition. They have also begun uncovering its original 15th-century frame, hidden under later additions. Anna examined and treated *Portrait of a Young Girl* (1874) by Winslow Homer, later revised by John Ferguson Weir, Hon. 1871. Kelsey Wingel, Assistant Conservator of Paintings, and Cindy completed the structural treatment of Abbey's *The Hours* (ca. 1909–10), and the painting, 12 feet in diameter, is now mounted on its original stretcher.

Cathy has begun an examination of works by Alexander Calder for a future exhibition. She and Anne, with James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art, continue to study objects for the exhibition *Bámigbóyè: A Master Sculptor of the Yorùbá Tradition* and to engage in the Gallery's collaboration with colleagues at the National Museum, Lagos, Nigeria.

Ian McClure, the Susan Morse Hilles Chief Conservator, completed the treatment of the portraits of Heer and Mevrouw Bodolphe (1643) by Frans Hals. Paul Panamarenko, Conservation Technician, worked closely with Cindy to prepare 14 works by Josef Albers for an exhibition that will open in September, after a year's delay, at the Musée d'Art Moderne de Paris. Theresa continues to treat a range of works on paper, including Abbey's large chalk preparatory sketches for the Boston Public Library murals. Elizabeth Godcher, Senior Administrative Assistant, returned to her office after working remotely for over a year.

Cindy was nominated as the Chair of the Paintings Specialty Group of the American Institute for Conservation and Irma as the Assistant Program Chair. Mark Aronson, Chief Conservator at the Yale Center for British Art, and Cindy organized the third weeklong Yale HBCU Students and Mentors Institute in Technical Art History, which will take place virtually in July. Participants have been sent workshop materials and will be guided by instructors via Zoom.

Amreet Kular, Postgraduate Associate in Objects Conservation, and Kiki continue studying and treating the Gallery's collection of Chinese celadon. Working with scientists from the Institute for

the Preservation of Cultural Heritage Technical Studies Lab, they hope that analysis of glazes and clay bodies will help assign works to specific groups. Irma and Kiki finished the first stage of cataloguing the Petryn collection of reference art materials. Madeline continues to examine and document the Gallery's holdings of time-based media.

Working with Yer Vang-Cohen, Data and Database Administrator, Anne established a small working group to implement TMS Conservation Studio, a new documentation software that can be customized to the department's needs and will make conservation records more accessible in the future.

Ian McClure

The Susan Morse Hilles Chief Conservator

June 30, 2021

↓ Following spread: Ian McClure, the Susan Morse Hilles Chief Conservator, retouches the portrait of a man thought to be Heer Bodolphe (1643) by Frans Hals.





# Curatorial

# Curatorial





**IN A “NORMAL” YEAR, THE MOST** visible aspects of the work of a professional curatorial staff would be exhibitions and acquisitions. The former requires the collaborative efforts of most of the departments at a museum and can involve four years or more of planning and negotiation. The latter takes a range of forms, from responding instantaneously to unanticipated opportunities to patiently cultivating possibilities over 20 or more years. The pandemic year 2020–21 left both of these components of curatorial labor virtually invisible to the public but did not lighten the burden on the curatorial staff. Largely on a remote basis, the Gallery’s curators were involved in preparatory work for a full slate of exhibitions for the period September 2021 through January 2026, while also stewarding the unprecedented bounty of major works of art donated to or purchased by the Gallery over this past year. In more public-facing projects, the Departments of African Art and of Modern and Contemporary Art oversaw major reinstallations of their collections; the Department of Ancient Art installed a new display of Egyptian, Greek, Near Eastern, and Roman glass; the Department of Numismatics advanced plans for a new gallery space, to open in May 2022; and the Departments of Prints and Drawings and of Photography continued work on a permanent display space dedicated to works on paper, the first installation of which is scheduled for March 2022.

A large share of curatorial energy this past year was devoted to improving the data available to researchers online—accurate object identification, provenance, measurements, and bibliography. Alongside this ongoing preoccupation, a new initiative to make all of the Gallery’s out-of-print publications accessible online, free of charge, took great strides forward. In addition to managing this demanding project, our Department of Publications and Editorial Services made plans to launch two new series of curatorial publications, one dedicated to monographic studies of works of art in the Gallery’s holdings and one to full-scale, in-depth catalogues of our collections of Indo-Pacific textiles and of early Italian paintings.

The Collection Studies Center at Yale West Campus represented a final focus of concentration that co-opted the time and attention of many of our curators this past year, several of whom shifted

their offices and primary spheres of activity there. Plans are now being refined and debated for transferring all of our study collections and object storage to one facility at West Campus and for enlarging and outfitting a library or archive space there to enhance research opportunities in immediate physical proximity to conservation facilities and to the collections themselves.

Laurence Kanter

Chief Curator and the Lionel Goldfrank III Curator of European Art

June 30, 2021



Il combattimento  
dei Visconti  
contro i Pisani  
1399-1406







# Exhibitions, Collections, and Facilities

**THE PERIOD FROM JULY 2020 THROUGH JUNE 2021** was among the most challenging in the Gallery's history. But while the doors of the museum were closed to the public through most of FY21, the work accomplished and lessons learned will long outlive the pandemic. Within the technical departments—Exhibitions, Collections, and Facilities, as well as the Registrar's Office—durable progress was made in four main areas.

### Construction Planning

In 2019 the University retained the services of Samuel Anderson Architects, a firm with which it had worked in the past to develop the Shared Conservation Lab at the Institute for the Preservation of Cultural Heritage. The focus of the commissioned study was the continued expansion of the Collection Studies Center (CSC) at Yale West Campus, specifically the creation of cross-collection study and storage spaces, using as models the Margaret and Angus Wurtele Study Center and the Leslie P. and George H. Hume American Furniture Study Center. Following a series of programming workshops, four studies, and numerous iterations, Sam Anderson delivered in August 2021 plans for a clearly defined construction project that will allow the Gallery to vacate our Hamden facility and consolidate all collections under one roof at the CSC. With each subsequent project, West Campus gets closer to the “One Yale” concept of seamless cross-collection access and collaboration.

### Infrastructural Improvements and Consolidation

Taking advantage of the Gallery's closure, projects were completed over the course of the fiscal year to make improvements to the building infrastructures and to reduce and consolidate staff office areas. Among the most significant were the refinishing of the floor on the fourth floor of the Kahn building and the vacating of the space leased at 341 Crown Street.

The Kahn floor project allowed us to bring the deteriorating original (ca. 1952) floor up to par with the recently replaced ground-level floors. Simultaneously, we reconfigured the third-floor layout of modern and contemporary material under the guidance of Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art. The new floors will be

unveiled in spring 2022 with the opening of a permanent-collection gallery for the Department of Prints and Drawings and Department of Photography.

The consolidation of office locations furthers the Gallery's goal of creating more convenient and collaborative environments for staff members.

### University Partnerships

Through cooperation both on the West Campus construction project and on the development of protocols to ensure a safe return to the workplace and a safe public reopening, we have created strong ties with University partners. Likewise, the joint struggle to respond and adapt to ever-changing information and policies has given rise to mutually dependent and trusting relationships across the Gallery and across campus. Work toward safety protocols, staffing strategies, signage, surface sanitation, and traffic- and occupancy-control plans was, necessarily, collaborative and demanded consideration of the full spectrum of employee and public comfort levels.

### Permanent-Collection Improvements

Summer and fall 2020 saw the reshaping of the African art galleries on the first floor of the Kahn building, under the direction of James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art. Incorporating a more dynamic wall configuration and an immersive projection of African rock-art sites, the reconfigured galleries opened to audiences in spring 2021. Additionally, the Mary and James Ottaway Gallery of Ancient Dura-Europos was reinstalled to include a small focus gallery containing many of the museum's most important examples of ancient glass.

Finally, in January 2021, *Wall Drawing #681E* by Sol LeWitt—a promised gift to the museum in memory of Stephen D. Susman, B.A. 1962—was installed in the Jan and Frederick Mayer Lobby. For years to come, it will provide a colorful backdrop for those entering the museum.

Jeffrey Yoshimine

Deputy Director of Exhibitions, Collections, and Facilities

June 30, 2021







CHURCH & DWIGHT MUSEUM FOUNDATION GALLERY  
**Art of the Ancient Americas**



# Outgoing Loans

*In FY21 the Yale University Art Gallery loaned the following objects to other distinguished museums and cultural institutions (listed in chronological order by loan date):*

Henri de Toulouse-Lautrec, *Programme du "Chariot de Terre Cuite"* (Program for *Le 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

Andrew Forge, *August*, 1994–96 (1999.29.1), *Gleam*, 1993 (2000.66.10), and *Shadow II*, 1993 (2000.66.11), to the exhibition *Andrew Forge: The Limits of Sight*, Fairfield University Art Museum, Connecticut

George Henry Durrie, *Winter Scene in New England*, 1862 (1867.6), Leslie E. Bowman, *Marcel Duchamp and Katherine Dreier in Katherine Dreier's Living Room*, 1936–37 (1953.6.204), John Schiff, *Foyer of Katherine S. Dreier's West Redding Home, "The Haven," with Constantin Brancusi's "Yellow Bird,"* 1941 (1984.127.12a–b), John Schiff, *Katherine S. Dreier's Milford Home, "Laurel Manor," with Brancusi's "Leda and Trellises,"* 1948 (1984.127.86a–c), Peter Petrochko, *Amorphic Series Bowl*, 1990 (2002.16.26), Louise Bourgeois, *Tree with Trunk*, from the series *Topiary: The Art of Improving Nature*, 1998 (2012.85.1.2), and Titus Kaphar, *Another Fight for Remembrance*, 2015 (2015.132.1), to the exhibition *Made in Connecticut: Celebrating 25 Years of the CT Art Trail*, Wadsworth Atheneum Museum of Art, Hartford, Connecticut

Joseph Constantine Stadler, *The Natural Bridge* (Va.), 1808 (1946.9.1879), and William James Bennett, *View of the Natural Bridge, Virginia*, 1835 (1946.9.1880), to the exhibition *Virginia Arcadia: The Natural Bridge in American Art*, Virginia Museum of Fine Arts, Richmond. The exhibition will also travel to the Taubman Museum of Art, Roanoke, Virginia.



YALE  
UNIVERSITY  
ART  
GALLERY

William Merritt Chase, *Outskirts of Madrid*, 1882 (1939.265), to the exhibition *Americans in Spain: Painting and Travel, 1820–1920*, Chrysler Museum of Art, Norfolk, Virginia. The exhibition also traveled to the Milwaukee Art Museum.

Willem de Kooning, *Untitled XIII*, 1975 (1980.12.7), to the exhibition *Soutine / de Kooning: Conversations in Paint*, Barnes Foundation, Philadelphia

Juan Gris, *Newspaper and Fruit Dish*, 1916 (1941.489), to the exhibition *Cubism in Color: The Still Lives of Juan Gris*, Dallas Museum of Art. The exhibition also traveled to the Baltimore Museum of Art.

Erik Lindberg, *Nobel Prize Medal for Literature Presented to Sinclair Lewis*, 1930 (2001.87.1798), to the exhibition *Main Street*, Minnesota Historical Society, Saint Paul

Unknown artist, *Memorial for S. C. Washington*, ca. 1789 (ILE1999.3.18), to the exhibition *Supernatural America: The Paranormal in American Art*, Minneapolis Institute of Arts. The exhibition also traveled to the Toledo Museum of Art, Ohio, and the Speed Art Museum, Louisville, Kentucky.



# Operating Income and Expenses



## FY21 OPERATING INCOME AND EXPENSES

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Endowment Income	25,209,000
Gift Income	4,101,800
University Support (GA)	11,357,700
Other Income	296,600

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<b>Total Revenue</b>	<b>\$ 40,965,100</b>
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Personnel Expenses	16,012,500
Nonsalary Expenses	2,420,700
Buildings and Facilities Expenses	10,512,900
University Assessments	3,906,600

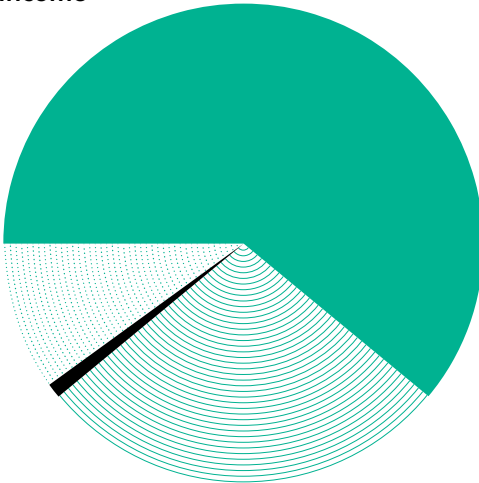
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<b>Total Expenses</b>	<b>\$ 32,852,700</b>
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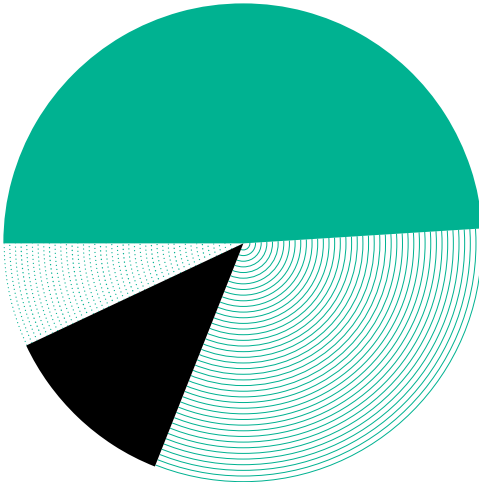
*Figures exclude acquisitions, capital projects, the Wurtele Center and Hume Furniture Study collection moves, and Yale West Campus special-collections rooms.*

*Acquisitions: FY21 art-acquisition income was \$5,860,500 and expenses were \$2,901,600.*

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



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



# Donors of Works of Art



Anonymous

Vincent D. Andrus, B.A. 1963, and Caroline Andrus

Darcy F. and John Treacy Beyer, B.A. 1965

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

Fiona Doherty, J.D. 1999, and Christopher Klatell, J.D. 1999

Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970

Regina F. Dubin

Robert W. Ebendorf

†Richard L. Feigen, B.A. 1952

Friday Foundation

Richard Gerrig, B.A. 1981, and Timothy Peterson, B.A. 1987

†Estate of Grant H. Griswold, Class of 1957

†John M. Hall

Robert V. Hunt

Laurence Kanter

Jane and Gerald Katcher, LL.B. 1950

Linda Lindroth

†Mary Jane Long

Eliza Mabry and Jonathan Gibson

Eleanor Moty

Robert D. Mowry

Catherine Niles and Andrew Niles

Theodore Courtney Rogers and

Elizabeth Barlow Rogers, M.C.P. 1964

Linda Leonard Schlenger

Tim Sciarillo

†Nancy Jane and Alan Shestack

Kenneth Spitzbard

Theodore E. Stebbins, Jr., B.A. 1960

John C. Waddell, B.A. 1959

Justin Scott Zaremby, B.A. 2003, Ph.D. 2007, J.D. 2010

†*Deceased as of June 30, 2021*





Informational text label for the artwork.



# Gifts

**\$100,000 AND OVER**

Dudley and Michael Del Balso, B.S. 1966  
 Dr. Jane Frank Katcher and Gerald Katcher, LL.B. 1950  
 Wallace S. Wilson, B.A. 1951

**\$25,000–\$99,999**

Elizabeth Ballantine, B.A. 1971, M.A. 1974, M.Phil. 1974,  
 M.S.L. 1982, Ph.D. 1986, and Paul Leavitt  
 Nancy and Barry C. Barnett, B.A. 1981  
 Jerald Dillon Fessenden, B.A. 1960  
 Barbara and Richard J. Franke, B.A. 1953, Hon. 1987, Hon. 2001  
 Carla Knobloch, B.A. 1981  
 Anne W. Mininberg  
 Jennifer W. Monsky, B.A. 1981, M.A. 1984, and John R. Monsky,  
 B.A. 1981  
 Lily Mu, B.A. 2015

**\$5,000–\$24,999**

Suzanne M. Bober, B.A. 1987, and Stephen I. Kahn, B.A. 1987  
 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  
 Andrew Mills Drabkin, B.A. 2001, and Brian Hughes, B.A. 2005  
 Elizabeth M. Gordon  
 Peter David Joralemon, B.A. 1969, M.Phil. 1974  
 Cathy M. Kaplan, B.A. 1974  
 H. Christopher Luce, B.A. 1972  
 Lance B. Lundberg, B.S. 1978  
 Emeshe Juhasz Mininberg, B.A. 1986, M.Phil. 1993, Ph.D. 1996,  
 and Julien R. Mininberg, B.A. 1986, M.B.A. 1990  
 Mary H. and James H. Ottaway, Jr., B.A. 1960  
 Edward B. Smith, Jr., B.A. 1966  
 Jean and Robert E. Steele, M.P.H. 1971, M.S. 1974, Ph.D. 1975  
 Yung G. Wang, M.Arch. 1961  
 Jeanie Kilroy Wilson  
 †Chas 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  
 Owen C. Rambow, B.A. 1985, and John Mark Bacon, B.A. 1985  
 Constance Clement  
 Carol R. Warner and Edward S. Cooke, Jr., B.A. 1977, Hon. 1997  
 Ulysses Grant Dietz, B.A. 1977  
 Margaret K. Hofer, B.A. 1987, and Andrew P. Hofer, B.A. 1986  
 Stuart J. Holzer  
 Lesley B. and Joseph C. Hoopes, Jr.  
 Cynthia Adams Hoover  
 Caroline A. Kaplan, B.A. 1987, and Douglas Clark  
 Dr. Lisa Kugelman, B.S. 1983, and Roy H. Wiseman, M.M. 1976  
 Mrs. Edward B. Leisenring  
 Carol LeWitt  
 William J. Mayer  
 Sarah Coffin O'Connor, B.A. 1973, and Thomas O'Connor  
 Anita B. and Thomas J. O'Sullivan, B.A. 1961  
 Anne Poulet  
 Jules D. Prown, Hon. 1971  
 Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.Phil. 1976, Ph.D. 2010  
 Gayle and Howard Rothman  
 John C. Waddell, B.A. 1959  
 Mary-Jo W. Warren  
 Ruth and David M. Waterbury, B.A. 1958  
 Justin Scott Zaremby, B.A. 2003, Ph.D. 2007, J.D. 2010



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Anonymous  
 William L. Bernhard, B.A. 1954  
 Thomas Jaffe, B.A. 1971  
 Dr. Jane Frank Katcher and Gerald Katcher, LL.B. 1950  
 Karen H. Bechtel and William M. Osborne III, B.A. 1976  
 Jane P. Watkins, M.P.H. 1979  
 Wallace S. Wilson, B.A. 1951

**\$25,000–\$99,999**

Elizabeth Ballantine, B.A. 1971, M.A. 1974, M.Phil. 1974,  
 M.S.L. 1982, Ph.D. 1986, and Paul Leavitt  
 Georgia and Michael de Havenon, B.A. 1962  
 Happy and Robert W. Doran, B.A. 1955  
 Laura and James A. Duncan, B.A. 1975  
 Barbara and Richard J. Franke, B.A. 1953, Hon. 1987, Hon. 2001  
 Betsy and Frank H. Goodyear, Jr., B.A. 1966  
 Leslie P. and George H. Hume, B.A. 1969  
 H. Christopher Luce, B.A. 1972  
 John Marquez  
 Ronay and Richard Menschel  
 Jennifer W. Monsky, B.A. 1981, M.A. 1984, and John R. Monsky,  
 B.A. 1981  
 Clifford A. Ross, B.A. 1974  
 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  
 Kay and William Bates III, B.A. 1971  
 Nancy Marx Better, B.A. 1984, and James Better  
 Kathy and Theodore E. Calleton, B.A. 1956  
 Dr. Lily L. Chu, B.A. 1982, and Gerald W. Weaver II, B.A. 1977  
 Elissa and Edgar M. Cullman, Jr., B.A. 1968  
 Marguerite P. Cullman  
 Peggy and Richard M. Danziger, LL.B. 1963

Barbara and James E. Duffy, B.S. 1951  
 Mimi Gardner Gates, Ph.D. 1981, and †William Gates, Sr.  
 Nina M. Griggs  
 Carolyn H. and Gerald Grinstein, B.A. 1954  
 Nancy D. Grover  
 Peter David Joralemon, B.A. 1969, M.Phil. 1974  
 Alice D. Kaplan and Jay Aronson  
 Cathy M. Kaplan, B.A. 1974  
 Ann and †Gilbert H. Kinney, B.A. 1953, M.A. 1954  
 Jane A. Levin, M.Phil. 1972, Ph.D. 1975, and President Emeritus  
     Richard C. Levin, M.Phil. 1972, Ph.D. 1974, Hon. 2013  
 Dr. Virginia P. Riggs and †Dr. Robert W. Lyons, M.D. 1964  
 Basak and Osman Nuri Nalbantoglu, B.A. 1995  
 Maura and Mark H. Resnick, B.A. 1978  
 Adam R. Rose, B.A. 1981, and Peter R. McQuillan  
 †Linda A. McMahon and Robert H. Saunders, B.A. 1978  
 Dianna L. La Basse and Alan D. Seget, B.A. 1971  
 Anna A. and Dr. Richard L. Strub, B.A. 1961  
 Alexa D. and Marc R. Suskin, B.A. 2001  
 Ellen Susman  
 Elliot Sussman, B.A. 1973, and Nancy Cromer  
 Jill and John Walsh, B.A. 1961  
 Lulu and Anthony W. Wang, B.A. 1965  
 Lynn Dale and Frank V. Wisneski, Jr., B.A. 1968  
 Margaret Wurtele

### **\$500–\$4,999**

Anonymous (3)  
 Aaron P. Albright, M.B.A. 1999  
 Mary-Jo and Dr. John M. Amatruda, B.A. 1966  
 Elizabeth S. Armandroff, M.A. 1984, M.Phil. 1987, and Taft E.  
     Armandroff, Jr., M.S. 1984, M.Phil. 1985, Ph.D. 1988  
 Gail S. Aronow  
 Grace and Jay W. Bright, M.Arch. 1971  
 Carole B. Brown  
 Randall B. Chapnick, Esq.  
 Carol L. Cheney  
 John D. Childs, B.A. 1985  
 Stuart Cohen, B.A. 1970







Charles W. Cook, Jr., B.S. 1956  
 Diana Starr Cooper, M.F.S. 1969, and Peter B. Cooper, B.A. 1960,  
 LL.B. 1964, M.U.S. 1965  
 F. Cheney Cowles, B.A. 1966  
 Dr. Mark S. DeFrancesco, B.A. 1971  
 Sandra deRoulet  
 Dr. Kevin Dale Dieckhaus  
 Elizabeth W. Easton, M.A. 1979, M.Phil. 1981, Ph.D. 1989, and  
 James S. Traub  
 George Edwards  
 Deborah J. Freedman, B.A. 1982, and Ben Ledbetter  
 Mimi Gardner Gates, Ph.D. 1981, and †William Gates, Sr.  
 Nathaniel W. Gibbons, B.A. 1979  
 Linda and Dr. Charles Hamlin, B.A. 1961  
 Thomas B. Harris  
 James N. Heald 2nd, B.S. 1949  
 Leslie P. and George H. Hume, B.A. 1969  
 Peter Hunt  
 Sharon C. and Richard A. Hurowitz, B.A. 1995  
 Deborah Welling and Jack Intrator  
 Philip H. Isles  
 Prof. Edward Kamens, B.A. 1974, M.A. 1979, Ph.D. 1982, and  
 Mary E. Miller, M.A. 1978, M.Phil. 1980, Ph.D. 1981  
 Jacqueline C. Keeshan  
 Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970  
 Thomas B. Ketchum, B.A. 1972  
 Charles C. Kingsley, B.A. 1959  
 Stewart M. Landefeld, B.A. 1976  
 Carol LeWitt  
 Tappy W. Lynn, M.A. 1978, Ph.D. 1981  
 Marjorie E. MacArthur  
 Sylvia Plimack Mangold, B.F.A. 1961, and Robert Mangold,  
 B.F.A. 1961, M.F.A. 1963  
 Cheryl L. Bruce and Kerry James Marshall  
 Mr. and Mrs. Alexander K. McLanahan, B.A. 1949  
 Dr. Robert D. Mowry  
 John R. G. Ordway, B.A. 2001  
 Mary H. and James H. Ottaway, Jr., B.A. 1960  
 Rose-Marie and Eijk van Otterloo

Claudia Taylor Overstrom, B.A. 1989, and Gunnar Overstrom  
 Amelia O. B. Parsons, B.A. 1983, and Paul S. Bird, B.A. 1983,  
 J.D. 1987

Joanne Payson

Martha and Dr. Samuel R. Peterson

Dr. E. Anthony Petrelli, B.A. 1961

Lia and William J. Poorvu, B.A. 1956

Alexander Purves, B.A. 1958, M.Arch. 1965

Melanie A. H. and Edward R. Ranney, B.A. 1964

Dr. Eve Hart Rice, B.A. 1973, Hon. 2015

Kellye and Jeff L. Rosenheim, B.A. 1983

Fernande E. Ross

Henry Sacks

Geoffrey Ellis Shamos, B.A. 2002

Carol Sirot

Wendy and Mark Stansbury-O'Donnell, Ph.D. 1990

Susan Ricci and Theodore E. Stebbins, Jr., B.A. 1960

Jean and Robert E. Steele, M.P.H. 1971, M.S. 1974, Ph.D. 1975

Caroline H. Sydney, B.A. 2016

Valerie and Hunter Thompson

Reverend Ellen L. Tillotson, S.T.M. 2014

Jill and John Walsh, B.A. 1961

Michelle Wang

Laura B. Whitman, M.A. 1990, and Thomas Danziger

Stephanie Wiles and Jeff Rubin

Francis Williams

Kristina F. Wilson, B.A. 1993, M.A. 1997, M.Phil. 1999, Ph.D. 2001,  
 and David Erik Geist, M.D. 2003

↑ Previous spread: Anne Turner Gunnison, the Alan J. Dworsky Senior Associate Conservator of Objects, and Catherine Silverman, Assistant Conservator of Objects and Furniture, examine Moshood Olúṣomọ̀ Bámigbóyè's *Equestrian Shrine Figure (Ojúbọ̀ Èlẹ́ṣin)* Depicting a Priestess of *Oya* (1920–40).

Estate of Allan K. Chasanoff, B.A. 1961  
 Community Foundation for Greater New Haven  
 Denver Foundation  
 Friday Foundation  
 Estate of Alan L. Gans, B.A. 1948  
 Henry Luce Foundation  
 Estate of S. Roger Horchow, B.A. 1950, Hon. 1999  
 Estate of Paul William Richelson, B.A. 1961  
 Samuel H. Kress Foundation  
 Terra Foundation for American Art

†Deceased as of June 30, 2021

*List represents gifts as of June 30, 2021.*

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

YALE UNIVERSITY ART GALLERY





# 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 FY21, LISTED CHRONOLOGICALLY, NEWEST FIRST**

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John Walsh Lecture and Education Fund

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 Stephen S. Lash Fund  
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 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  
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 Société Anonyme Endowment Fund  
 The Nolen Center for Art and Education Endowment Fund (4)  
 Isabel W. and Milton M. Field Fund  
 Thomas Jaffe Curator of Indo-Pacific Art Fund  
 Seedlings Foundation Public Education Fund  
 Susan Morse Hilles Fund for Collection Support  
 The Manton Foundation Public Education Fund

↓ Following spread: Images of African rock-art sites projected onto the convex exterior of Louis Kahn's stairwell in the newly installed Laura and James J. Ross Gallery of African Art

## African Rock Art

This display presents a selection of photographs of rock art sites across the African continent, which were taken by photographer David Coulson beginning in the 1960s. Ancient paintings and engravings on rock surfaces, pictographs and petroglyphs, respectively, are found throughout Africa, with the oldest scientifically dated example made between seventy thousand and ninety thousand years ago and found in the Blombos Cave in South Africa. While such absolute dating is nearly impossible at most rock art sites, relative dating—the close examination and interpretation of overlapping depictions in different styles to determine a date range—has permitted scholars to establish distinct rock art periods, particularly in North Africa.

To create a painting, the artist extracted pigments from locally available sources. For example, minerals such as ochre were used to create brown, red, and yellow hues, while white pigment was derived from chert, clay, gypsum, and silica, and black was obtained from charcoal, manganese minerals, and specularite. Ground to a powder, a pigment was then mixed with liquids such as egg white, urine, blood, saliva, or water, which acted as binding agents and made it easier to adhere the pigment to the rock surface. A variety of tools could be employed to apply the pigment, including bull hair, animal hair, grasses or reeds, and even the artist's fingers. For petroglyphs, three techniques were generally used to carve into the rock surface: incising or engraving, pecking (flattening and chipping away at the rock surface), and scraping.

Today, rock art sites across Africa are extremely vulnerable to natural and man-made destruction. The digital files of these photographs were acquired by the British Museum, London, from the Trust for African Rock Art (TARA) and David Coulson. They were the generous support of the Arnold Fund. They serve as a vital record of this important African art tradition, providing unrestricted access to the fragile artworks.

STAGE 1







S. Alexander Haverstick II Director's Resource Fund at the  
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Charles B. Benenson, B.A. 1933, Acquisition Fund

Stephen Kahn 1987 Suzanne Bober 1987 Fund

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Benjamin Attmore Hewitt Table Fund

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 Fund for the Yale University Art Gallery  
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 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  
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*For more information, contact Brian P. McGovern, Director for Advancement, at 203.436.8400 or [b.mcgovern@yale.edu](mailto:b.mcgovern@yale.edu).*

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Cynthia Schwarz *Senior Associate Conservator of Paintings*

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Catherine Silverman *Assistant Conservator of Objects and Furniture*

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Elizabeth Godcher *Senior Administrative Assistant*

Paul Panamarenko *Museum Technician*

Amreet Kular *Postgraduate Associate in Objects Conservation*

Madeline Smith *Postgraduate Associate in Time-Based*

*Media Conservation*

Anna Vesaluoma *Postgraduate Associate in American*

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Amanda Kasman *Conservation Intern*



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James Green *Frances and Benjamin Benenson Foundation*

*Assistant Curator of African Art*

Elizabeth Soden *Senior Museum Assistant*

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

John Stuart Gordon *Benjamin Attmore Hewitt 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 Senior 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*

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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

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Andrés Garcés *Museum Assistant*

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Jennifer Lu *Editorial and Production Assistant*

## Graduate Research Assistant

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

## Graduate Curatorial Interns

Yagnaseni Datta, Ph.D. candidate, History of Art, Department of Asian Art

Amara Lawson-Chavanu, Ph.D. student, African American Studies and American Studies, Department of Modern and Contemporary Art

Gregor Quack, Ph.D. candidate, History of Art, Department of Modern and Contemporary Art

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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*

### 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 Moore *Senior Associate Registrar*

Elizabeth Aldred *Associate Registrar*

Bethany Day *Assistant Registrar*

Antonia V. Bartoli *Curator of Provenance Research*

Ashley Kane *Registrar Assistant*

## EXHIBITIONS, PROGRAMMING, AND EDUCATION

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

## 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*

Molleen Theodore *Associate Curator of Programs*

Sydney Skelton Simon *Bradley Assistant Curator of Academic Affairs*

Roksana Filipowska *Margaret and Angus Wurtele Study Center  
Programs and Outreach Manager*

Elizabeth Harnett *Program Coordinator*

Robie-Lyn Harnois *Academic Affairs Coordinator*

Elizabeth Kitson *Senior Administrative Assistant*

Jake Gagne *Jock Reynolds Fellow in Public Programs*

Rachel Thompson *John Walsh Fellow in Museum Education*

## Graduate Research Assistants

Kelsey Champagne, Ph.D. 2021, Education Department

Gillian Cowley, M.E.M. candidate, Yale School of the Environment,  
Education Department

Denise Lim, Ph.D. 2020, Education Department

## Gallery Guides

Alyssa Agarwal, BK '24

Alma Bitran, B.S. 2021

Ida Brooks, PC '24

Alejandra Canales, B.A. 2020

Carla Decombes, MY '23

Amy DeLaBruere, B.A. 2021

Remy Dhingra, B.A. 2020

Conor Downey, BR '22

David Edimo, B.A. 2021

Adin Feder, ES '22

Ethan Fogarty, BK '22

Madeleine Freeman, B.A. 2021

Ivory Fu, MY '22

Chloé Glass, TD '22

Akio Ho, SM '23

Tyler Jager, SM '23

Caroleine James, BR '22

Emilie Kilfoil, B.A. 2021

Irene Kim, B.A. 2021

Elizabeth Levie, BR '24

Ivy Li, B.A. 2021

Kathryn Miyawaki, B.A. 2021

Sofia Ortega-Guerrero, ES '23

Brendan Rose, MY '22

Lara Schull, SM '22

Anna Smist, B.A. 2021

Eliza Spinna, GH '23

Nyeda Regina Stewart, PC '22

Odette Wang, B.A. 2020

Brianna Wu, MC '22

### Wurtele Gallery Teachers

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. 2021  
 Jesús Abraham Mora-Valle, M.Arch. candidate, School  
 of Architecture  
 Molly Murphy, M.M.A. 2021  
 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. 2021  
 Hannah Weinberg-Wolf, Ph.D. 2021  
 Anne Wu, M.F.A. 2020

### Art Museum Scholar Summer Intern

Yihan (Isabella) Yang, SY '22, Patricia E. Kane Scholar,  
 Department of American Decorative Arts

### Goodyear Interns

Kathryn Miyawaki, B.A. 2021, Department of Prints and Drawings  
 and Education Department  
 Antoinette Roberts, B.A. 2021, Department of Prints and Drawings  
 Brianna Wu, MC '22, Education Department

### Mary Hotchkiss Williams Travel Fellows

2021 program canceled due to COVID-19

### Mininberg Intern

Eliza Spinna, GH '23, Department of American Decorative Arts

## Nancy Horton Bartels Scholar Interns

John Agoh, B.A. 2021, Department of African Art

Peter Day, SY '22, Exhibitions, Programming, and Education

Alaman Diadhiou, BF '23, Department of African Art

## Rose Herrick Jackson Interns

Gavriella Levy Haskell, Ph.D. candidate, History of Art,

Department of American Paintings and Sculpture

Margaret Martien, M.A.R. 2021, Department of American

Decorative Arts

## New Haven Promise Interns

\*Ammon Downer, Education Department

\*Alyssa Pagan Hagearty, Department of African Art

\*Shaelyn Moody, Education Department

Fatumata Sheriff, Exhibitions 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*

## 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 Morgan *Human Resources Generalist*  
 \*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*  
 Anthony DellaRocco *Security Officer*  
 William Doggett *Security Officer*  
 William Farnham *Security Officer*  
 Frank Fazzino *Security Officer*  
 Elijah 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*

### Student Assistants

John Agoh, B.A. 2021, Wurtele Study Center Assistant  
 Geovanni Barrios, MY '24, Department of African Art  
 Ida Brooks, PC '24, Department of European Art  
 Jade Buford, B.A. 2020, Department of Indo-Pacific Art  
 Brandon Cobb, B.A. 2021, Visual Resources Department  
 Nate Cuevas, B.A. 2021, Education Department  
 Amy DeLaBruere, B.A. 2021, Department of Prints and Drawings  
 Alie Brussel Faria, DC '22, Education Department  
 Samantha Fleischman, BF '22, Education Department  
 Pilar Forrest, JE '22, Department of Prints and Drawings  
 Juanita Garcia Uribe, GH '22, Education Department  
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 Decorative Arts  
 Paulina Halley, B.A. 2021, Communications Department  
 Lindsey Helms, M.A.R. 2021, Department of Publications  
 and Editorial Services  
 Kevin Hoffman, Ph.D. candidate, History, Department  
 of Numismatics  
 Efeoghene Igor, Ph.D. candidate, History, Department  
 of African Art  
 Furqan Jawed, M.F.A. 2021, Graphic Design Department  
 Sofia Kourí, MY '23, Education Department  
 Marisol Lariviere, MC '23, Department of American Paintings  
 and Sculpture  
 Melissa Leone, B.A. 2021, Graphic Design Department









Ana Lobo, M.F.A. candidate, School of Art, Graphic  
Design Department

Alice Mao, MC '25, Graphic Design Department

Nick Massarelli, M.F.A. 2021, Graphic Design Department

Keigo Nishio, BR '24, Department of Asian Art

Jiyeon Park, B.A. 2021, Department of Asian Art

Elizabeth Sanchez, JE '22, Registrar's Office

Kathryn Schmechel, B.A. 2021, Department of Modern and  
Contemporary Art

Cathryn Seibert, JE '22, Education Department

Lester Stephens, Ph.D. 2021, Department of Numismatics

Bella Taylor, SY '23, Advancement Department

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Design Department

Mike Tully, M.F.A. candidate, School of Art, Graphic  
Design Department

Lia Umlauf, M.A.R. candidate, Divinity School, Department  
of Numismatics

Raisha Waller, BF '22, Department of African Art

Tanvi Yende, BF '22, Department of Numismatics

*\*Departed the Gallery on or before June 30, 2021*

Previous spread: The reinstalled Laura and James J. Ross Gallery of African Art, with  
highlights from the collection arranged according to culture



In celebration of Kristina Madsen's receipt of the 2020–21 Furniture Society Award of  
Distinction, Edward S. Cooke, Jr., the Charles F. Montgomery Professor of American  
Decorative Arts in the Department of the History of Art, and John Stuart Gordon, the  
Benjamin Attmore Hewitt Curator of American Decorative Arts, discuss a bench made  
by Madsen.



Following spread: The Jan and Frederick Mayer Lobby, featuring a new installation of  
Sol LeWitt's *Wall Drawing #681E*, a promised gift from the LeWitt Collection, Chester,  
Connecticut, in memory of Stephen D. Susman, B.A. 1962











Museum Store

# YALE UNIVERSITY ART GALLERY

On the way  
Free  
Admission

Friday  
9:00 - 5:00 pm  
Saturday - Sunday  
12:00 - 4:00 pm  
Admission is free and free

## Visitor Guide



A limited number of visitors will be admitted at a time. Please follow the one-way line.



Always wear your mask, covering your nose and mouth.



Please keep a safe distance between you and other people.



Follow the line and the one-way direction.



Please wash your hands.



*The 2020–21 Annual Report was produced by the Yale University Art Gallery and covers the period from July 1, 2020, through June 30, 2021.*

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Graphic Designer

Front and back cover: A new installation of Sol LeWitt's *Wall Drawing #681E*, a promised gift, greets visitors in the Jan and Frederick Mayer Lobby. Following visual and textual specifications by LeWitt regarding the work's ink formulas, application processes, and color combinations, 3 artists completed the installation over a period of 15 days.

Pages 4–5: Visitors view the permanent-collection display in the Richard and Jane Manoogian Foundation Galleries of American Art before 1900.

