

Yale
University
Art
Gallery

Annual
Report
2022–2023









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Report
2022–2023



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Head of a young girl
Marble, 1st century AD
Inv. No. 1000
1000



Letter from the Director



We are pleased to bring you the 2022–23 Yale University Art Gallery Annual Report. This fiscal year has been one of ever-increasing engagement opportunities, with new and exciting exhibitions, educational programming, and other initiatives. Your support has made these many accomplishments possible, as has the hard work of our dedicated staff. Thank you.

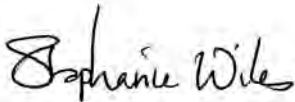
From autumn into the new year, we hosted two exceptional monographic exhibitions, *Bámigbóyè: A Master Sculptor of the Yorùbá Tradition* and *Fazal Sheikh: Exposures*. We are proud that the art critic Holland Cotter, of the *New York Times*, praised the Bámigbóyè show as a “mountainous career retrospective.” The *Times* also lauded this major international loan exhibition on its Best Art of 2022 list.

This year, the Gallery’s visitorship continued to grow, and summer attendance was our highest on record. Throughout the fall and spring, we offered more than 70 in-person, virtual, and hybrid public programs. Our engagement of college and university students has increased, with the total number of courses that visited the Gallery up 54 percent and the total student attendance for class visits up 20 percent. As a result of targeted outreach, we doubled the number of STEM (Science, Technology, Engineering, and Mathematics) courses from Yale that interacted with the Gallery. Engagement with Yale staff was bolstered by the development of the Team Experience Builder through It’s Your Yale, which enabled University staff to book tours with members of the Education Department.

The launch of the Gallery’s mobile app, Smartify, has further enhanced the visitor experience throughout our permanent-collection galleries, including the newly reinstalled Bela Lyon Pratt

Gallery of Numismatics. By using a smartphone or tablet to scan the QR codes that accompany many labels in the galleries, or even to scan the artworks themselves, visitors can discover more about the objects on view. Information about five millennia of human culture, creativity, and production is readily available on the app. Smartify can also be used from home to learn more about objects in the Gallery's holdings.

All of this is possible thanks to the ardent support of friends like you. We look forward to seeing you at the Gallery again very soon!



Stephanie Wiles
The Henry J. Heinz II Director
June 30, 2023

↑ [Page 9](#): Participants in the 2023 Historically Black Colleges and Universities Students and Mentors Institute in Technical Art History meet with Stephanie Wiles, the Henry J. Heinz II Director, in the Shared Conservation Lab at the Institute for the Preservation of Cultural Heritage (IPCH), Yale West Campus. This weeklong workshop is sponsored by the Samuel H. Kress Foundation and hosted by IPCH in collaboration with the Gallery and the Yale Center for British Art.





Informational label for the artwork, likely containing the title, artist, and date.

Informational label for the artwork, likely containing the title, artist, and date.



Letter from the Governing Board Chair

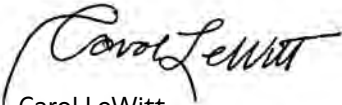
This year, my sincere thanks go to the museum's accomplished staff and generous supporters who have helped assure our significant progress toward consolidating our holdings at the Collection Studies Center (CSC) at Yale West Campus. Even amid this impressive logistical challenge, the museum has increased engagement via new exhibitions and partnerships.

Efforts have continued behind the scenes on the CSC project, which will bring together approximately 20,000 artworks within a state-of-the-art facility. This will create over 40,000 square feet of both renovated and new storage space, establishing a hub of interdisciplinary study in partnership with the Beinecke Rare Book and Manuscript Library, the Yale Peabody Museum, and the Yale Center for British Art (YCBA).

The Gallery has also enhanced thoughtful collaborations across campus through its roster of exhibitions and installations. The museum was delighted to work with colleagues at the YCBA in organizing *In a New Light: Paintings from the Yale Center for British Art*. The exhibition, which remains on view until December, offers visitors an opportunity to experience key works from the YCBA's collection in a fresh setting while the museum is closed for a significant renovation project. The selection spans four centuries of British landscape and portraiture traditions, including works by Peter Paul Rubens, Francis Bacon, and John Constable. *Crafting Worldviews: Art and Science in Europe, 1500–1800* gathered nearly 100 works of exquisite design and intricate construction from the Gallery, the YCBA, the Peabody, and the Yale University Library. The show was organized by Jessie Park, the Gallery's Nina and Lee Griggs Assistant Curator of European Art, and Paola Bertucci, Professor in the History of Science and Medicine Program at Yale

and Curator of the History of Science and Technology Division at the Peabody.

In the 2022–23 Annual Report, we also take time to remember the lives of our wonderful friends David McCullough, B.A. 1955, Hon. 1998, and James Polshek, M.Arch. 1955. David’s contributions to the Gallery and to the Yale community as an honorary member of our Governing Board and a thoughtful interpreter of American history will long leave their mark. James’s architectural firm led the pathbreaking renovations and expansions of the Gallery in 2006 and 2012. We are thankful to him for celebrating the distinct style of the three buildings that constitute the museum.



Carol LeWitt

Chair, Yale University Art Gallery Governing Board

June 30, 2023



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Governing Board

FY23 GOVERNING BOARD

Carol LeWitt, Chair

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

Dawoud Bey, M.F.A. 1993

Lily L. Chu, B.A. 1982

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

Milette Gaifman

Mimi Gardner Gates, Ph.D. 1981

Lionel Goldfrank III, B.A. 1965

Carolyn H. Grinstein

Richard Hurowitz, B.A. 1995

Philip H. Isles

Susan Jackson

Thomas Jaffe, B.A. 1971

Titus Kaphar, M.F.A. 2006

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

Basak Araz Nalbantoglu

Neeta Ogden, B.A. 1994

William M. Osborne III, B.A. 1976

Mark Resnick, B.A. 1978

Adam R. Rose, B.A. 1981

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
 Daniel H. Weiss, M.B.A. 1985
 Wallace S. Wilson, B.A. 1951

FY23 HONORARY GOVERNING BOARD MEMBERS

William L. Bernhard, B.A. 1954
 Robert W. Doran, B.A. 1955
 Robert P. Mangold, B.F.A. 1961, M.F.A. 1963
 †David McCullough, B.A. 1955, Hon. 1998
 Alexander K. McLanahan, B.A. 1949

July 1, 2022–June 30, 2023

**Departed the Governing Board before June 30, 2023*

†Deceased as of June 30, 2023

← A new acquisition this fiscal year: *Fourth King of Hell, Chunwuguan Wang*, China, Ming dynasty, late 16th–17th century. Pigment on silk. Robert Hatfield Ellsworth Fund

↓ Following spread: Children and families enjoy a program of folktales, myths, and stories led by Wurtele Gallery Teachers Caitlin Davis, Ph.D. candidate, Anthropology (left), and Clara Poteet, M.A.R. candidate, Divinity School (right), in the Cornelia Cogswell Rossi Foundation Gallery of Art of the Ancient Americas.

CORNELIA COGSWELL ROSSI FOUNDATION GAL
Art of the Ancient



Informational text panel below the glass case.



LERY
Americas



Informational text card below the display case.



In Memoriam



DAVID MCCULLOUGH
1933–2022
B.A. 1955, HON. 1998

The Yale University Art Gallery and the entire Yale community lost a dear friend, inspiring writer, and dedicated alumnus when David McCullough died on August 7, 2022, at his home in Massachusetts.

David was a Pulitzer Prize–winning American historian. He was well known and loved for his many books as well as for his film and television work, including narration in Ken Burns’s acclaimed documentary miniseries *The Civil War* (1990) and the film *Seabiscuit* (2003). From 2013 to 2022, David made countless contributions to the life of the Gallery as an honorary Governing Board member. In 2011 he authored the introduction to the catalogue for the exhibition *Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery* and provided the commentary for the show’s audio guide. More broadly, David and his wife, Rosalee, established the Rosalee and David McCullough Family Fund to support exhibitions and publications at the museum. We are extremely grateful to David for the role he played in fostering the Gallery’s

educational initiatives, particularly those rooted in history. His efforts to forge a culture characterized by a beautiful intersection of history and art have had a lasting impact on not only the Gallery but also the larger Yale community.

As a Yale undergraduate, David was a resident of Davenport College and majored in English. He participated in the Alpine Ski Team, the Fence Club, and the *Yale Daily News*, as well as the Whiffenpoofs singing group. He earned his B.A. with honors in English in 1955 and went on to receive an honorary D.Litt. degree from the Graduate School of Arts and Sciences, in 1998.

Upon graduating, David moved to New York, where he worked for 12 years in writing and editing. He started out at *Sports Illustrated*, followed by roles at *American Heritage* and then in the United States Information Agency. David soon discovered success in writing historical books. His first, *The Johnstown Flood* (1968), received high praise from critics. He would publish nine more books in his lifetime, earning Pulitzer Prizes for *Truman* (1992) and *John Adams* (2001). David was also a two-time National Book Award recipient, for *The Path Between the Seas* (1977) and *Mornings on Horseback* (1981).

In December 2006, David was awarded the Presidential Medal of Freedom, the highest civilian award in the United States, by President George W. Bush. David was elected to the American Academy of Arts and Sciences in 1994 for his achievements as a writer, historian, editor, and television host and narrator. He was also an accomplished pianist and painter.

David shared 68 years of marriage with Rosalee Barnes, who died just two months before him. He is survived by five children, sons William, Geoffrey, and David McCullough, Jr., and daughters Dorie Lawson and Melissa McDonald; a brother; 19 grandchildren, two of whom are Yale alums, Caroline, B.A. 2014, and David McCullough III, B.A. 2017; and two great-grandchildren.



JAMES POLSHEK
1930–2022
M.ARCH. 1955

On September 9, 2022, the Yale University Art Gallery lost James Polshek, a friend and supporter and an inspiration to the Gallery and the entire Yale community. James's distinguished six-decade career has left a profound impact on the practice and history of architecture.

James was an internationally renowned architect as well as an alumnus of the Yale School of Architecture (M.Arch. 1955). During his time at Yale, James worked closely with Louis Kahn. For example, in James's final year of graduate studies, the acclaimed architect served as his studio critic. James's partnership with the Gallery to restore the Kahn building in 2006 enabled the preservation of his predecessor's design intentions while upgrading outmoded structural and environmental systems. The project was more than aesthetic in its aims; it was the fulfillment of a responsibility to architectural history. With it, James left a remarkable legacy that carried forward Kahn's work.

James's architectural firm, Ennead Architects, New York, in turn led the 2012 renovation and expansion of the Gallery. Ensuring that the design celebrated the stylistic character of the three historic buildings that make up the Gallery, he created a cohesive environment tailored to the display of art. We are extremely grateful to James for the invaluable role he played in shaping the Gallery's architectural initiatives.

James is survived by his wife of 70 years, Ellyn Margolis; his sister, Judy Polshek Goodman; his son, Peter Max Polshek, and daughter, Jennifer Polshek; and two grandsons, Lucien Polshek and Solomon Polshek, as well as their mother, Nina Hofer.

Education and Public Programs

FY23 EDUCATION DEPARTMENT DATA

The 2022–23 fiscal year marked a shift in the Gallery’s audience-engagement strategy. Before the pandemic, all educational sessions and public programs were conducted in person, on-site. Now, in addition to the in-person offerings, we provide both virtual and hybrid options. We brought back our full range of in-gallery public programs and introduced a hybrid format to allow visitors from around the world to join our lectures and conversations live on Zoom. To maintain digital engagement, we continued to create prerecorded content and make available recordings of on-site programs, both accessible on the Gallery’s YouTube channel. We welcomed back school visits, rebuilding toward pre-pandemic-scale outreach, and sustained our efforts to train and support teachers online, as well as to offer virtual adult tours and access programs. Curricular engagement with the collection remained robust and largely in person, exceeding pre-pandemic levels in terms of outreach and scope.

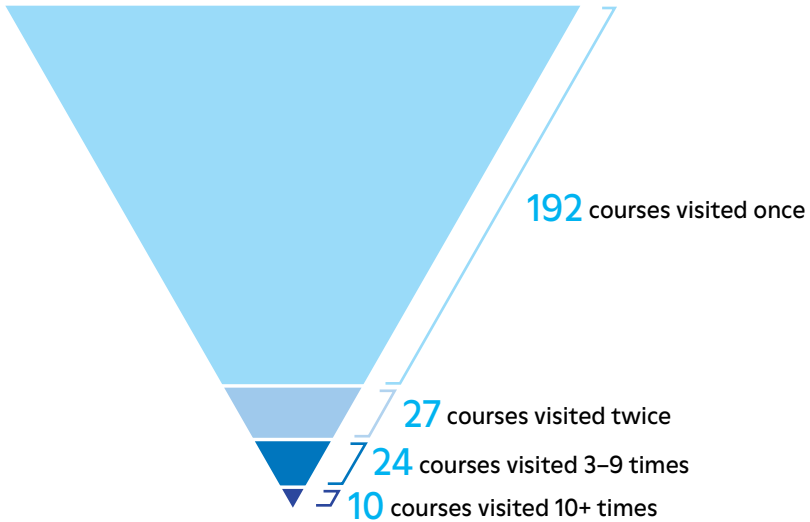
ACADEMIC AFFAIRS

YALE COURSE VISITS

Student attendance for scheduled Yale course visits: **7,418**

192 Yale faculty and instructors brought one or more classes to the Gallery, up from 140 in FY22.

FREQUENCY OF YALE COURSE VISITS



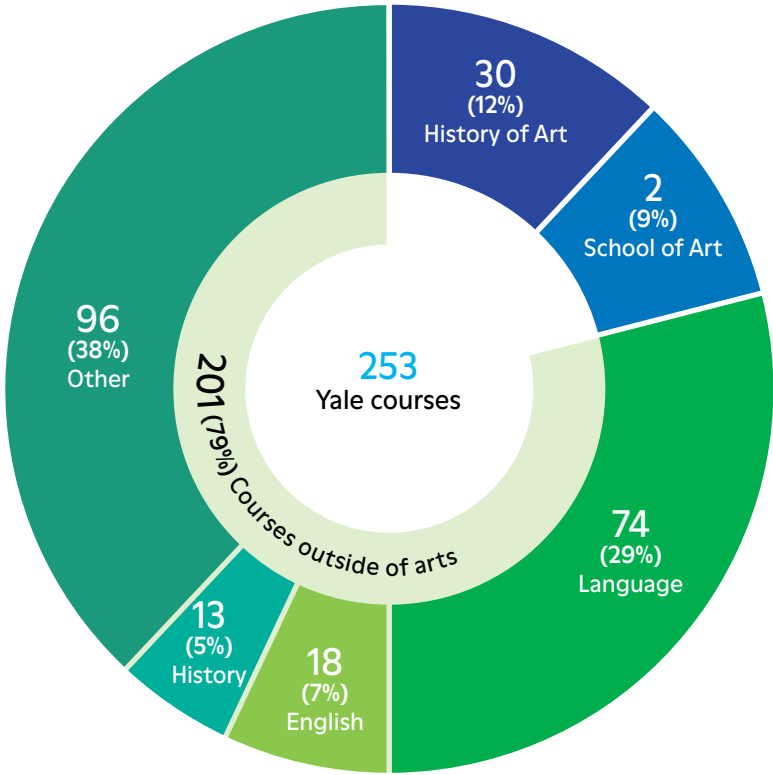
593 Yale course visits to the Gallery

296 (or 50% of) Yale course visits were from the Department of the History of Art, reflecting deep and sustained engagement with the collections.

219 (or 87% of) courses came for just one or two visits, often seeking cross-disciplinary perspectives on their topic.

5 courses were taught almost entirely at the Gallery.

DEPARTMENT DISTRIBUTION OF YALE COURSE VISITS



253 Yale courses from **51** different departments, programs, and professional schools held sessions at the Gallery.

201 (or 79% of) courses came from departments outside of art and art history.

74 (29%) were language courses, encompassing **14** different languages.

21 courses were from Yale's First-Year Seminar program.

As a result of targeted outreach, **19** STEM (Science, Technology, Engineering, and Mathematics) courses from Yale engaged with the Gallery, compared to 8 in FY22.





TEACHING BEYOND THE GALLERIES

While the majority of class visits take place in the galleries with works on view, many sessions involve intimate encounters with objects in classrooms or the hybrid storage-study centers at Yale West Campus.

200 Yale course visits to the James E. Duffy Study Room for Prints, Drawings, and Photographs; the Bela Lyon Pratt Study Room for Numismatics; and object-study classrooms

12 Yale course visits to the Margaret and Angus Wurtele Study Center

16 Yale course visits to the Leslie P. and George H. Hume American Furniture Study Center

YALE EXTRACURRICULAR VISITS

53 extracurricular group visits by Yale students; attendance: **887**

OTHER COLLEGES AND UNIVERSITIES

61 faculty, who teach at **36** other colleges and universities, brought **1,134** students to the Gallery on **73** class visits.

TRAINING

To support current and future faculty users, staff at the Gallery offered **7** workshops in object-based pedagogy for faculty, postdoctoral fellows, and graduate students.

PUBLIC EDUCATION

360 in-person K–12 visits; student attendance: **8,111**

21 New Haven public schools and **105** other Connecticut schools served

43 after-school programs; attendance: **282**

17 graduate-student Wurtele Gallery Teachers

7 virtual workshops for teachers and Teacher Leadership Program sessions; attendance: **185**

20 in-person teacher workshops; attendance: **219**

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

8,371 views of Stories and Art YouTube videos

7 in-person Stories and Art programs; attendance: **254**

313 scheduled in-person adult and access tours; attendance: **4,542**

19 scheduled virtual adult tours; attendance: **245** (including **12** virtual memory-loss programs; attendance: **130**)

PUBLIC PROGRAMS

105 public programs; attendance: 8,421

EDUCATION AND PUBLIC PROGRAMS

13 Gallery Talks



2 Study Days and Symposia



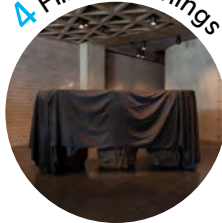
10 Student-Engagement Programs



28 Program Collaborations



4 Film Screenings



1 Artist Talk



16 Lectures



5 Open Houses



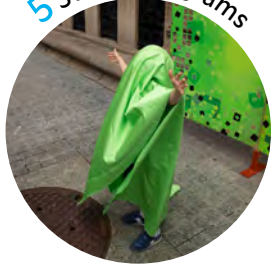
7 performances and Gallery+



14 Conversations



5 Studio Programs



8 prerecorded E-Gallery Talks

12,206 Instagram views of FY23 program content

14,690 YouTube views of FY23 public programs

31 undergraduate-student Gallery Guides

96 in-person Highlights Tours; attendance: 965





FY23 PUBLIC PROGRAMS

Held in person unless otherwise noted

E-GALLERY TALKS

An ongoing video series in which artists, students, and Gallery staff respond to the museum's collection. Produced by Bix Archer, B.A. 2019; Alice Matthews, the Jock Reynolds Fellow in Public Programs; and Molleen Theodore, the Jane and Gerald Katcher Curator of Programs; and edited by Sofia Kourí, MY '24, and Jessica Smolinski, Documentation Photographer

August 29, Danielle Raad, the Lewis B. and Dorothy Cullman-Joan Whitney Payson Fellow in Academic Affairs and Outreach, Education Department, on Audrey Flack's *Time to Save*

October 21, Molleen Theodore, the Jane and Gerald Katcher Curator of Programs, on the Sidewalk Studio series

January 19, Benjamin D. R. Hellings, the Jackson-Tomasko Associate Curator of Numismatics, and Emily Pearce Seigerman, the Ben Lee Damsky Assistant Curator of Numismatics, on the Bela Lyon Pratt Gallery of Numismatics

February 15, Joyce Yusi Zhou, Ph.D. candidate, History of Art, on Dutch "Screw Thalers"

February 15, Renata Nagy, Ph.D. candidate, History of Art, on Johannes Goedaert's *Metamorphosis naturalis*

February 15, Adam D. C. B. Chen, B.A./M.A. 2023, on Jan Bellekin's *Nautilus Cup*

February 15, Ekaterina Koposova, Ph.D. candidate, History of Art, on Willem van de Velde the Elder's *Brederode off Vlieland*

Previous spread: Ceramics students from New Haven's Cooperative Arts and Humanities Magnet High School learn from the collection of Asian art in the Ruth and Bruce Dayton Gallery.



EDUCATION WORKSHOPS

October 6, November 3, December 1, February 2, March 2, April 6, and May 4, *Teacher Leadership Program*, Jessica Sack, the Jan and Frederick Mayer Curator of Public Education; Amanda “Semente” Caroline de Oliveira Pereira, the John Walsh Fellow in Museum Education; and Wurtele Gallery Teachers

FILM SCREENINGS

September 29, Nigerian Cinema Series, *Entitled* (2018; 5 mins.), directed by Adeyemi Michael; and *Eyimofe (This Is My Desire)* (2020; 1 hr., 56 mins.), directed by Arie and Chuko Esiri. Offered in conjunction with the Gallery’s exhibition *Bámìgbóyè: A Master Sculptor of the Yorùbá Tradition*

October 27, Nigerian Cinema Series, *Half of a Yellow Sun* (2013; 1 hr., 51 mins.), directed by Biyi Bandele. Offered in conjunction with the Gallery’s exhibition *Bámìgbóyè: A Master Sculptor of the Yorùbá Tradition*

November 10, Nigerian Cinema Series, *The Figurine: Araromire* (2009; 2 hrs.), directed by and starring Kunle Afolayan. Offered in conjunction with the Gallery’s exhibition *Bámìgbóyè: A Master Sculptor of the Yorùbá Tradition*

December 1, Hybrid Program, Film Screenings, *Day With(out) Art 2022: Being & Belonging*, newly commissioned work by Camila Arce (Argentina), Davina “Dee” Conner and Karin Hayes (U.S.A.), Jaewon Kim (South Korea), Clifford Prince King (U.S.A.), Santiago Lemus and Camilo Acosta Hunter (Colombia), Mikiki (Canada), and Jhoel Zempoalteca and La Jerry (Mexico). Generously sponsored by the Gallery, the Yale Office of LGBTQ Resources, the Yale Center for British Art, and Public Humanities at Yale in partnership with Visual AIDS

↓ Following spread: Yorùbá master drummer Stephen Ayantoye Aniyikaiye performs at the opening celebration for the exhibition *Bámìgbóyè: A Master Sculptor of the Yorùbá Tradition*.



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ALLERY



FURNITURE STUDY HIGHLIGHTS TOURS

In 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

Most first Fridays, September 2022–May 2023

GALLERY+

An ongoing series of collaborations that invites responses to the Gallery's collection through special programs and performances. Generously sponsored by the Martin A. Ryerson Lectureship Fund

November 3, Poetry Performance, *Gallery+Reading Exposures*.

Offered in conjunction with the Gallery's exhibition
Fazal Sheikh: Exposures

March 2, Performance, *Gallery+Tangled Up in Blue*, Tangled Up in Blue, Yale's premier American folk-singing group

HIGHLIGHTS TOURS

Interactive tours of the permanent collection, museum architecture, and special exhibitions given by undergraduate–student guides. No two tours are the same. For this year's Gallery Guides, see the staff list. Select tours offered in Spanish and German.

Most Saturdays and Sundays and some Thursdays,
September 2022–June 2023

CONVERSATIONS, LECTURES, AND TALKS

July 14, Keynote Lecture, *Operation Night Watch: Research and Treatment of Rembrandt's "Night Watch" in the Rijksmuseum, Amsterdam*, Petria Noble, Head of Paintings Conservation, Rijksmuseum. Offered in conjunction with the Summer Teachers Institute in Technical Art History, a weeklong workshop generously sponsored by the Samuel H. Kress Foundation

- September 12, Conversation, *The Art of Mending*, artist Barbara Earl Thomas; Kymberly Pinder, Ph.D. 1995, the Stavros Niarchos Foundation Dean, Yale School of Art; and Anoka Faruqee, Associate Dean and Professor, Yale School of Art. Introduction by Yale President Peter Salovey, Ph.D. 1986
- September 15, Exhibition Opening Reception, *Bámigbóyè: A Master Sculptor of the Yorùbá Tradition*. Generously sponsored by the MacMillan Center Council on African Studies and the Gallery's Martin A. Ryerson Lectureship Fund
- September 19, Hybrid Program, Keynote Lecture and Reception, *Windham-Campbell Prize Ceremony and Keynote Address*, lecture by former United States poet laureate Natasha Trethewey, and 2022 prizes awarded by Yale President Peter Salovey, Ph.D. 1986. Offered in conjunction with the Donald Windham-Sandy M. Campbell Literature Prizes, Beinecke Rare Book and Manuscript Library, Yale University
- September 20, Readings, *Windham-Campbell Staged Readings*, Sharon Bridgforth and Winsome Pinnock, 2022 prize recipients in drama. Offered in conjunction with the Donald Windham-Sandy M. Campbell Literature Prizes, Beinecke Rare Book and Manuscript Library, Yale University
- September 22, Conversation, *Windham-Campbell Close Looking, Tender Photo: African Photography in Real Time*, Emmanuel Iduma, 2022 prize recipient in nonfiction, and Cajetan Iheka, Professor of English, Yale University. Offered in conjunction with the Donald Windham-Sandy M. Campbell Literature Prizes, Beinecke Rare Book and Manuscript Library, Yale University

↓ Following spread: The Museum Club of New Haven's Betsy Ross Arts Magnet School visits the Sculpture Hall in a session led by Amanda "Semente" Caroline de Oliveira Pereira, the John Walsh Fellow in Museum Education.





September 22, Readings, *Windham-Campbell Prize Recipient Readings*, 2022 prize recipients. Offered in conjunction with the Donald Windham–Sandy M. Campbell Literature Prizes, Beinecke Rare Book and Manuscript Library, Yale University

September 30, Hybrid Program, Oswaldo Rodriguez Roque Memorial Lecture in American Art, *From the Outside Out*, Kiff Slemmons, jeweler and advocate. Generously sponsored by the Oswaldo Rodriguez Roque Memorial Lectureship Fund

October 3, Virtual Program, E-Conversation, *Give an Elder a Mic*, Jonah Yellowman (Diné), spiritual advisor to Utah Diné Bikéyah Native-led organization, and Sháńdíin Brown (Diné), the Henry Luce Curatorial Fellow for Native American Art, Rhode Island School of Design Museum, Providence. Offered in conjunction with the Gallery's exhibition *Fazal Sheikh: Exposures*. Generously sponsored by the Martin A. Ryerson Lectureship Fund

October 11, Hybrid Program, Panel Conversation, *The Pandemic Diary*, Robert Beauregard, Professor Emeritus of Urban Planning, Graduate School of Architecture, Planning, and Preservation, Columbia University, New York; Gregg Gonsalves, Associate Professor of Epidemiology, Yale School of Public Health, and 2018 MacArthur Fellow; Elihu Rubin, Associate Professor of Architecture, Urbanism, and American Studies, Yale University; Amy A. Starecheski, Director of the Oral History Program, Columbia University; and Camilo José Vergara, Documentarian and 2002 MacArthur Fellow. Generously sponsored by the MacArthur Foundation, with additional support from the Gallery and the Yale Urban Media Project of the Yale School of Architecture

January 5, Hybrid Program, Andrew Carnduff Ritchie Lecture, *Hilton Als on Njideka Akunyili Crosby*, Pulitzer Prize-winning author Hilton Als. Generously sponsored by the Gallery and the Yale Center for British Art

February 1, Virtual Program, E-Conversation, *Poetry after Painting: Giambattista Marino on Peter Paul Rubens's "Hero and Leander,"* Alejandro Octavio Nodarse, B.A./M.A. 2019, Ph.D. candidate, History of Art and Architecture, Harvard University, Cambridge, Massachusetts; and Sara Petrilli-Jones, B.A. 2017, Ph.D. candidate, History of Art, Yale University and the Scuola Normale Superiore di Pisa, and J.D. candidate, Yale Law School. Generously sponsored by the Martin A. Ryerson Lectureship Fund

February 8, Virtual Program, E-Lecture, *Buddhas, Guardians, and Guides: How to Read Tibetan Paintings,* Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art. Generously sponsored by the Martin A. Ryerson Lectureship Fund

February 16, Hybrid Program, Conversation, *The Art of Collecting Small: A Collector's Roundtable,* three distinguished collectors of 17th-century Dutch art, George Abrams and Rose-Marie and Eijk van Otterloo. Moderated by Marisa Bass, Professor of the History of Art, Yale University. Offered in conjunction with the Gallery's exhibition *Thinking Small: Dutch Art to Scale.* Generously sponsored by the Martin A. Ryerson Lectureship Fund

February 23, Conversation, *The Complexities of Indigenous Representation in the Arts,* Royce K. Young Wolf (Eastern Shoshone, Hidatsa, and Mandan), Assistant Curator of Native American Art, Yale University Art Gallery, and Collections Manager of the Native North American Collection, Yale Peabody Museum; Patricia Marroquin Norby (Purépecha), Associate Curator of Native American Art, Metropolitan Museum of Art, New York; and guests. Generously sponsored by the Martin A. Ryerson Lectureship Fund

February 24, Conversation, *Collaboration across Campus: The Making of "Crafting Worldviews,"* Jessie Park, the Nina and Lee Griggs Assistant Curator of European Art, Yale University Art Gallery, and Paola Bertucci, Professor, History






The accessibility
measures in place
are best to the
←

of Science and Medicine Program, Yale University, and Curator, History of Science and Technology Division, Yale Peabody Museum. Offered in conjunction with the Gallery's exhibition *Crafting Worldviews: Art and Science in Europe, 1500–1800*. Generously sponsored by the Martin A. Ryerson Lectureship Fund

March 1, Virtual Program, E-Conversation, *Systematic Thinking*, Danielle Raad, the Lewis B. and Dorothy Cullman–Joan Whitney Payson Fellow in Academic Affairs and Outreach, Education Department, and Yechen Zhao, the Marcia Brady Tucker Fellow, Department of Photography. Generously sponsored by the Martin A. Ryerson Lectureship Fund

April 4, Hybrid Program, Lecture, *Looking at Mondrian: Mondrian on the Rivers and in the Dunes*, John Walsh, B.A. 1961, Director Emeritus, J. Paul Getty Museum, Los Angeles. Generously sponsored by the Martin A. Ryerson Lectureship Fund and the John Walsh Lecture and Education Fund

April 6, Hybrid Program, Lecture, *Looking at Mondrian: Mondrian in Paris*, John Walsh, B.A. 1961, Director Emeritus, J. Paul Getty Museum, Los Angeles. Generously sponsored by the Martin A. Ryerson Lectureship Fund and the John Walsh Lecture and Education Fund

April 13, Hybrid Program, Lecture, *Looking at Mondrian: Mondrian's Geometries*, John Walsh, B.A. 1961, Director Emeritus, J. Paul Getty Museum, Los Angeles. Generously sponsored by the Martin A. Ryerson Lectureship Fund and the John Walsh Lecture and Education Fund

April 13, Hybrid Program, Conversation, *Evoking Ancestral Memory, Land, and Identity*, Natalie Ball, M.F.A. 2018, Klamath, Modoc, and African American mother, scholar, artist, and land activist, and Royce K. Young Wolf (Eastern Shoshone, Hidatsa, and Mandan), Assistant Curator of Native American Art, Yale University Art Gallery, and Collections Manager of the Native North American Collection, Yale Peabody Museum. Generously

sponsored by the Gallery's Martin A. Ryerson Lectureship Fund, the Yale School of Art, the Department of the History of Art, the Peabody, the Yale Group for the Study of Native America, and the Yale Native American Cultural Center

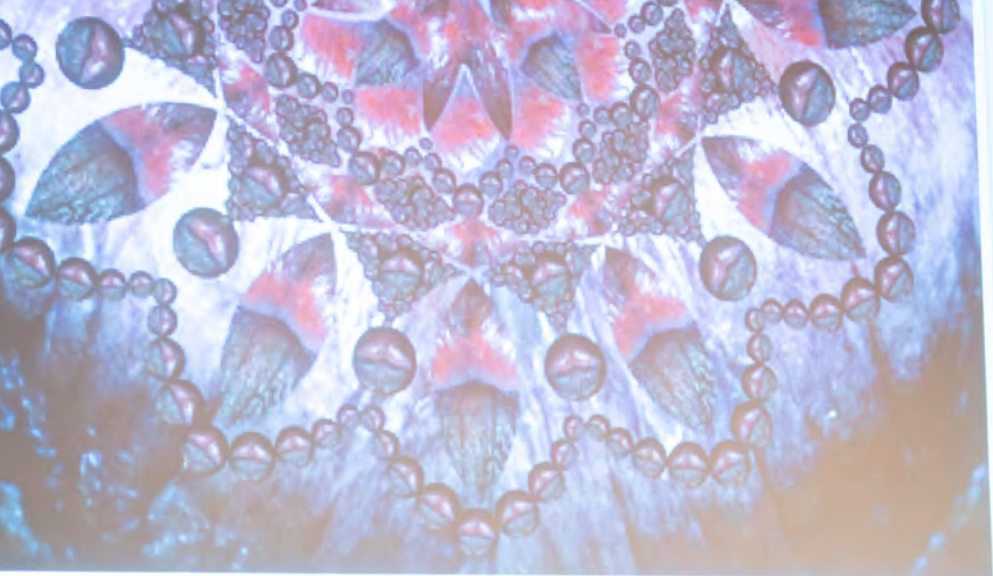
April 14, Hybrid Program, Lecture, *Looking at Mondrian: Mondrian's Meanings*, John Walsh, B.A. 1961, Director Emeritus, J. Paul Getty Museum, Los Angeles. Generously sponsored by the Martin A. Ryerson Lectureship Fund and the John Walsh Lecture and Education Fund

April 19, Hybrid Program, Lecture, *Art and Absolutism: Jacques Callot and the Seductions of the Printed Image*, Peter Parshall, print scholar and retired curator at the National Gallery of Art, Washington, D.C. Offered in conjunction with the Getty Workshop "New Approaches to the Field of Early Modern Works on Paper." Generously sponsored by the Getty Foundation through the Paper Project initiative

April 21, Hybrid Program, Lecture, *A Circuitous History of Print*, Jennifer L. Roberts, the Elizabeth Cary Agassiz Professor of the Humanities, Harvard University, Cambridge, Massachusetts. Offered in conjunction with the Getty Workshop "New Approaches to the Field of Early Modern Works on Paper." Generously sponsored by the Getty Foundation through the Paper Project initiative

April 27, Artist Talk, artist Sean Scully and Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art, Yale University Art Gallery. Generously sponsored by the Martin A. Ryerson Lectureship Fund

May 3, Study Tour, "*Crafting Worldviews*" in Focus: *Science, Trade, and European Colonialism*, Jessie Park, the Nina and Lee Griggs Assistant Curator of European Art, Yale University Art Gallery, and Paola Bertucci, Professor, History of Science and Medicine Program, Yale University, and Curator, History of Science and Technology Division, Yale Peabody Museum. Offered in conjunction with the Gallery's exhibition *Crafting Worldviews: Art and Science in Europe, 1500–1800*



May 10, Virtual Program, E-Conversation, *Minimalism and Its Legacies*, Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings; Mitchell Herrmann, Ph.D. candidate, History of Art and Film and Media Studies; John Hogan, the Mary Jo and Ted Shen Installation Director and Archivist for Sol LeWitt Wall Drawings; and Isabelle Sagraves, the Florence B. Selden Fellow, Department of Prints and Drawings

May 12, Virtual Program, E-Conversation, *Compassing the Heavens and Earth: Early Scientific Instruments at Yale*, Elizabeth Fox, the Marcia Brady Tucker Fellow, Department of American Decorative Arts, Yale University Art Gallery, and Alexi Baker, Manager of the History of Science and Technology Collection, Yale Peabody Museum. Moderated by Jessie Park, the Nina and Lee Griggs Assistant Curator of European Art, Yale University Art Gallery. Offered in conjunction with the Gallery's exhibition *Crafting Worldviews: Art and Science in Europe, 1500–1800*

June 5, Virtual Program, E-Lecture and E-Conversation, *Extensions of the Artist: Lydia Winston Malbin Collects Modern Art*, Frances Jacobus-Parker, the Lydia Winston Malbin Scholar of Modern and Contemporary Art, and Stephanie Wiles, the Henry J. Heinz II Director

June 8, Keynote Conversation, Historically Black Colleges and Universities Students and Mentors Institute in Technical Art History, *My Body Remembers: A Conversation on Materials and Memory*, artist Felandus Thames, M.F.A. 2010, and Kiese Laymon, the Libbie Shearn Moody Professor of Creative Writing and English, Rice University, Houston, 2022 MacArthur Fellow, and 2023 Harpo Foundation grantee. Generously sponsored by the Samuel H. Kress Foundation and the Gallery's Martin A. Ryerson Lectureship Fund

OPEN HOUSES

August 30, *Welcome Reception for History of Art, School of Art, and School of Architecture Faculty and Graduate Students*

September 12, *Grace Hopper College Windows Commission Open House*

October 12, *Educators' Open House*

April 25, *Drop-In Bulldog Days*

May 11, *Collections Fellows Meet and Greet*

PERFORMANCES

November 17, Performance, Laciná Coulibaly, Lecturer, Theater and Performance Studies, Yale University. Offered in conjunction with the Gallery's exhibition *Bámigbóyè: A Master Sculptor of the Yorùbá Tradition*. Generously sponsored by the Gallery, the Center for Collaborative Arts and Media, and the MacMillan Center Council on African Studies

February 2, *An Evening of New Music*, Yale Undergraduate Chamber Orchestra. Generously sponsored by the Martin A. Ryerson Lectureship Fund

May 18, *Musical Scale: Baroque Carillon Music from the Netherlands and Flanders*, Yale University Guild of Carillonneurs. Introduction by exhibition cocurator Adam D. C. B. Chen, B.A./M.A. 2023. Offered in conjunction with the Gallery's exhibition *Thinking Small: Dutch Art to Scale*.

May 31, *Playing Images: An Exploration of Music and Art*, Haven String Quartet; Jessica Sack, the Jan and Frederick Mayer Curator of Public Education, Yale University Art Gallery; and Yaira Matyakubova, Artistic Director, Music Haven, New Haven. Generously sponsored by the Martin A. Ryerson Lectureship Fund

SPECIAL-EXHIBITION TOURS

September 7, Virtual Tour, *Bámigbóyè: A Master Sculptor of the Yorùbá Tradition*, James Green, the Frances and Benjamin Benenson Foundation Associate Curator of African Art. Generously sponsored by the Martin A. Ryerson Lectureship Fund

Most Thursdays and Saturdays, April–June 2023, *In a New Light: Paintings from the Yale Center for British Art*, Yale Center for British Art docents

STORIES AND ART

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

July, prerecorded, *Twelfth Night (Noche de reyes)*

August, prerecorded, *The Hero Twins' Ball Game (El juego de los héroes gemelos)*

September, prerecorded, *The Story of Ashinaga and Tenaga (La historia de Ashinaga y Tenaga)*

November 13, December 4, January 22, February 12, March 5, April 2, and May 7, in-person sessions

STUDENT-ENGAGEMENT PROGRAMS

September 1, *Art Museums Reception*

October 29 and 30, *Halloween Scavenger Hunts*

February 14, *Valentine's Day Hearts and Crafts*

December 13, 14, and 15 and May 2, 3, and 4, *Study Days*





STUDIO SESSIONS

September 16, Studio Session, *Drawing Yorùbá Sculpture*, Yorùbá master carver Lukman Alade Fakeye, the Fall 2022 Hayden Visiting Artist, Yale School of Art. Generously sponsored by the Gallery's Hayden Visiting Artists Fund and Martin A. Ryerson Lectureship Fund

May 25, Sidewalk Studio, *Stencils and Lines*, Louise Mandumbwa, M.F.A. candidate, Yale School of Art. Sidewalk Studio is an outdoor program—set up on Chapel Street in front of the Gallery—that fosters impromptu art making on a drop-in basis. Generously sponsored by the Martin A. Ryerson Lectureship Fund

June 6, Sidewalk Studio, *Draw Your Day*, Anna Russell, Exhibitions Production Coordinator

June 29, Sidewalk Studio, *Green Screen Activation and Digital Collage*, Julia Rooney, M.F.A. 2018

TEEN PROGRAM

Most Wednesdays, October 2022–June 2023



Publications

BÁMIGBÓYÈ: A MASTER SCULPTOR OF THE YORÙBÁ TRADITION

2022

James Green with Olúṣèyẹ Adéṣọlá, Anne Turner Gunnison, Efeoghene Igor, Will Rea, and Cathy Silverman

Exhibition and publication made possible by the National Endowment for the Arts; the Andrew W. Mellon Foundation and the Mary Cushing Fosburgh and James Whitney Fosburgh, B.A. 1933, M.A. 1935, Publication Fund; the Robert Lehman, B.A. 1913, Endowment Fund; and the Institute for the Preservation of Cultural Heritage, Yale University

Distributed by Yale University Press

OLD AGE IN GREEK AND ROMAN ART

2022

Susan B. Matheson and J. J. Pollitt

Publication made possible by the Ruth Elizabeth White Fund

Distributed by Yale University Press

AMERICAN ART: SELECTIONS FROM THE YALE UNIVERSITY ART GALLERY

2023

Publication made possible by the Friends of American Arts at Yale Publication Fund; the Andrew W. Mellon Foundation and the Mary Cushing Fosburgh and James Whitney Fosburgh, B.A. 1933, M.A. 1935, Publication Fund; and the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Fund

Distributed by Yale University Press

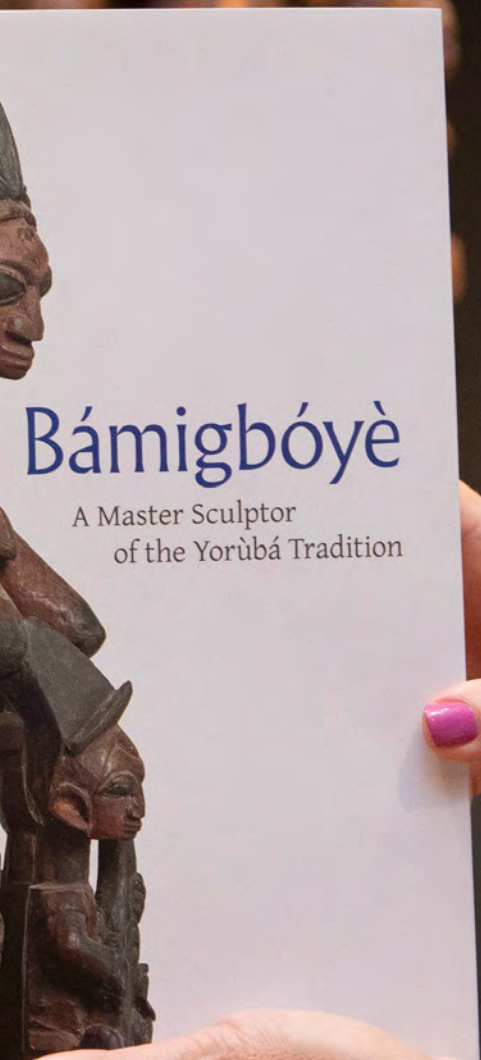
ITALIAN PAINTINGS AT THE YALE UNIVERSITY ART GALLERY (DIGITAL CATALOGUE)

2023 (ongoing)

Laurence Kanter and Pia Palladino

Publication made possible by Darcy F. and John Treacy Beyer, B.A. 1965, and Nina M. Griggs





Bámigbóyè

A Master Sculptor
of the Yorùbá Tradition



**SEEING AND NOT BELIEVING: THE PHOTOGRAPHY OF
ALLAN CHASANOFF**

2023

Mónika Sziládi with a preface by Richard Ovenden

Distributed by Yale University Press

YALE UNIVERSITY ART GALLERY MAGAZINE

Fall 2022 and Spring 2023

In addition to the above, the Department of Publications and Editorial Services edited and oversaw the production of the Annual Report, other advancement and communications pieces, and object labels and in-gallery didactics for five special exhibitions and the permanent-collection rotations across the museum, as well as educational materials, the seasonal calendar, program fliers and invitations, signage, and other ephemera.

Scilli

Seeing and
Not Believing



The Photography
of Allan Chasanoff



Yale University Art Gallery
Yale University Press

Seeing
and Not Believing

The Photography
of Allan Chasanoff



Exhibitions

*BÁMIGBÓYÈ: A MASTER SCULPTOR OF THE YORÙBÁ TRADITION

September 9, 2022–January 8, 2023

Organized by James Green, the Frances and Benjamin Benenson Foundation Associate Curator of African Art

Exhibition and publication made possible by the National Endowment for the Arts; the Andrew W. Mellon Foundation and the Mary Cushing Fosburgh and James Whitney Fosburgh, B.A. 1933, M.A. 1935, Publication Fund; the Robert Lehman, B.A. 1913, Endowment Fund; and the Institute for the Preservation of Cultural Heritage, Yale University

FAZAL SHEIKH: EXPOSURES

September 9, 2022–January 8, 2023

Organized by Judy Ditner, the Richard Benson Associate Curator of Photography and Digital Media, with Isabella Shey Robbins (Diné), Ph.D. candidate, History of Art and American Studies, Yale University, and with the assistance of Yechen Zhao, the Marcia Brady Tucker Fellow, Department of Photography. Additional assistance provided by Royce K. Young Wolf (Eastern Shoshone, Hidatsa, and Mandan), Assistant Curator of Native American Art, Yale University Art Gallery, and Collections Manager of the Native North American Collection, Yale Peabody Museum

Made possible by Jane P. Watkins, M.P.H. 1979

CRAFTING WORLDVIEWS: ART AND SCIENCE IN EUROPE, 1500–1800

February 17–June 25, 2023

Organized by Jessie Park, the Nina and Lee Griggs Assistant Curator of European Art, Yale University Art Gallery, and Paola Bertucci, Professor, History of Science and Medicine Program, Yale University, and Curator, History of Science and Technology Division, Yale Peabody Museum; in collaboration with Alexi Baker, Collections Manager, History of Science and Technology Division, Yale Peabody Museum; and with the assistance of Manon Gudet and Kartika Puri, Graduate Curatorial Interns, Department of European Art, Yale University Art Gallery, and Ida Brooks, PC '24

Made possible by the Jane and Gerald Katcher Fund for Education



Figure

Figure 1: A large, intricate wooden sculpture, possibly a ceremonial mask or a representation of a deity, featuring a prominent face and multiple tiers of smaller figures or elements. It is displayed on a dark pedestal.

Figure 2: A smaller wooden sculpture, possibly a mask or a representation of a deity, featuring a prominent face and multiple tiers of smaller figures or elements. It is displayed on a dark pedestal.

Figure 3: A small wooden sculpture, possibly a mask or a representation of a deity, featuring a prominent face and multiple tiers of smaller figures or elements. It is displayed on a dark pedestal.



Small white card with text, likely a museum label, placed on the floor in the foreground.



THINKING SMALL: DUTCH ART TO SCALE

February 17–July 23, 2023

Organized by the Yale University Art Gallery in partnership with the Center for Netherlandish Art, Museum of Fine Arts, Boston

Organized by Adam D. C. B. Chen, B.A./M.A. 2023; Ekaterina Koposova, Ph.D. candidate, History of Art; Renata Nagy, Ph.D. candidate, History of Art; and Joyce Yusi Zhou, Ph.D. candidate, History of Art, all Yale University, under the mentorship of Marisa Bass, Professor of the History of Art, Yale University; Jessie Park, the Nina and Lee Griggs Assistant Curator of European Art, Yale University Art Gallery; and Freyda Spira, the Robert L. Solley Curator of Prints and Drawings, Yale University Art Gallery

Made possible by the Jane and Gerald Katcher Fund for Education, Yale University Art Gallery, and the Bob and Happy Doran Fund for the Center for Netherlandish Art, Museum of Fine Arts, Boston

IN A NEW LIGHT: PAINTINGS FROM THE YALE CENTER FOR BRITISH ART

March 24–December 3, 2023

EXHIBITIONS ON TOUR

↑ [Previous spread](#): View of the exhibition *Bámìgbóyè: A Master Sculptor of the Yorùbá Tradition* in the Stephen D. Susman Galleries

← Students from Professor Jonathan Wyrzten’s course “Empire, Nation, and Decolonization” visit the exhibition *Fazal Sheikh: Exposures* in the Jane and Richard Levin Study Gallery.

SOL LEWITT: A WALL DRAWING RETROSPECTIVE

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

November 16, 2008–November 8, 2013

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

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 cocurators of the exhibition *Crafting Worldviews: Art and Science in Europe, 1500–1800*, Jessie Park, the Nina and Lee Griggs Assistant Curator of European Art, Yale University Art Gallery, and Paola Bertucci, Professor, History of Science and Medicine Program, Yale University, and Curator, History of Science and Technology Division, Yale Peabody Museum





CRAFTING WORLDVIEWS

Art and Science in Europe, 1500-1800

S

From the turn of the sixteenth century onward, European explorers aggressively expanded their colonial and commercial domains across the globe, bringing about an era of encounters, trade, and conquest on an unprecedented scale. Obtained through exchange or violence, a vast amount of material and biological knowledge of nature and specimens, resources, and the Americas, Africa, Asia, and the Pacific states and territories were introduced to Europe.

Selection from the collection of the British Museum, London, UK.



Outgoing Loans

In FY23 the Yale University Art Gallery loaned the following objects to other distinguished museums and cultural institutions (listed in chronological order by loan date):

Eva Hesse, *No Title*, 1967–68 (ILE2008.19.1), promised gift of the LeWitt Collection, Chester, Connecticut, to the exhibition *Eva Hesse: Expanded Expansion*, Solomon R. Guggenheim Museum, New York

Anne Truitt, *Two*, 1962 (2001.73.1), to the exhibition *The Double: Identity and Difference in Art since 1900*, National Gallery of Art, Washington, D.C.

Roy Lichtenstein, *Thinking of Him*, 1963 (1980.29); Garry Winogrand, *Central Park Zoo, New York*, ca. 1962 (2014.69.57); and Lee Friedlander, Hon. 2004, *Baltimore*, from the series *The Little Screens*, 1962 (2015.105.6), and *Nashville*, from the series *The Little Screens*, 1963, printed 2014 (2015.105.7), to the exhibition *New York: 1962–1964*, Jewish Museum, New York

Njideka Akunyili Crosby, M.F.A. 2011, *The Rest of Her Remains*, 2010 (2011.114.1), to the exhibition *The Hilton Als Series: Njideka Akunyili Crosby*, Yale Center for British Art, New Haven

Athena, 1st–2nd century A.D. (Roman copy of 4th-century B.C. Greek original) (1979.14.33), and *Tyche of Antioch*, ca. 1st–2nd century A.D. (Roman copy of an original by Eutychides) (1986.65.1), to the exhibition *Making an Impression: The Art and Craft of Engraved Roman Gemstones*, Michael C. Carlos Museum, Emory University, Atlanta

St. Louis Painter, *Mummy Portrait of an Old Woman*, 2nd century A.D. (2011.102.1), to the exhibition *Funerary Portraits from Roman Egypt: Facing Forward*, Harvard Art Museums, Cambridge, Massachusetts



Barbara Chase-Riboud, M.F.A. 1960, *Malcolm X #16*, 2016 (2022.17.1), to the exhibition *Barbara Chase-Riboud Monumentale: The Bronzes*, Pulitzer Arts Foundation, St. Louis

Mancert, *The Return of the Triumphant Balloon*, 1786 (2003.148.2); Filippo Morghen, *A Pumpkin Used as a Fishing Boat*, 1766–67 (2012.19.1.7); and Pietro Antonio Novelli, *Baptism*, from the series *The Seven Sacraments*, 1769 (2015.59.1), and *Confession or Penance*, from the series *The Seven Sacraments*, 1769 (2015.59.4), to the exhibition *Dare to Know: Prints and Drawings in the Age of Enlightenment*, Harvard Art Museums, Cambridge, Massachusetts

Giovanni della Robbia, *An Allegory of Modesty*, ca. 1500–1510 (1984.124.2), to the exhibition *Brought to Life: Polychrome Wooden Sculpture from Europe, 1300–1700*, Smith College Museum of Art, Northampton, Massachusetts

Maya Lin, B.A. 1981, M.Arch. 1986, four studies for the *Vietnam Veterans Memorial*, 1980 (ILE2003.1.1–.4), promised gift of Maya Lin, B.A. 1981, M.Arch. 1986, in honor of Jock Reynolds, the Henry J. Heinz II Director, 1998–2018, and Vincent J. Scully, Jr., B.A. 1940, M.A. 1947, Ph.D. 1949, to the exhibition *One Life: Maya Lin*, National Portrait Gallery, Washington, D.C.

Georges Ribemont-Dessaignes, *Young Woman*, 1919 (1941.665), Joseph Stella, *Battle of Lights, Coney Island, Mardi Gras*, 1913–14 (1941.689), and Vincent van Gogh, *Square Saint-Pierre, Paris*, 1887 (1958.59), to the exhibition *Van Gogh in America*, Detroit Institute of Arts

Alice Neel, *Joie de Vivre*, 1935 (1978.120), to the exhibition *Alice Neel: Un regard engagé* (Alice Neel: An Invested Gaze), Centre Pompidou, Paris

← Marlena Raines, PC '24, the 2022–23 Hume Research Intern, Department of American Decorative Arts, and Leah Palmer, Postgraduate Associate at the Institute for the Preservation of Cultural Heritage, sample mahogany objects in the Leslie P. and George H. Hume American Furniture Study Center, Yale West Campus.

Caroline Walker, *Consilia*, 4.30pm, East London, 2017 (2022.60.1), to the exhibition *British Art Show 9*, HOME, Manchester, and MIRROR, Plymouth, England

Amedeo Modigliani, *Portrait of a Young Woman*, 1918 (1948.123), to the exhibition *Modigliani under the Microscope*, Barnes Foundation, Philadelphia

Georges Braque, *Still Life with a Violin*, 1912 (1977.155), and Pablo Picasso, *Dice*, *Packet of Cigarettes*, and *Visiting-Card*, spring 1914 (1980.130), to the exhibition *Cubism and the Trompe l'Oeil Tradition*, Metropolitan Museum of Art, New York

Edward Hopper, *Sunlight in a Cafeteria*, 1958 (1961.18.31), and five studies for *Sunlight in a Cafeteria*, ca. 1958 (1987.20.4-.7 and 1991.90.7), to the exhibition *Edward Hopper's New York*, Whitney Museum of American Art, New York

Vessel with Gods of Drunkenness, A.D. 600–900 (2017.111.3), to the exhibition *Lives of the Gods: Divinity in Maya Art*, Metropolitan Museum of Art, New York, and Kimbell Art Museum, Fort Worth

Uta Barth, *Untitled (and of Time . . . 5)*, 2000 (2002.74.1.1–.3), to the exhibition *Uta Barth: Peripheral Vision*, J. Paul Getty Museum, Los Angeles

Henry Moore, *Standing Figures*, 1942 (2000.3.1), to the exhibition *Bill Brandt | Henry Moore*, Yale Center for British Art, New Haven

Robert Motherwell, *Sky and Pelikan*, 1961 (1963.80.2), *N. R. F. Collage No. 3*, 1960 (1963.80.3), *Frontier No. 1*, 1958 (1963.80.5), and *Untitled*, 1944 (2008.19.106), to the exhibition *Robert Motherwell Drawing: As Fast as the Mind Itself*, Menil Drawing Institute, Houston

- Joan Brown, *Self-Portrait in Studio*, 1984 (2001.149.1), to the exhibition *Joan Brown*, San Francisco Museum of Modern Art and the Carnegie Museum of Art, Pittsburgh
- Barbara Chase-Riboud, M.F.A. 1960, *The Foley Square Monument, New York*, from the series *Monument Drawings*, 1996 (2019.105.1), to the exhibition *Of Mythic Worlds: Works from the 16th Century to Today*, Drawing Center, New York
- Gustave Courbet, *The Great Bridge*, 1864 (2001.55.1), to the exhibition *At the Source: A Courbet Landscape Rediscovered*, Arthur Ross Gallery, University of Pennsylvania, Philadelphia
- Shadow Puppet (Wayang Kulit) of Kayu Kepuh*, early 20th century (2018.130.6.2), to the exhibition *Comparative Hell: Art of Asian Underworlds*, Asia Society Museum, New York, and the Asian Art Museum of San Francisco
- Lella Vignelli, *Carafe*, designed 1971, this example 1975 (2017.124.1), to the exhibition *Parall(elles): A History of Women in Design*, Musée des beaux-arts de Montréal
- Joseph Stella, *Spring (The Procession)*, ca. 1914–16 (1941.692), to the exhibition *Joseph Stella: Visionary Nature*, High Museum of Art, Atlanta
- Claude Gillot, study for *Festival of the God Pan*, 1707–8 (1958.9.5a), to the exhibition *Claude Gillot: Theater and Fantasy in Louis XIV's Paris*, Morgan Library and Museum, New York
- Wangechi Mutu, M.F.A. 2000, *Sentinel I*, 2018 (2019.119.1), to the exhibition *Wangechi Mutu: Intertwined*, New Museum, New York

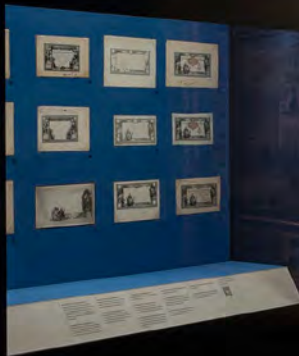
NUMISMATICS

FRANKLIN PRATT GALLERY

The Gallery's collection of numismatics—coins, tokens, paper money, medals, and related objects—is among the oldest at Yale University, dating back to the early nineteenth century. Originally housed at the Yale University Library, the collection numbered fewer than one thousand objects in 1860; it has since grown to well over 120,000 pieces, making it by far the largest assemblage housed at any American university. Officially part of the museum's collection since 2001, it comprises objects in various media that represent five millennia of human culture, creativity, and production across the world.

On view in this gallery is a selection of works that demonstrates the strengths of this preeminent teaching and research collection. Numismatic objects have been collected throughout history, though the practices for categorizing, conserving, and studying these pieces have evolved over time. The museum's Department of Numismatics is at the epicenter of this field at Yale; while no collection can ever be considered complete, the department aims to continue to preserve, study, and expand the museum's holdings in this area.

Art and Currency





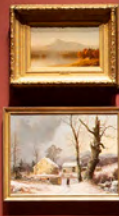
- Edgar Degas, *The False Start*, ca. 1869–72 (1982.111.6), to the exhibition *Manet/Degas*, Musée d'Orsay, Paris, and Metropolitan Museum of Art, New York
- Camille Pissarro, *Portrait of Jeanne Pissarro*, 1872 (1982.111.4), to the exhibition *Children of Impressionism*, Musée des impressionnismes Giverny, France
- Sadamasa Motonaga, *Untitled*, 1966 (2008.19.332), and Jiro Yoshihara, *Untitled*, 1966 (2008.19.334), to the exhibition *Sam Francis and Japan: Emptiness Overflowing*, Los Angeles County Museum of Art
- Georgia O'Keeffe, *Evening Star*, 1917 (1978.4), to the exhibition *Georgia O'Keeffe: To See Takes Time*, Museum of Modern Art, New York
- Norma Gloria Morgan, *Tired Traveler*, 1950 (1954.47.1), to the exhibition *Norma Morgan: In the Lands of the Moors and Catskills*, Woodstock Artists Association, New York
- Michelle Erickson, *Dragon Junk Teapot*, 2006 (2007.90.1), to the exhibition *Michelle Erickson: Consequences of Conquest*, Baltimore Museum of Art
- Vincent van Gogh, *Orchard Bordered by Cypresses*, 1888 (ILE2017.12.1), promised gift of William L. Bernhard, B.A. 1954, and Catherine G. Cahill, to the exhibition *Van Gogh's Cypresses*, Metropolitan Museum of Art, New York
- Barkley L. Hendricks, B.F.A./M.F.A. 1972, *APB's (Afro-Parisian Brothers)*, 1978 (2005.31.1), to the exhibition *Barkley L. Hendricks in New London*, Lyman Allyn Art Museum, New London, Connecticut

Rogers, Smith, and Company, *Card Receiver*, ca. 1880 (1984.67); George W. Shiebler, *Sardine Fork*, ca. 1885 (2007.155.1), after Henri Matisse, *White Seaweed on Red and Green Background*, ca. 1947 (2008.19.438); and Beech and Hancock, *Jug, "Seaweed" Pattern*, registered July 5, 1861 (2011.54.21), to the exhibition *A Singularly Marine and Fabulous Produce: The Cultures of Seaweed*, New Bedford Whaling Museum, Massachusetts



Natural Histories

For many years, the natural history of the United States was a subject of great interest to the public. The early settlers of the New World were fascinated by the strange and wonderful plants and animals they encountered. The naturalists of the 18th and 19th centuries were equally interested in the natural world, and their work laid the foundation for the study of natural history in the United States. The naturalists of the 18th and 19th centuries were interested in the natural world, and their work laid the foundation for the study of natural history in the United States. The naturalists of the 18th and 19th centuries were interested in the natural world, and their work laid the foundation for the study of natural history in the United States.





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Small white label below the second painting.



Operating Income and Expenses

FY23 OPERATING INCOME AND EXPENSES

Endowment Income	28,515,800
Gift Income	1,673,900
University Support (GA)	10,771,300
Other Income	440,300

Total Revenue **\$ 41,401,300**

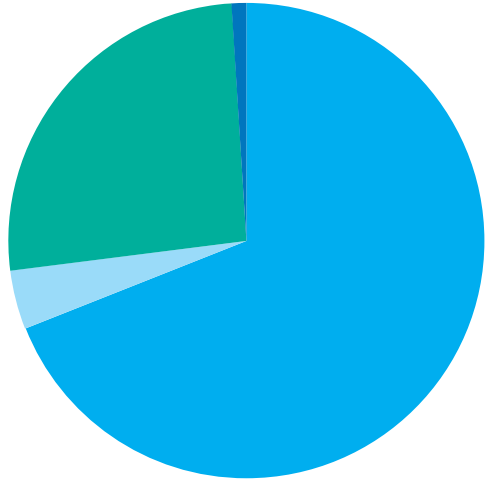
Personnel Expenses	17,676,700
Non-Salary Expenses	6,225,500
Buildings and Facilities Expenses	11,353,800
University Assessments	3,218,500

Total Expenses **\$ 38,474,500**

Figures exclude acquisitions and capital projects. FY23 net operating income reflects the favorable effect of past-year positive investment returns on endowment income and increases to non-salary expenses due to the resumption of regular operating hours and other activity (contract security, travel, events, and special exhibitions) during FY23.

Acquisitions: FY23 art-acquisitions income was \$7,229,300 and expenses were \$3,370,700.

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



-
- Personnel Expenses
 - Non-Salary Expenses
 - Buildings and Facilities Expenses
 - University Assessments







Donors of Works of Art

Anonymous gift

Louis Girard Audette II, B.A. 1962, B.F.A. 1963, M.F.A. 1964,
M.S. 1966

Fred Baker

†Richard and Barbara Benson

Georgia and Michael de Havenon, B.A. 1962

Dudley and Michael Del Balso, B.S. 1966

David Tenenbaum Deutsch

Jerald Dillon Fessenden, B.A. 1960

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

Gerard B. Lambert Foundation

†Kathryn G. Graham

Lora Rachel Lerman, B.A. 1980, and Lenox Grasso, B.S. 1978

Rens Heringa

Sukey and Peter Howard

†Ay-Whang Ong Hsia and †Sven E. Hsia, B.A. 1963

†William S. Huff, B.A. 1949, M.Arch. 1952

William B. Jaffe

Roberta J. M. Olson and Alexander B. V. Johnson

Sue Ann Kahn

Jane and Gerald Katcher, LL.B. 1950

Paul L. Kimmel, M.D., B.A. 1972

Ann R. Kinney

Lorraine Krentzin and Alexander Krentzin

The LeWitt Collection

Sylvia Plimack Mangold, B.F.A. 1961, and Robert Mangold,
B.F.A. 1961, M.F.A. 1963

Andres Moraga

Joe Nechasek

†Dr. Samuel R. Peterson

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

Janet Prip and Peter Prip

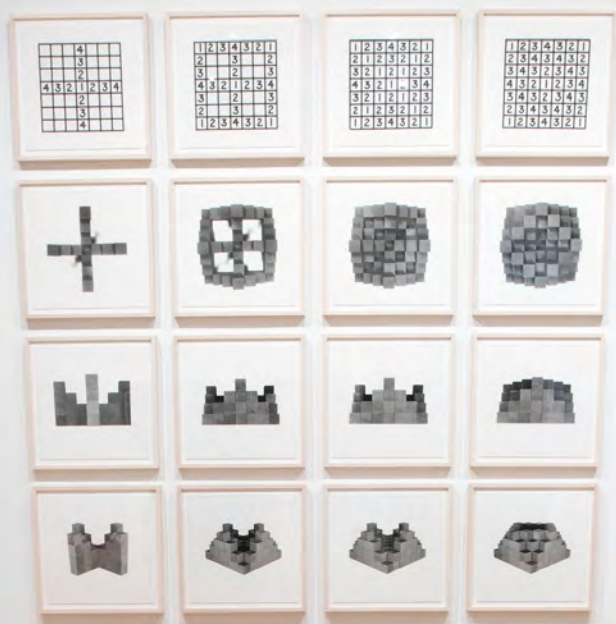
Karen Pritzker

Sue and Bernie Pucker

Adam R. Rose, B.A. 1981, and Peter R. McQuillan

Phyllis Ross
Michael S. Sachs
Estate of James H. Slater, B.A. 1944
†Valerie and Hunter Thompson
Gregory F. W. Todd, B.A. 1975
Jane Van Voorhis, B.A. 1985, M.B.A. 1989
John C. Waddell, B.A. 1959
Catherine Wagner
Ruth and David Waterbury, B.A. 1958
Michael and Leslie Weissman
Jill Nolan Westgard
John and Branka Whisnant
†Robert K. and Ellen White and the children of †Elsie W. Parsons
Louis Wiley, Jr., B.A. 1967
James Wilson
Estate of Nancy Lee Worden
Sanford Wurmfeld

†*Deceased as of June 30, 2023*



Gifts

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David L. Barquist, M.A. 1994, M.Phil. 1995, Ph.D. 2001
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Ph.D. 2006
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Joseph Clark, B.A. 1968, M.A. 1972, M.Phil. 1973
Suzanne Clary, B.A. 1983, and Richard W. Clary
Constance Clement
Carol R. Warner and Edward S. Cooke, Jr., B.A. 1977, Hon. 1997
Helen A. Cooper, M.A. 1975, M.Phil. 1977, Ph.D. 1986
Maria S. Coward, Ph.D. 1975
Francine and William E. Crawford, B.A. 1970, M.F.A. 1973
Lucy and Frederick M. Danziger, LL.B. 1965
Ulysses Grant Dietz, B.A. 1977
Rosamonde Drabkin
Joan King Dreyfus, M.S.N. 1982
Fleur E. Fairman, B.A. 1978
Jeannine Falino
Robert H. Falk, B.A. 1960
Elizabeth M. Gordon
John Herzan
Margaret K. Hofer, B.A. 1987, and Andrew P. Hofer, B.A. 1986
Stuart J. Holzer
Lesley B. and Joseph C. Hoopes, Jr.
Andrew Mills Drabkin, B.A. 2001, and Brian Hughes, B.A. 2005
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Sarah Jeffords
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Jane and Gerald Katcher, LL.B. 1950
Nancy G. Koenigsberg
Ruth G. Koizim, M.A. 1974, M.Phil. 1977
Mrs. Edward B. Leisenring
Thomas B. Lloyd, B.A. 1977
Regina Madigan





Donald R. Mariano and Bridget L. Mariano
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 David Nathans
 Miriam C. Niederman
 Sarah Coffin O'Connor, B.A. 1973, and Thomas O'Connor
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 Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.Phil. 1976,
 Ph.D. 2010
 Fernande E. Ross
 Gayle and Howard Rothman
 Christian Santiago
 Fronia W. and Marc A. Simpson
 Sharon W. Smith and Robert H. Smith, Jr.
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 Mary R. Taradash
 John C. Waddell, B.A. 1959
 Marye T. and John R. Wagner
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 Mary-Jo W. Warren
 Ruth and David M. Waterbury, B.A. 1958
 Stanley Weiss
 Amy Suzanne Weisser, M.A. 1987, M.Phil. 1991, Ph.D. 1995
 Laura B. Whitman, M.A. 1990, and Thomas Danziger
 Jeanie Kilroy Wilson
 Dr. Lisa Kugelman, B.S. 1983, and Roy H. Wiseman, M.M. 1976
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 Harriet S. Chessman, M.A. 1975, Ph.D. 1979, and Bryan J. Wolf,
 M.A.R. 1971, M.Phil. 1974, Ph.D. 1977
 Justin Scott Zaremby, B.A. 2003, Ph.D. 2007, J.D. 2010

FY23 CAPITAL AND ENDOWMENT CONTRIBUTIONS

\$100,000 AND OVER

Jane and Gerald Katcher, LL.B. 1950
Adam R. Rose, B.A. 1981, and Peter R. McQuillan

\$25,000–\$99,999

Peggy and Richard M. Danziger, LL.B. 1963
Dudley and Michael Del Balso, B.S. 1966
Lily Mu, B.A. 2015

\$5,000–\$24,999

Nancy and Barry Barnett, B.A. 1981
Cathy M. Kaplan, B.A. 1974
Carla Knobloch, B.A. 1981
H. Christopher Luce, B.A. 1972
Susan B. Matheson and Jerome J. Pollitt, B.A. 1957, Hon. 1973
John R. Monsky, B.A. 1981
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Jean and Robert E. Steele, M.P.H. 1971, M.S. 1974, Ph.D. 1975

\$500–\$4,999

Julia K. Brandi
Suzanne W. Dworsky
Caroline A. Kaplan, B.A. 1987, and Douglas Clark
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John R. Monsky, B.A. 1981
Anita B. and Thomas J. O'Sullivan, B.A. 1961
Mary H. and James H. Ottaway, Jr., B.A. 1960
Edward B. Smith, Jr., B.A. 1966
†Valerie and Hunter Thompson
Jill and John Walsh, B.A. 1961
Ruth and David M. Waterbury, B.A. 1958



A new acquisition this fiscal year: Paulding Farnham, designer, and Tiffany and Company, manufacturer, *Viking Punch Bowl*, New York, 1893. Decarbonized iron, sterling silver, and gold. Friends of American Arts Acquisition Fund; Leonard C. Hanna, Jr., Class of 1913, Fund; Peter B. Cooper, B.A. 1960, LL.B. 1964, M.U.S. 1965, and Field C. McIntyre American Decorative Arts Acquisition Fund; Mr. and Mrs. Frank J. Coyle, LL.B. 1943, Fund; Lisa Koenigsberg, M.A. 1981, M.Phil. 1984, Ph.D. 1987, and David Becker, B.A. 1979, Fund

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\$100,000 AND OVER

William L. Bernhard, B.A. 1954

Mary Jo and Ted Shen, B.A. 1966, Hon. 2001

\$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

Peggy and Richard M. Danziger, LL.B. 1963

Jerald Dillon Fessenden, B.A. 1960

Bruce D. Fiedorek, B.A. 1973

Barbara Franke

Leslie P. and George H. Hume, B.A. 1969

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Dr. Eve Hart Rice, B.A. 1973, Hon. 2015, and Tim Mattison

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\$5,000–\$24,999

Pamela and Richard C. Albright, Jr., B.A. 1985

Sarah Baker and Timothy Albright

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Elissa and Edgar M. Cullman, Jr., B.A. 1968

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Susan G. and John W. Jackson, B.A. 1967
 Alice D. Kaplan
 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
 H. Christopher Luce, B.A. 1972
 Sylvia Plimack Mangold, B.F.A. 1961, and Robert Mangold,
 B.F.A. 1961, M.F.A. 1963
 Mr. and Mrs. Alexander K. McLanahan, B.A. 1949
 Ronay and Richard Menschel
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 Carl W. Mullis 3d, B.A. 1972
 Basak Araz and Osman N. Nalbantoglu, B.A. 1995
 Neeta Ogden, B.A. 1994, and Alfred T. Ogden III, B.A. 1993
 Adam R. Rose, B.A. 1981, and Peter R. McQuillan
 Barbara Goren, B.A. 1977, J.D. 1982, and David N. Rosen, LL.B. 1969
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 Alexa D. and Marc R. Suskin, B.A. 2001
 Elliot Sussman, B.A. 1973, and Nancy Cromer
 Sarah Sze, B.A. 1991
 John Walsh, B.A. 1961
 Hao and Michelle Wang
 Dr. Lily L. Chu, B.A. 1982, and Gerald W. Weaver II, B.A. 1977
 Stephanie Wiles and Jeff Rubin
 Margaret Wurtele

\$500–\$4,999

Anonymous (2)
 Aaron P. Albright, M.B.A. 1999
 Elizabeth S. Armandroff, M.A. 1984, M.Phil. 1987, and
 Taft E. Armandroff, Jr., M.S. 1984, M.Phil. 1985, Ph.D. 1988
 Richard M. Barnhart, Hon. 1979
 Alice L. Baxter, M.Phil 1972, Ph.D. 1974, and
 Richard J. Baxter, M.A. 1972
 Karen Bedrosian-Richardson

Matthew Jordan Benjamin, B.A. 2003
Amelia O. B. Parsons, B.A. 1983, and Paul S. Bird, B.A. 1983, J.D. 1987
Carole B. Brown
John D. Childs, B.A. 1985
Suzanne Clary, B.A. 1983, and Richard W. Clary
Constance Clement
Diana Starr Cooper, M.F.S. 1969, and Peter B. Cooper, B.A. 1960,
LL.B. 1964, M.U.S. 1965
James Howard Cullum Clark, B.A. 1989
Dr. Mark S. DeFrancesco, B.A. 1971
Dudley and Michael Del Balso, B.S. 1966
Sandra deRoulet
Carole and Richard A. Eisner, B.A. 1956
Carrie S. Elston, B.A. 2004
Julian H. Fisher, B.A. 1969
Deborah J. Freedman, B.A. 1982, and Ben Ledbetter
Nathaniel W. Gibbons, B.A. 1979
Nancy and Holcombe T. Green, B.A. 1961, Hon. 1999
Judith S. Hahn
Marshall Hamilton, B.A. 1962
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R. P. Hunt, B.A. 1958, M.A.T. 1965
Sharon C. and Richard A. Hurowitz, B.A. 1995
Deborah Welling and Jack Intrator
Mary E. Miller, M.A. 1978, M.Phil. 1980, Ph.D. 1981, and
Prof. Edward Kamens, B.A. 1974, M.A. 1979, Ph.D. 1982
Stewart M. Landefeld, B.A. 1976
Erica Levit
Delaney H. and Lance B. Lundberg, B.S. 1978
Catherine W. Lynn, M.A. 1978, Ph.D. 1981
Joanna W. Martin
William R. Massa, Jr.
Louis Mazzealli, B.S. 1996, M.S. 1996
Dr. Lauren Martini, M.S. 2010, Ph.D. 2013, and
Matthew S. Mendelsohn, B.S. 2007
Mary H. and James H. Ottaway, Jr., B.A. 1960

minimalism



In the mid-1960s, a group of New York-based artists began to focus on the pure, clean elements of materiality, geometry, color, and hard edges in their work. They avoided emotional content and metaphor and deemphasized the maker's hand. These artists—who came to be known as Minimalists—used a precise economy of media and established parameters that governed the making of their work. This movement was described as a reaction to the Abstract Expressionism of the 1940s and 1950s.

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dialogues with the two-
concentration on mass, shape
and time—these prints
spatial relations
has never been
be practices of
-atured here



Claudia Taylor Overstrom, B.A. 1989, and Gunnar Overstrom
 William A. Palmer, B.A. 1972
 Martha Peterson
 Dr. E. Anthony Petrelli, B.A. 1961
 Lia and William J. Poorvu, B.A. 1956
 Prof. Alexander Purves, B.A. 1958, M.Arch. 1965
 Melanie A. H. and Edward R. Ranney, B.A. 1964
 Mark Resnick, B.A. 1978
 Lewis S. Roscoe, M.C.P. 1961
 Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.Phil. 1976,
 Ph.D. 2010
 Kellye and Jeff L. Rosenheim, B.A. 1983
 Mrs. Snowden Rowe
 Geoffrey Ellis Shamos, B.A. 2002
 Michael R. Slater, Esq., B.A. 1967, J.D. 1972
 Wendy and Mark Stansbury-O'Donnell, Ph.D. 1990
 Susan Ricci and Theodore E. Stebbins, Jr., B.A. 1960
 Virginia W. and Robert Stern
 Caroline H. Sydney, B.A. 2016
 †Valerie and Hunter Thompson
 Reverend Ellen L. Tillotson, S.T.M. 2014
 Vera F. Wells, B.A. 1971
 Carol Reis Whitehead-Stern, B.A. 1972
 Eli Wilner
 Kristina F. Wilson, B.A. 1993, M.A. 1997, M.Phil. 1999, Ph.D. 2001,
 and David Erik Geist, M.D. 2003

ESTATES, FOUNDATIONS, TRUSTS, FUNDS, AND BUSINESSES

Andy Warhol Foundation for the Visual Arts
 Community Foundation for Greater New Haven
 Dobson Foundation
 Ellsworth Kelly Foundation
 Getty Foundation
 Helen Frankenthaler Foundation
 Robert and Mercedes Eichholz Foundation
 Estate of Frederic T. Schneider, Esq., B.A. 1963, J.D. 1966

Previous spread: John Hogan, the Mary Jo and Ted Shen Installation Director and Archivist for Sol LeWitt Wall Drawings, hangs an object in *Minimalism*, a thematic installation of works on paper and small-scale sculpture from the permanent collection.







Estate of Stephen D. Susman, B.A. 1962
Terra Foundation for American Art
Yale Art Trust

†*Deceased as of June 30, 2023*

List represents gifts as of June 30, 2023

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

Donors of \$1,500 or more are welcomed into the Gallery Patrons program, at three levels:

Patrons Circle: \$1,500

Curators Circle: \$5,000

Director's Circle: \$10,000

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.

**ENDOWED FUNDS THROUGH FY23,
LISTED CHRONOLOGICALLY, NEWEST FIRST**

- George Hopper Fitch, B.A. 1932, Fund
- Ian McClure Pre-Program Internship Fund
- Susan G. and John W. Jackson, B.A. 1967, Curatorial Endowment Fund for Numismatics
- Susan G. and John W. Jackson, B.A. 1967, Numismatic Acquisition Endowment Fund
- Roger Horchow Director's Discretionary Fund
- Peter David Joralemon, B.A. 1969, M.Phil. 1974, Art of the Ancient Americas Research Fund
- Windgate Foundation Fund for Contemporary Craft
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- 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
- Lily Mu, B.A. 2015, 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

Systematic Thinking



Photographers have long used their medium to organize their thoughts and the world around them—to categorize and sort both concrete objects and abstract concepts. This installation presents works that speak to photography's ability to engage with systematic thinking. Mel Bochner's ordered array of diagrams and block structures, for example, brings photography into dialogue with mathematics, intimating how the latter functions simultaneously as a tool of empirical measurement and a language of symbolic representation. Meanwhile, employing a computer-driven system to pose questions about authority and authorship, Sherrie Levine

digitally pixelates the work of her canonical male predecessors. Mark Klett and Byron Wolfe collage nineteenth- and twentieth-century landscape images with their own contemporary photography to question how historical presentations of the land can control our perception of the environment today. Other artists question the conventional ways in which photography serves to construct identity or the moment in time. Finally, through Sophie Calle, Adrian Piper, and others, we see how photography is used to sort reality into categories.



Mininberg Family Endowment Fund
 David Swensen Yale University Art Gallery Fund
 Alan J. Dworsky Conservator Fund
 Jane and Gerald Katcher Endowment Fund
 Wallace S. Wilson Fund
 Wallace S. Wilson Director of Scientific Research Fund
 Albert Sack Archives Curatorial Assistant Fund
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 Katharine Ordway Exhibition and Publication Fund
 Yale University Art Gallery Fund for Education
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 Mary Jo and Ten Shen, B.A. 1966, Hon. 2001, Conservation
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 Leslie and Joseph Fogg III, B.A. 1968, Access to Digital
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 Société Anonyme Endowment Fund
 The Nolen Center for Art and Education Endowment Fund (4)





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 Memorial Fund
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 Friends of American Arts Decorative Arts Acquisition Fund
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 Mary Jane Taft Acquisition Fund for Emerging Artists
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 Lewis B. and Dorothy Cullman Fund for Education
 Fleur E. Fairman, B.A. 1978, Endowment Fund
 Steven D. Brooks Early European Art Endowment Fund
 Sandra and Joseph Lee Fund
 Jane and Gerald Katcher Fund for Education
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 The Alan J. Ginsberg, B.A. 1983, Endowment Fund
 The Spirit of Elihu Yale Fund given by the Benjamin Zucker,
 B.A. 1962, Family, an Education Fund
 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
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 Donald D'Agati, B.A. 1972, Fund
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 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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 Alice and Allan Kaplan Associate Curatorship of American
 Paintings and Sculpture
 Henry and Nancy Bartels Fund
 Ann and Gilbert H., B.A. 1953, Kinney Fund, 1
 Ann and Gilbert H, B.A. 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
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 Robert L. Solley Curatorship of Prints, Drawings, and Photographs
 Heald Foundation Prints and Drawings Fund
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 Turned Wooden Objects Acquisition Fund
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American Decorative Arts Fund
 Janet and Simeon Braguin Fund
 Allan and Alice Kaplan Endowment for the Department of
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 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
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 Fleur E. Fairman, B.A. 1978, Fund
 Leslie Cheek, Jr., M.Arch. 1935, Conservation Fund
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 Robert Lehman, B.A. 1913, Conservation Fund
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 Mary C. and James W., B.A. 1933, M.A. 1936, Fosburgh Fund
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Olive Louise Dann Fund
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 Everett V. Meeks Fund
 Hobart, B.A. 1900, and Edward Small, Class of 1904S, Moore
 Memorial Collection Fund
 Ada Small Moore Fund
 John Hill Morgan Fund
 The Emerson Tuttle Print Fund
 Mary Gertrude Abbey Fund
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 Martin A. Ryerson Lectureship Fund

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





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Adin Feder, B.A. 2023

Luis Guevara-Flores, JE '25

Liam Hannigan, SM '26

Akio Ho, B.A. 2023





Rebecca Huang, TD '24
 Tyler Jager, B.A. 2023
 Mela Johnson, DC '25
 Aparajita Kaphle, BK '24
 Catherine Kausikan, GH '25
 Melissa Kim, B.A. 2023
 Sofia Kourí, MY '24
 Elizabeth Levie, BR '24
 Jiayi (Joyce) Liao, MC '25
 Annie Lin, MY '25
 Tim Yuen Lingk, SM '25
 Fatou M'Baye, SY '26
 Jenny Mao, BK '24
 Sofia Ortega-Guerrero, B.A. 2023
 Toby Salmon, MC '26
 Eliza Spinna, B.A. 2023
 Lukas Trelease, GH '25
 Tony Wang, GH '24
 Daniel Zhang, BR '26

Wurtele Gallery Teachers

Sabrina Akram, M.A.R. candidate, Divinity School
 Justin Allen, M.F.A. 2023
 Caitlin Davis, Ph.D. candidate, Anthropology
 Martha Engvall, Ph.D. candidate, Spanish and Portuguese
 Charlotte Hecht, Ph.D. candidate, American Studies
 Erick Hernández, M.F.A. 2023
 Ekan Hou, Ph.D. student, History of Art
 Kara Hur, M.P.H. 2023
 Paloma Izquierdo, M.F.A. 2023
 Mickenna Keller, M.M. candidate, School of Music
 Jin Hee Kim, M.P.H. 2023
 Mike Picos, M.F.A. candidate, School of Art
 Clara Poteet, M.A.R. candidate, Divinity School
 M. Stang, Ph.D. candidate, American Studies and Film and
 Media Studies
 María Vargas Aguilar, M.F.A. 2023
 Ang Zhang, M.F.A. 2023

Art Museum Scholar Summer Interns

None this fiscal year

Nancy Horton Bartels Scholar Interns

None this fiscal year

Goodyear Interns

Cassidy Arrington, B.A. 2023, Department of Photography
 Adin Feder, B.A. 2023, Education Department
 Akio Ho, B.A. 2023, Education Department
 Elizabeth Levie, BR '24, Department of Prints and Drawings

Hume Research Interns

Sara Offer, JE '26, Department of American Decorative Arts
 Marlena Raines, PC '24, Department of American Decorative Arts
 Calaway Swanson, TD '25, Conservation Department

Rose Herrick Jackson Intern

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

Sol Lewitt Archive Intern

Hasan Nisar, Ph.D. student, History of Art, Department of
 Prints and Drawings

Mininberg Interns

Eva Herman, B.A. 2023, Department of Prints and Drawings
 Patrick Chu, BR '25, Department of American Decorative Arts

New Haven Promise Interns

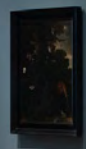
Ammon Downer, Education Department
 Matthew Duhaney, Department of American Decorative Arts
 Keona Gomes, Registrar's Office
 Sheila Hutchings, Department of American Decorative Arts
 Hessian Lewis, Facilities Department
 Jacquelyn Palaguachi, Exhibitions Department
 Jennifer Perez, Visual Resources Department
 Sadie Turner, Education Department



Informational label on the pedestal.



THINKING SMALL
Dutch Art to Scale



Small in Scale
The exhibition features a selection of small-scale Dutch art, including paintings, drawings, and prints. These works, often overlooked in favor of larger pieces, offer a unique perspective on the Dutch Golden Age. The artists used these smaller formats for a variety of reasons, from practicality to a desire for intimacy. The exhibition highlights the technical skill and creative ingenuity of these artists, who mastered the art of the small.

The exhibition is a celebration of the art of the small, showcasing the work of Dutch artists who mastered the art of the small. The exhibition features a selection of small-scale Dutch art, including paintings, drawings, and prints. These works, often overlooked in favor of larger pieces, offer a unique perspective on the Dutch Golden Age. The artists used these smaller formats for a variety of reasons, from practicality to a desire for intimacy. The exhibition highlights the technical skill and creative ingenuity of these artists, who mastered the art of the small.

Albert Sack Intern

Danning Niu, M.Arch. candidate, Department of
American Decorative Arts

Robert and Jean Steele Graduate Curatorial Intern

Morgan Freeman, Ph.D. student, American Studies,
Education Department

Mary Hotchkiss Williams Travel Fellows

Diego Miró, B.S. 2023
Zachary Reich, BR '26
Thais Shepard, TC '26
Mazie Wong, JE '25

INFORMATION AND DIGITAL SERVICES**Information Technology**

Thomas R. Raich *Chief Technology Officer*
Tim Speevack *Data Systems Specialist*
Yer Vang-Cohen *Data and Database Administrator*
Gregory Snortheim *Senior Help Desk Specialist*
Liyang Zhou *Help Desk Coordinator*

Visual Resources

John French *Director of Visual Resources*
Allaire Bartel *Senior Photographer*
Alexander Harding *Senior Photographer*
Richard House *Senior Photographer*
Jessica Smolinski *Documentation Photographer*
Kathleen Mylen-Coulombe *Rights and Reproductions Coordinator*
David Whaples *Visual Resources Coordinator*

ADVANCEMENT AND EXTERNAL AFFAIRS**Advancement**

Brian P. McGovern *Director of Advancement and External Affairs*
Emily Herberich *Assistant Director of Advancement Initiatives*

*Courtney Skipton Long *Associate Director of Membership Programs*

*Cheri Cercone *Advancement Assistant*
Hilary Sierpinski *Stewardship Manager*

Communications

Roland Coffey *Director of Communications*
Anu Krishnan *Web Content and Project Manager*
Janet Sullivan *Marketing and Communications Associate*
Amanda Shaw *Communications Assistant*

Special Events

Laurie Laliberte *Special Events Coordinator*

Visitor Services

Leonor Barroso *Director of Visitor Services*
Michael Moore *Visitor Services Assistant*

CONSERVATION

Irma Passeri *Susan Morse Hilles Chief Conservator*
Theresa Fairbanks Harris *Senior Conservator of Works on Paper, Yale University Art Gallery and Yale Center for British Art*
Anne Turner Gunnison *Alan J. Dworsky Senior Associate Conservator of Objects*
Cynthia Schwarz *Senior Associate Conservator of Paintings*
Cathy Silverman *Associate Conservator of Furniture and Objects*
Jen Mikes *Assistant Conservator of Objects*
Kelsey Wingel *Assistant Conservator of Paintings*
Elizabeth Godcher *Senior Administrative Assistant*
Paul Panamarenko *Museum Technician*
*Amreet Kular *Postgraduate Associate in Objects Conservation*
Nikita Shah *Postgraduate Associate in Conservation*
*Madeline Smith *Postgraduate Associate in Time-Based Media*
*Anna Vesaluoma *Postgraduate Associate in American Paintings Conservation*
Kyler Brahmer *Ian McClure Pre-Program Intern*

↓ Following spread: Amanda “Semente” Caroline de Oliveira Pereira, the John Walsh Fellow in Museum Education, engages in conversation with staff from New Haven’s Integrated Refugee and Immigrant Services in front of *La Vida* (1988) by Martin Wong. Charles B. Benenson, B.A. 1933, Collection







Trade and Cultural Interaction on the Looe Coast

The Looe region of Devon coast offers a window to see how communities with separate identities along the coast and in the interior were connected to each other through trade and cultural exchange.

CURATORIAL

Laurence Kanter *Chief Curator*

Michelle Wije *Curatorial Project Manager*

African Art

James Green *Frances and Benjamin Benenson Foundation*
Associate Curator of African Art

Brooke Mealey *Senior Museum Assistant*

American Decorative Arts

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*

Elizabeth Fox *Marcia Brady Tucker Fellow*

American Paintings and Sculpture

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

Royce K. Young Wolf *Assistant Curator of Native American Art,*
Yale University Art Gallery, and Collections Manager of the
Native North American Collection, Yale Peabody Museum

Josephine W. Rodgers *Senior Museum Assistant*

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*

↓ Following spread: Ian McClure, the former Susan Morse Hilles Chief Conservator, and Kyler Brahmer, the inaugural Ian McClure Pre-Program Intern, Conservation Department, discuss the collection in the Lulu C. and Anthony W. Wang Galleries of American Decorative Arts before 1900.





European Art

Laurence Kanter *Lionel Goldfrank III Curator of European Art*
 Jessie Park *Nina and Lee Griggs Assistant Curator of European Art*
 Elizabeth Soden *Senior Museum Assistant*

Indo-Pacific Art

Ruth Barnes *Thomas Jaffe Curator of Indo-Pacific Art*
 Benjamin Diebold *Senior Museum Assistant*
 *Theresa McCullough *Senior Visiting Fellow*
 Arielle Winnik *Postdoctoral Fellow*

Modern and Contemporary Art

Keely Orgeman *Seymour H. Knox, Jr., Associate Curator of
 Modern and Contemporary Art*
 Margaret Ewing *Horace W. Goldsmith Assistant Curator of
 Modern and Contemporary Art*
 Andrés Garcés *Museum Assistant*

Numismatics

Benjamin D. R. Hellings *Jackson-Tomasko Associate Curator
 of Numismatics*
 Emily Pearce Seigerman *Ben Lee Damsky Assistant Curator
 of Numismatics*
 Ellen Rullo *Museum Assistant*

Photography

Judy Ditner *Richard Benson Associate Curator of Photography
 and Digital Media*
 Gabriella Svenningsen *Senior Museum Assistant*
 *Yechen Zhao *Marcia Brady Tucker Fellow*

Prints and Drawings

Freyda Spira *Robert L. Solley Curator of 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*

Alicia Van Campen *Senior Museum Technician/Preparator*

Isabelle Sagraves *Florence B. Selden Fellow*

Publications and Editorial Services

Tiffany Sprague *Director of Publications and Editorial Services*

Chris Chew *Graphic Designer*

Mary Ellen Wilson *Assistant Editor*

*Jennifer Lu *Editorial and Production Assistant*

*Isabel van Paasschen *Editorial and Production Assistant*

Grace Zhou *Editorial and Production Assistant*

Graduate Curatorial Interns

Allegra Otsaye Ayida, Ph.D. candidate, History, Department of African Art

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

Adela Foo, Ph.D. candidate, History of Art, Department of Asian Art

Bennett Harrison, Ph.D. student, History of Art, Department of European Art

Mitchell Herrmann, Ph.D. candidate, History of Art and Film and Media Studies, Department of Prints and Drawings

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

Nomvuyo Horwitz, Ph.D. candidate, History of Art, Department of African Art

Julia Nations-Quiroz, Ph.D. candidate, Religious Studies, Department of Ancient Art

Kartika Puri, Ph.D. student, Comparative Literature, Department of European Art

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

↓ Following spread: Theresa Fairbanks Harris, Senior Conservator of Works on Paper at the Gallery and the Yale Center for British Art; Ami Potter, Museum Assistant, Department of Asian Art; and Emma Blades, Museum Assistant, Collections Department, prepare a Japanese screen (1836) by the calligrapher Ōkubo Shibutsu for relocation to Yale West Campus. Gift of Alex Kerr, B.A. 1974





海晏方川

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EXHIBITION AND COLLECTION MANAGEMENT

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

Collections

Jason DeBlock *Director of Collections*

Elizabeth Godcher *Senior Administrative Assistant*

Thomas Philips *Senior Materials Assistant/Lift Operator*

Emma Blades *Museum Assistant*

David Norris *Senior Museum Technician*

Vicki Onofrio *Senior Museum Technician*

Anthony Florio *Museum Technician*

Mark Geist *Museum Technician*

Kathryn Elise Landers *Museum Technician*

Exhibitions

Andrew Daubar *Director of Exhibitions*

Anna Russell *Exhibitions Production Coordinator*

Patrick Brown *Senior Museum Technician*

Peter Cohen *Senior Museum Technician*

Christina Czap Vergara *Senior Museum Technician*

Grant Johnston *Museum Technician*

David Marshall *Museum Technician*

Nick Pfaff *Museum Technician*

*Melissa Marquez *Museums Assistant*

Taya McCleese *Graphic Design Assistant*

Dennis Carroll *Collection Maintenance Technician*

Adam Easton Kirk *Collection Maintenance Technician*

Facilities

George Hagerty *Director of Facilities*

José Branco *Manager of Facilities*

John Laudano *Building Systems Specialist*

Michael Napoletano *Building Systems Specialist*

Bradley Neal Olson *Operations Systems Specialist*

Julio Patron *Mechanical Systems Specialist*

Joseph Adcock *Area Central Facilities Manager*

Jennifer Draughn *Area Central Facilities Supervisor*
Sherry Stanley *Area Central Custodial Team Leader*
Melvin Watson *Senior Custodian*
Jasmine Atkinson *Custodian*
Marquis Best *Custodian*
Craig Cherry *Custodian*
Tyrone Moyer *Custodian*
Flor Orellano *Custodian*
Samdaye Walker *Custodian*
Randy Washington *Custodian*

Registrar's Office

Anne Moore *Head Registrar*
L. Lynne Addison *Senior Associate Registrar*
Amy Dowe *Senior Associate Registrar*
Elizabeth Aldred *Associate Registrar*
Bethany Day *Senior Assistant Registrar*
Antonia V. Bartoli *Curator of Provenance Research*
Gabriella George Gervase *Museum Assistant*
Ashley Kane *Registrar Assistant*
Haylie Yeats *Museum Assistant*

Graduate Research Assistants

- *Rachel Beaver, M.A.R. candidate, Divinity School, Registrar's Office
(provenance research)
- *Hasan Nisar, Ph.D. student, History of Art, Registrar's Office
(provenance research)



FINANCE AND ADMINISTRATION

Jessica Labbé *David F. Swensen Deputy Director for Finance and Administration*

Business Office

Charlene Senical *Operations Manager*

Catherine Sparer-Morales *Operations Manager*

Human Resources

Kristi Gibson *Human Resources Generalist*

Amariah R. Rodriguez *Administrative Assistant*

Security

Frank Biceglia *Chief of Security*

Chuck Iannotti *Security Supervisor*

Alberto Noriega *Security Supervisor*

Mark Paturzo *Security Supervisor*

Andrew Acampora *Security Officer*

Edward Bauer *Security Officer*

Patricia Bradley *Security Officer*

Aria Butler *Security Officer*

*Amy Scholvin Dacosta *Security Officer*

Anthony DellaRocco *Security Officer*

William Doggett *Security Officer*

William Farnham *Security Officer*

Frank Fazzino *Security Officer*

*Bruce Gilkes *Security Officer*

Tashawna Hyman *Security Officer*

Ida Jones *Security Officer*

Imani Lane *Security Officer*

John Lisa *Security Officer*

Christine Magistro *Security Officer*

Mark Maresca *Security Officer*

Monica Martinez *Security Officer*

John Mitrano *Security Officer*

Mark Naranjo *Security Officer*

Scott Patton *Security Officer*

Clyde Riccio *Security Officer*

John Rodican *Security Officer*
 Gennaro Velleca *Security Officer*
 *Wayne Vere *Security Officer*
 Raymond Weymann *Security Officer*
 Wilfred Wilcox *Security Officer*

STUDENT ASSISTANTS

Grace Abawe, TD '25, Visitor Services Department
 Naho Abe, SM '27, Department of Asian Art
 Ann-Marie Abunyewa, BR '24, Visual Resources Department
 Kawthar Al Janabi, BR '26, Visitor Services Department
 Isabela Alvarado, SM '25, Visitor Services Department
 Zara Ashford, SY, '25, Visitor Services Department
 Samuel Bezilla, MY '24, Advancement Department
 Lillian Broeksmit, SM '25, Department of American Paintings
 and Sculpture
 Jenan Cameranesi, B.A. 2023, Education Department
 Ana Capiro, DC '24, Visitor Services Department
 Christina Carolus, Ph.D. candidate, Anthropology,
 Conservation Department
 Rosa Chang, B.A. 2023, Visual Resources Department
 Ann Chen, B.A. 2023, Department of Asian Art
 Bohan Chen, M.Arch. candidate, School of Architecture,
 Department of American Decorative Arts
 Patrick Chu, BR '25, Department of American Decorative Arts
 Tasha Dambacher, MC '25, Department of Numismatics
 Carla Decombes, B.S. 2023, Department of Prints and Drawings
 Luis Guevara-Flores, JE '25, Registrar's Office (provenance research)
 and Department of Prints and Drawings
 Lizzy Hane, M.A.R. candidate, Divinity School, Department
 of Numismatics
 Liam Hannigan, SM '26, Visitor Services Department
 Angela Higuera, B.A. 2023, Department of Photography
 Lauren Hoaglund, M.A.R. candidate, Divinity School,
 Visitor Services Department
 Kevin Hoffman, Ph.D. candidate, History, Department
 of Numismatics

Olivia Hoy, M.Arch. candidate, School of Architecture,
Department of American Decorative Arts

Katie Johnson, M.F.A. candidate, School of Art, Department of
Publications and Editorial Services (graphic design)

Aya Kasim, SM '26, Visitor Services Department

Hope Keithahn, BK '25, Department of Prints and Drawings

Audrey Kim, ES '26, Department of Modern and Contemporary Art

Melissa Kim, B.A. 2023, Department of Modern and
Contemporary Art

Evan Kirkiles, JE '24, Department of Publications and Editorial
Services (graphic design)

Lauren Klotzman, M.F.A candidate, School of Art, Registrar's Office

Sofía Kourí, MY '24, Education Department

Tetsu Kurumisawa, BC '25, Department of Asian Art

Fany Kuzmova, M.Arch. candidate, School of Architecture,
Department of Publications and Editorial Services
(graphic design)

Alison Le, ES '26, Department of American Decorative Arts and
Department of Ancient Art

Sei-kashe M'pfunya, M.A. 2023, M.P.P. 2023, Department of
African Art

Louise Mandumbwa, M.F.A. candidate, School of Art,
Education Department

Anna Martinelli-Parker, JE '24, Department of American Paintings
and Sculpture

Felix Mebius, MC '24, Registrar's Office (provenance research)

Michelle Medawar, JE '24, Department of Publications and
Editorial Services

Avery Mitchell, B.A. 2023, Department of Prints and Drawings

Du Nghiem, TC '25, Advancement Department

Jenesis Nwainokpor, MC '25, Visitor Services Department

Sara Offer, JE '26, Department of American Decorative Arts

Neeta Patel, M.F.A. candidate, School of Art, Department of
Publications and Editorial Services (graphic design)

Paulina Pimentel-Mora, MY '24, Visitor Services Department

Sasha Post-Lais, SY '26, Visitor Services Department

Andrés Rincón, SY '25, Education Department



Isabella Shey Robbins, Ph.D. candidate, History of Art,
Department of Photography
Dorothea Robertson, SY '25, Department of Publications and
Editorial Services
Isabella Shey Robbins, Ph.D. candidate, History of Art,
Department of Photography
Ana Rodrigues, BR '25, Department of American Paintings
and Sculpture
Jasmine Ross, MY '25, Department of American Decorative Arts
Noah Savolainen, GH '25, Department of Numismatics
Tyus Sheriff, TC '25, Department of Numismatics
Tianli (Trinity) Shi, M.B.A. 2023, Department of American
Decorative Arts
Chela Simón-Trench, BF '25, Department of American Paintings
and Sculpture
Sarah Tang, B.A. 2023, Conservation Department
Bella Taylor, B.A. 2023, Advancement Department
Uriel Teague, GH '25, Conservation Department
Abigail Thomas, SM '24, Visitor Services Department
Lukas Trelease, GH '25, Department of American Decorative Arts
Sadie Turner, ES '26, Education Department
Sanaa Williams, MY '25, Department of Prints and Drawings
Maria Wilson Nunez, JE '24, Registrar's Office
Julia Wu, B.A. 2023, Department of Publications and
Editorial Services
Sydney Zoehrer, SM '24, Department of Numismatics
Lucy Zuo, GH '25, Department of Indo-Pacific Art

**Departed the Gallery on or before June 30, 2023*





**YALE
UNIVERSITY
ART
GALLERY**

The 2022–23 Annual Report was produced by the Yale University Art Gallery and covers the period from July 1, 2022, through June 30, 2023.

Brian P. McGovern
*Director of Advancement
and External Relations*

Emily Herberich
*Assistant Director of
Advancement Initiatives*

Samuel Bezilla, MY '24
*Student Assistant,
Advancement Department*

Bella Taylor, B.A. 2023
*Development Assistant,
Advancement Department*

Chris Chew
Graphic Designer

Cecilia Estanislao
Graphic Design Consultant

Malina Reber, 'TD 27
*Student Assistant,
Graphic Design*

Julia Oswald
Editorial Consultant

Jessica Smolinski
Documentation Photographer

Front cover: Preschool instructors participate in a Summer Teacher Workshop led by Wurtele Gallery Teacher Mike Picos, M.F.A. candidate, School of Art, focused on pedagogies connecting art with science, technology, engineering, and mathematics.

