Director’s Letter

When you next visit the Yale University Art Gallery, you will discover two new plaques by the master stone carver and 2010 MacArthur Fellow Nicholas Benson. The first plaque simply reads, “Louis I. Kahn—Architect.” We commissioned this work to reside directly below a photograph of Kahn looking up into the tetrahedral ceiling of the building he designed at the Gallery, his first major building project, as it opened, in 1953. Not a day goes by now when architecture students, architects, or visitors from all over the world don’t pause in Kahn’s vestibule to begin a visit that, for many of them, is a pilgrimage. The distinctive elements of Kahn’s design—his innovative use of light and geometry and construction of cast concrete, steel, glass, masonry, and wood—are immediately evident to guests and produce pure pleasure. As visitors view art on the four floors of galleries, they will also find spaces outfitted with Kahn’s swiftly movable, interlocking “pogo walls,” which can be adjusted to accommodate new exhibitions and installations.

The second plaque, affixed above Kahn’s portrait, is carved with the concise message, "Look·Learn·Linger." These words comprise an invitation to all of the Gallery’s visitors to fully enjoy its broad array of artistic treasures and educational resources.

Looking closely is at the heart of all we do. Many of us who teach here take particular pleasure in watching students spend a significant amount of time in front of a single work of art. As they look closely and discuss what they see, their conversation inevitably becomes lively and meaningful to them. Close looking like this is especially important for seeing an exhibition such as Meant to Be Shared: Selections from the Arthur Ross Collection of European Prints at the Yale University Art Gallery (see pages 4–5), in which the details of the extraordinary prints on view can best be understood through long and in-depth study.

Learning in the galleries takes many different forms. The K-12 students from nearby schools begin their visual literacy training with our Wurtele Gallery Teachers (see pages 18–19), while Yale and other college groups learn to trust their eyes the more they see and the longer they look. During their time at the museum, they close their textbooks and instead analyze the details of a work of art in front of them, be it the brushstrokes, texture, and depth of a painted surface; the artist’s manipulation of clay; or the evidence of the work’s history and previous owners.

I encourage all of our visitors to let their eyes guide them, to pause before a single work and gain a sense of the mind, hands, and effort that went into its creation. In the exhibition Everything Is Dada (see pages 6–7), you will find works by artists that exhibit humor and sometimes criticism of the society of their time. The exhibition and its related programs (see pages 8–9) explore this pivotal movement in twentieth-century art.

At the Gallery, we encourage lingering in the most positive sense of the word. You will not be hurried, pushed aside by crowds, or interrupted by ringing cash registers. Since we offer free admission and free membership, you can come for a few minutes to simply visit a favorite work or spend hours discovering something you haven’t seen before. In that spirit, I hope you will visit the new Happy and Bob Doran Tea Gate, designed by Zen architect Paul Driscoll (see pages 10–11). The Tea Gate is located outdoors, adjacent to the Robert L. McNeil, Jr., Lecture Hall, and provides a new space in which, for a few moments, you can leave the busy world behind for quietude and contemplation.

Kahn had these qualities in mind as he was designing his two buildings on Chapel Street: at the Gallery and the Yale Center for British Art. Visitors to Yale’s downtown arts area will once again be welcomed to the Center when it reopens in May 2016, following a building conservation project. Kahn’s masterpieces, two architectural treasures of Yale, are part of the University’s continuing commitment to filling the campus with works by leading architects. Students and visitors engage with and actively learn from the myriad artworks and materials in the University’s museums and libraries, but they can also learn from the buildings created by Kahn.

Brenton Gordon Bunshaft, Norman Foster, Charles Gwathmey, Cesar Pelli, Paul Rudolph, Eero Saarinen, and Robert A. M. Stern, as well as Deborah Berke, the newly appointed Dean of the Yale School of Architecture.

Next time you enter the Gallery, or any museum, think to yourself, “Look, learn, linger.” This mantra will guide you to a richer experience of the works of art and architecture you encounter—an experience that this venerable teaching museum wishes to support in every way it can.
Meant to Be Shared: Selections from the Arthur Ross Collection of European Prints at the Yale University Art Gallery

During much of the spring, the exhibition Meant to Be Shared: Selections from the Arthur Ross Collection of European Prints at the Yale University Art Gallery will be on view in both the Shen Family Gallery, on the first floor, and the James E. Duffy Gallery, on the fourth. The Arthur Ross Collection, an extraordinary assemblage of over 1,200 prints given to the Gallery in 2012, comprises three major segments. The largest is a group of some 800 eighteenth-century Italian works, by Giovanni Battista Piranesi, Canaletto, Giovanni Battista Tiepolo and his sons, and others. Next is a group of close to 200 prints by the Spaniard Francisco Goya, including the three intriguing and enigmatic series of etchings he made in the second decade of the nineteenth century, during which Spain suffered, first, Napoleon Bonaparte’s invasion, and then, with the restoration of the Bourbon monarchy, the repressive rule of King Ferdinand VII. The third segment consists of about 200 French prints, by some of the greatest artists of the nineteenth and twentieth centuries: Eugène Delacroix, Honoré Daumier, Camille Pissarro, Edouard Manet, Edgar Degas, Paul Gauguin, Henri Matisse, and Pablo Picasso. The works by Goya and the French prints are on view on the first floor.

The title of the exhibition, Meant to Be Shared, reflects the raison d’être of the collection. Arthur Ross (1910–2007), a New York businessman and philanthropist, collected these prints for his foundation with the express purpose, in the words of his widow, Janet C. Ross, “to lend first-class prints . . . to educational institutions in the United States and abroad that would not otherwise have access to such objects for study and enjoyment.” In this spirit, this inaugural exhibition will travel to the University of Florida, Gainesville, early in 2017, and to the Syracuse University Art Galleries, New York, later that year.

On View
December 18, 2015–April 24, 2016

Related Programming
Exhibition Tours
Wednesdays, January 13 and 20, 12:30 pm

Lecture, “Francisco Goya’s Prints in Context”
Thursday, January 21, 5:30 pm

Friday, February 5, 1:30 pm

Studio Programs, Printmaking Workshops
Friday, February 12, 11:30 am and 1:30 pm

Space is limited. Registration required; please call 203.432.9525.

Gallery Talks
Wednesdays, January 27, February 24, and April 13, 12:30 pm

Performance, “Chamber Music of the 18th Century”
Thursday, March 31, 5:30 pm

Related Publication
Meant to Be Shared: The Arthur Ross Collection of European Prints

Exhibition organized by Suzanne Boorsch, the Robert L. Solley Curator of Prints and Drawings, with the assistance of Heather Nolin, Assistant Director of Exhibitions, Programming, and Education. Made possible by the Arthur Ross Foundation.
Everything Is Dada

The Yale University Art Gallery celebrates the centennial of the birth of Dada with the special exhibition Everything Is Dada, presenting major paintings, sculptures, drawings, prints, and photographs from the Gallery’s collection by artists including Jean (Hans) Arp, Marcel Duchamp, George Grosz, Francis Picabia, Man Ray, Kurt Schwitters, Sophie Taeuber-Arp, Beatrice Wood, and many others.

In 1916 a group of young men and women from across Europe came together in Zurich and shook the foundations of the art world. At the Cabaret Voltaire, the artists staged innovative and often shocking shows that included dance, music, poetry, and puppet theater, laying the ground for postmodern performance art. Firmly pacifist and anti-hierarchical, Dadaists questioned established norms and academic traditions and created works that blurred the line between fine and applied arts. They rejected the dominant idea in Western art that an object needed aesthetic value to be considered art, and sought to capture modern life by incorporating prefabricated materials and everyday objects—such as newspapers, mechanical parts, lightbulbs, and other random items—into their works. They also experimented with new techniques and played with the element of chance as part of the creative process.

Dada was insolubly linked to the events of its time; indeed, many of the artists, such as Grosz and Picabia, expressed in their works the irony and absurdity they saw during and after World War I, which devastated Europe and left millions of people dead, mutilated, or traumatized. Subsequently, when the artists left Zurich—which had served as a safe haven in neutral Switzerland during the war—to return to their home countries or move abroad, Dadaist ideas spread to other cities: Berlin and Cologne, in Germany, and Paris. New York was another incubator of Dada ideas, and the work of American and European artists there, such as Duchamp and Man Ray, was infused with a similar irreverent approach to artistic traditions.

Although Dada took on very different shapes over the years, circulating geographically and evolving into other movements, all of its artists had in common a gusto for provocation and a desire to break free from the moral, political, and aesthetic dogmas of the time. With their mockery of elites and traditions, their use of mass media and popular culture, and their experimental methods, Dada artists challenged the concept of what constitutes a work of art, setting the stage for many later avant-garde movements, including Surrealism, Pop art, and Conceptual art.

In dialogue with the original works of art, Everything Is Dada presents Dada-inspired interactive installation elements and a special design conceived in collaboration with Christopher Sleboda, Director of Graphic Design, and Yale School of Art Graphic Design M.F.A. candidates Megan Billman, Laura Foxgrover, Allyn Hughes, Moonsik Kang, Biba Kosmerl, Benjamin Fehrman-Lee, Qiong Li, Maziyar Pahlevan, Sasha Portis, Anton Sovetov, and Polina Vasilyeva. Visitors can listen to original Dada sound poetry—a revolutionary literary form consisting of language broken down into abstract parts and phonetic sounds—in the galleries.

Throughout the course of the exhibition, a series of performances and programs—including a gallery talk by renowned Dada scholar Dorothea Dietrich, B.A. 1976, M.A. 1978, Ph.D. 1986—draws on the original spirit of Dada.

On View
February 12–July 3, 2016

Related Programming
For a full list of related programming, please see pages eight and nine.
Dada, one of the twentieth century’s most influential visual art movements, also sparked a creative revolution in the performing arts that continues to be relevant today. In celebration of the experimental and provocative spirit of Dada—the subject of the special exhibition Everything Is Dada (see pages 6–7)—the Yale University Art Gallery has organized a series of programs featuring dance, film, and music, as well as a ball, all generously sponsored by the Lydia Winston Malbin Fund.

Together the programs comprise an “unsymposium,” a fittingly nontraditional format for exploring the many performative aspects of the Dada movement.

The Gallery is thrilled to collaborate with Emily Coates, B.A. 2006, M.A. 2011, Director of Dance Studies at Yale and Yale Dance Theater (YDT), a cocurricular initiative that enables Yale students to work with professional artists on the reconstruction of existing choreography and development of new work. YDT and the Gallery, along with the Yale Dance Studies Curriculum and Theater Studies Program, have invited artists Saar Harari and Lee Sher to create a new choreographic work for YDT dancers that incorporates Gaga, a movement language developed by choreographer Ohad Naharin. Gaga, which has become highly influential in international contemporary dance, is the focus of YDT’s spring semester project. As part of their process, the dancers hold an open rehearsal and then perform the new work within the exhibition. To further investigate the interdisciplinary nature of Dada, the Gallery and YDT welcome RoseLee Goldberg, Founder and Director of the arts organization Performa, to speak about Dada and early twentieth-century dance, illuminating this moment of evolving aesthetics. These programs offer a deep exploration of the connections between dance, body, and the visual arts.

Black Is the Color, a music group made up of Gideon Brosby, CC ’17; Dominic Coles, CC ’16; Hans Bilger, BR ’16; Eli Brown, ES ’17; and Adrian Lin, JE ’18, presents a performance crafted through structured improvisation. In With Hidden Noise, a work designed specifically for Everything Is Dada, musicians scattered throughout the galleries communicate solely through sound. Together they build textures—warm ambient sound, noise, and silence—that serve as a sonic architecture through which visitors move. The museum is a physical and aural playground for the piece, and the works of art on view offer conceptual, aesthetic, and political points of resonance.

Anala Thyng, SC ’17, the Nancy Horton Bartels Scholar Intern in the Programs Department, has organized a series of films to be screened continuously in the exhibition. Recalling two historically important screenings of Dada films and reflecting the innovation of the artists whose works are on view, the films showcase the Dadaists’s experimentation in aesthetics and with a developing technology.

Programs for Everything Is Dada

Kurt Schwitters, Relief mit rotem Segment (Relief with Red Segment), 1927. Oil and wood on plywood. Yale University Art Gallery, Gift of Collection Société Anonyme. © 2015 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

Dada Ball
Thursday, February 25, 5:30 pm

Lecture, RoseLee Goldberg on Dada and Dance
Thursday, March 3, 5:30 pm

Related Programming
Please continue to visit artgallery.yale.edu/programs to learn about more upcoming Dada programs.

Performances, Yale Dance Theater: Gaga/Dada
Open Rehearsal: Saturday, April 2, 12:30–3:30 pm
Performance: Sunday, April 3, 2:00 pm

Performance, Gallery+Black Is the Color: With Hidden Noise
Thursday, April 7, 5:30 pm

Members Previews
Thursday, February 11, 12:00 and 3:00 pm

Gallery Talks
Wednesdays, February 17, March 30, and April 27, 12:30 pm

Dada Ball
Thursday, February 25, 5:30 pm

Lecture, RoseLee Goldberg on Dada and Dance
Thursday, March 3, 5:30 pm

Programs organized by Molleen Theodore, Assistant Curator of Programs, in collaboration with Frakie V. Jossehane, the Horace W. Goldsmith Assistant Curator of Modern and Contemporary Art. Made possible by the Lydia Winston Malbin Fund.
The Happy and Bob Doran Tea Gate

In Zen Buddhist architecture, the gate is a symbolic marker that serves as a reminder to come into the present moment. The newly constructed Japanese Tea Gate at the Yale University Art Gallery, conceived by master temple-builder Paul Discoe, is described by the artist as a "gateless gate, a gate to nowhere except for everywhere." Discoe was the Happy and Bob Doran Artist in Residence at the Gallery in 2014 and 2015, and the Tea Gate is dedicated in the Dorans’s honor.

As a young man, Discoe was a student of Zen Buddhism at the Tassajara Zen Mountain Center in Carmel Valley, California, before Shunryū Suzuki Rōshi, his teacher and the center’s founder, sent him to Kyoto to study Buddhist temple construction. After five years of training in Japan, Discoe returned to the United States and began building traditional Japanese structures here and internationally. Most of Discoe’s projects have been private commissions, but his several public projects include buildings at the Tassajara Zen Mountain Center and the Green Gulch Farm Zen Center, in Muir Beach, California. A native and longtime resident of the San Francisco Bay Area, Discoe has a design studio, Joinery Structures, in Oakland, California, where he operates out of a large warehouse and saw mill that serve as the home base for the many projects he works on all over the world. In his tenure as a Zen Buddhist architect, he has trained over sixty craftsmen.

Over the course of the past year, Discoe traveled back and forth between Oakland and New Haven, Connecticut, reworking and altering his design for the Tea Gate many times in the process. The result is what he describes as “a mixture of formal and informal [Buddhist architecture].” Located just outside the Robert L. McNeil, Jr., Lecture Hall in the Margaret and Angus Wurtele Sculpture Garden, the Tea Gate occupies a previously unattractive and unused courtyard. Discoe used primarily salvaged and reclaimed materials in the gate’s construction. The stones for the floor of the courtyard are repurposed paving stones found discarded in a trash heap, while the elm timber—traditionally used in Japanese architecture—was salvaged by Discoe from urban forests near San Jose, California. Other features of the gate include a stone Japanese lantern, bamboo garden, and bonsai tree that will change with each season.

The Tea Gate is a place for quiet contemplation and reflection, a spiritual hideaway where one can be surrounded by the serene beauty of Zen architecture. Visitors are invited to enjoy this wonderful new addition to the Gallery.

Related Programming
Gallery Talk
Wednesday, April 20, 12:30 pm
A Cosmatesque Panel with a Fragmentary Roman Sarcophagus

The Yale University Art Gallery recently acquired a rare double-sided Cosmatesque panel, which probably formed part of a pulpit. The front of the panel, dating to the twelfth century, is inlaid with red and green porphyry and small tesserae of yellow and red marble in a geometric pattern. The reverse, which consists of two marble fragments from the second century A.D., demonstrates the reuse of classical antiquities that was common from late antiquity through the Middle Ages.

At nearly four and a half feet tall, the size of the panel is one of its more exceptional features. Two separate fragments were joined to form the panel: the lower one is roughly hewn and has a simple stepped border; the upper one is part of a so-called strigilated sarcophagus. Strigilation, a decorative motif that echoes the S-shaped bronze scraper (strigil) athletes used to clean their bodies, appears on Roman sarcophagi from the second to fourth century. On a flat plaque between the rows of strigilation, an intriguing Latin funerary inscription records the interment of two Roman freedmen and the wife of one of them: “To the Underworld Spirits: Marcus Fulvius Lamyrus is laid here. This will be home to me forever. At my own expense. Marcus Ulpius Eutychus, a friend, gives thanks to his friend, and to Fulvia Charitus, his wife.” Lamyrus, who paid for the sarcophagus, once belonged to an old noble Roman family. Eutychus, who thanks Lamyrus for allowing him to be buried with him, was likely a freedman of the emperor Trajan. Charitus was probably Lamyrus’s wife or possibly his daughter and the wife of Eutychus. The inscription about her is in a different hand and was probably added to the plaque after her death.

The reuse of ancient architectural fragments (spolia) in combination with porphyry was a distinctive practice of the Cosmati. “Cosmati” is the conventional name given to the families of Roman marble workers active in the twelfth and thirteenth centuries, who mainly carved lavish polychrome furnishings for church interiors. They created pavements, altars, pulpits, and screens, which were fitted together from pieces of ancient stone sliced to size and laid into white marble slabs in elaborate patterns, called Opus sectile or Opus alexandrinum. Over time, the churches decorated with these intricate designs were often refurbished following changes in liturgical practice or taste, and as a result, many Cosmatesque ornaments were removed from their original settings and perished or were reworked. In a few cases, fragments were kept and set as decoration into cloister or courtyard walls.

This panel is one of the few known extant major examples of Cosmatesque inlay that is no longer incorporated into a permanent ecclesiastical context. In 1574 Nicolas Audebert, a learned Frenchman who had traveled to Italy, saw the panel in a courtyard on the Caelian Hill and transcribed the plaque’s inscription in his travel journal, the Voyage d’Italie. The checkerboard borders of the panel are closely related in style to a surviving pavement and fragments in the church of San Gregorio Magno al Celio in Rome, which was probably the original location of the panel itself.

With its striking provenance, going back to the sixteenth century; its impressive size; the visible combination of well-preserved spolia and refined decoration; the fascinating inscription; and the beauty of a strigilated sarcophagus, this unique Cosmatesque panel is a notable addition to the Gallery’s holdings of ancient and European art.
New Conservation Laboratory at the Institute for the Preservation of Cultural Heritage

On June 19, 2015, Yale University President Peter Salovey formally opened the Conservation Laboratory at the Institute for the Preservation of Cultural Heritage (IPCH) at Yale West Campus. The Lab was designed by architect Samuel Anderson, who worked closely with conservators from all Yale collections to develop a state-of-the-art facility. As a single large space that is shared and managed by all Yale conservators, the Lab encourages collaboration and the exchange of ideas and techniques. Funding for its construction came from capital expenditure and part of a gift from Lisbet Rausing and Peter Baldwin, b.a. 1978, that was designated for the creation of the IPCH.

The Lab was designed to make the best use of its location within the Collection Studies Center building. Natural north light enters the space through twelve skylights, and windows along the north wall, which open to the corridor that is the main east-west axis of the building, offer anyone walking through the corridor a view of what is happening in the Lab. Along the south side of the space are rooms for X-radiography and other types of imaging, work requiring high ventilation, structural work, and the matting and framing of works on paper.

The Lab is adjacent to the IPCH research laboratories, and this has greatly facilitated collaborative projects with IPCH conservation scientists, including the analysis of the materials and techniques used in creating objects and research into the agents of their decay. Works needing attention can now be sent to one central location, where a range of treatment and research options is available. Recently, two Japanese Surimono prints from the Gallery’s collection were examined at the Lab using the Artax X-ray fluorescence spectrometer. Bringing the works to the Lab for examination was far easier than it would have been to move the heavy and delicate X-ray equipment to the Gallery to look at them there.

Eager to get working, conservators started to occupy the Lab even before the formal opening took place. It quickly filled up with personnel from different Yale collections, and the sharing of the space has been very successful, with several projects already underway. Staff from the Yale Peabody Museum of Natural History started the conservation of a collection of bark cloths, or tapas; treatment of works on paper from the collections of the Yale University Art Gallery and the Yale Center for British Art began; and the Gallery’s entire Conservation Department was permanently relocated to West Campus in May 2015.

As a result of the shared space, conservators from different collections have spontaneously collaborated on projects. Gerrit Albertson, a graduate student at the Winterthur/University of Delaware Program in Art Conservation, who was an intern in paintings conservation at the Gallery in the summer of 2015, was given the task of removing glassine paper stuck to the surface of a richly impastoed acrylic painting. A discussion with Soyeon Choi, Head Conservator of Works on Paper at the Center for British Art, who was also working in the Lab, revealed that she had previously published research on this specific problem after being confronted with glassine stuck to screenprints by Andy Warhol. Choi was able to provide very useful advice as to how to proceed.

The new IPCH Conservation Laboratory has proven to be a wonderful new asset for the Gallery and its partner institutions at Yale. There has been great interest in both the Lab as a state-of-the-art facility and in the concept of a single shared space. These are exciting times for conservation at Yale.
Meeting Yale University Art Gallery Visitors

When Ryan Hill arrived at the Yale University Art Gallery in June 2015 as the new Nolen Curator of Education and Academic Affairs, he explained that he was interested in beginning his new position “without preconceived notions about the museum’s audience.” Through impromptu discussions with people in the galleries, he gained great insight into the Gallery’s vast and varied public. The following is Ryan’s description of what he learned about the visitors’ experiences in the museum.

When I first started having conversations with visitors, I was surprised by the global diversity of the Gallery’s audience. I found Irene Nedelay and Igor Koroshovsky wandering the galleries, marveling at the sheer number of paintings on view. In their native Siberia, they had been accustomed to seeing small collections of art that Joseph Stalin had assembled, Irene explained. She was overjoyed to see for the first time a work by Russian artist Kasimir Malevich.

Linda Ling, from Hangzhou, China, said she really liked the Chinese art galleries because she was able to read the calligraphic scrolls. I found that some visitors desired that the same kinds of information provided in the Asian, African, and Indo-Pacific art galleries be offered in the European art galleries, to explain the iconography in the works. Other visitors were very comfortable with the art. When I asked Kathleen McCrudden, from the United Kingdom, what she found interesting about a painting by John Constable, she told me the artist represented the landscape in an “everyday way” that made her think of home.

Barbara Solomkin was not nearly so far from home; the New Haven, Connecticut, native enjoys trips to the Gallery whenever she can get a ride to the museum. She related her experience visiting favorite paintings: “It’s good to feel a painting, like finding a friend. The way they speak or dress makes you recognize them, makes you feel things in their presence.” Some less regular visitors expressed a sense of awe at the magnitude of the collection. Dai Li found the museum’s layout to be “a little complex,” while his friend Shu Heng Li enjoyed seeing a painting by Pierre-Auguste Renoir near one by Claude Monet, describing them as “burning and very alive. Sometimes overwhelming.”

I learned that students and locals alike come to the museum for quiet and inspiration. Juliet Strauss, ES ’17, an Environmental Studies major, discovered the Gallery while working on an assignment for a metal sculpture class. She observed that the Margaret and Angus Wurtele Sculpture Garden was “a serene spot that other students don’t know about, where I can sit, work, and read.” In the modern and contemporary art galleries, I encountered a man squatting, propping a glass door open with his left foot to get a better photograph of a signature stairwell in the Old Yale Art Gallery building. John Wenceslao, from Hartford, Connecticut, “comes around twice a year for the amazing collection.” He said he learns a lot from his visits and likes “to pose as a student of art history and wander the galleries taking pictures.”

My conversations in the galleries were initially a way to learn about the visitor’s experience, but they led to my deeper appreciation of one of the museum’s challenges: how do we make the Gallery’s encyclopedic collection accessible to a variety of audiences, from faculty to students, community members to visitors from near and far? Visitors have always personalized the museum based on their own interests. The challenge for the Gallery’s Education Department is to better understand the self-guided visitor and his or her experience. There is something magical about seeing the museum through other people’s eyes.
Approach to Museum Education

Critical Looking and Teaching: An Interdisciplinary Approach to Museum Education

Since 2005, the Wurtele Gallery Teacher program at the Yale University Art Gallery has trained Yale graduate students from all disciplinary backgrounds to be museum educators. Jessica Sack, the Jan and Frederick Mayer Senior Associate Curator of Public Education, recently interviewed Najwa Mayer about her experience as a Wurtele Gallery Teacher. Najwa, M.A. 2014, M.Phil. 2014, is a Ph.D. candidate in American Studies.

Jessica Sack: Why is teaching in a museum important to you?

Najwa Mayer: In my fifth year as a Wurtele Gallery Teacher, I am most reflective about the responsibilities of museum educators. The practice that undergirds all of our teaching activities is, really, the simplest and most routine at any museum: looking. However, it cannot be underestimated. Looking is one of the most complex systems by which we relate to things and each other. It is the means by which we identify and misidentify, name and classify. It can be a gesture of acknowledgment or disregard. It is a powerful act and an act of power. My fellow teachers and I must always have this in mind when we ask students to look. Our audiences do not come to the museum with empty eyes but with great knowledge and variously mediated experiences. In terms of visual culture, this has never been truer than in our image-saturated age. In a culture, this has never been truer than in our image-saturated age. In a given week, my understanding of the works of art from which I teach is richly informed by my interactions with local third graders, high-school seniors studying art history, literature students from nearby community colleges, and public-school teachers. The objects and the way I teach them are reshaped with every audience.

JS: Describe the kinds of exchanges you have with colleagues in the program.

NM: The Gallery Teachers are graduate students and educators in history, law, literature, photography, religion, and many other disciplines who come together for rigorous training in art history and public pedagogy. We are united by our commitment to interdisciplinary teaching and collaborative learning and imagine powerful institutions like museums and universities to be places that can change every day, with our presences and voices. When teachers like Ye Weon (Mary) Kim, M.F.A. candidate in Photography, or Jeremy Hamilton-Arnold, M.A.R. candidate at the Yale Institute of Sacred Music and Yale Divinity School, greet visitors in the Louis Kahn building, they use a teaching strategy of radical compassion, which breaks down the uneasiness with which many people enter museums. When examining an American narrative painting, Efè Igor, Ph.D. candidate in History, instructs us to be mindful of the histories unseen. Writer Oana Marian, M.A.R. candidate, helps us imagine the stories left to tell. Mary, Jeremy, Efè, and Oana are only a few of the many museum educators here who remind viewers that every exhibit, no matter how perfectly curated, is incomplete without our thoughtful participation.

JS: How has this position influenced your academic career?

NM: Museum education can be more diverse than we realize, in terms of the ideas we use, the disciplines we think with, and the audiences we engage. It has enabled me to imagine other lives for the ideas in my own work, which is rooted in ethnic studies and cultural performance. As someone deeply involved in the Public Humanities program at Yale, my experience as a Gallery Teacher has helped me craft a vision of academic training and practice that is increasingly demanded in the academy, in that it goes beyond the exclusive rituals of academic publication and the classroom. There is still work to be done in the field of museum education; I hope we can find more opportunities for responsible engagement with our audiences in this moment of increased reflection on the histories and future of critical humanities study.
New Fellows at the Yale University Art Gallery

The Yale University Art Gallery is pleased to welcome three new fellows: Caryne Eskridge, the Marcia Brady Tucker Fellow in the Department of American Decorative Arts; Annika Finne, Conservation Program Intern; and Rebecca Stanton, the Florence B. Selden Fellow in the Department of Prints and Drawings. The positions awarded to these scholars continue the Gallery’s commitment to fostering research, teaching, and work experience in the museum.

Caryne Eskridge comes to the Gallery from New Orleans, where she was the Project Director and Research Curator at the Classical Institute of the South. She was responsible for building the institute’s Gulf South Decorative and Fine Arts Database, a publicly accessible repository of over 1,000 objects from more than twenty sites in Louisiana, Mississippi, and Alabama. She received her B.A. from the College of William and Mary in Williamsburg, Virginia, and her M.A. from the Winterthur Program in American Material Culture, in Newark, Delaware. An American furniture enthusiast, Caryne is excited to be stationed in the Gallery’s Furniture Study, in plain view of the collection. She is working with Patricia E. Kane, the Friends of American Arts Curator of American Decorative Arts, and leading weekly tours of the Furniture Study.

Annika Finne, an M.A. candidate in Art History and Conservation at the Institute of Fine Arts, New York University, has traveled extensively to hone her skills in the conservation of paintings. In the summer of 2015, she served as the Samuel H. Kress Foundation Intern in paintings conservation at the Museo Nacional del Prado, in Madrid; the previous summer, she was awarded a Kress Foundation Internship at the Kunsthistorisches Museum in Vienna, where she treated a seventeenth-century painting by Jan Thomas in preparation for its inclusion in the museum’s exhibition WilÄsper. In 2014 Annika was the recipient of an Andrew W. Mellon Research Initiative Grant, which brought her to Baroque and Rococo churches in Germany and Austria. Throughout her travels, she has gained an affinity for the conservation of early Italian paintings, and she works with Ian McClure, the Susan Morse Hilles Chief Conservator, on the Gallery’s prominent collection of early Italian paintings.

Rebecca Stanton is a Ph.D. student at Brown University, in Providence, Rhode Island, focusing on eighteenth-century British art, American colonial art, and the history of print culture. Rebecca may be a familiar face to some, as she was previously a Curatorial Assistant at the Yale Center for British Art aiding in research for the Center’s 2011 exhibition Ajan Zoffany RA: Society Observed. She most recently held the Samuel H. Kress Interpretive Fellowship in the Education department at the Frick Collection, where she managed the docent program and helped develop an object-based teaching curriculum. Rebecca looks forward to continuing her close-looking approach to educating at a teaching museum. In addition to supporting class and student visits to the James E. Duffy Study Room for Prints, Drawings, and Photographs, she is working with Suzanne Boorsch, the Robert L. Solley Curator of Prints and Drawings, on projects related to the Gallery’s impressive collection.

In June 2014, the Yale University Art Gallery established a YouTube channel (youtube.com/yaleartgallery), making it possible for viewers around the world to watch many of the museum’s programs online. This endeavor—an extension of the museum’s educational mission—parallels the growth in programmatic offerings and an ever-increasing and geographically diverse audience.

One major impetus for providing more content online was the incredible success of Let This Be a Lesson: Heroes, Heroines, and Narrative in Paintings. In the summer of 2015, the first public lecture series delivered at the Gallery by John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, in Los Angeles, the fall of 2013. Each lecture was recorded with the assistance of Yale Broadcast and the Yale Office of Digital Dissemination and Online Education, and its video was posted on the Yale University Art Gallery channel within days of its delivery, allowing interested viewers to experience the series in its entirety—regardless of their ability to attend in person. In the past two years, the videos of Let This Be a Lesson have been watched on the University’s channel more than 22,000 times.

When Walsh offered his second public lecture series, A History of Dutch Painting in Six Pictures, in the spring of 2015, visitors filled the Robert L. McNeil, Jr., Lecture Hall to capacity. With the Gallery’s own YouTube channel then up and running, lectures were posted to accommodate viewers who could not attend in person. To date, the six videos in this series have been watched a total of over 16,000 times.

In addition to lecture series, the YouTube channel features artist talks, gallery talks, discussions about conservation, and other content. There is a playlist of videos focused on objects—a unique way to showcase museum treasures such as the Automaton Clock in the Form of Diana on Her Chariot, made around 1610 in Augsburg, Germany, and recently restored to working condition. When a mechanism inside the clock is wound, the clock is set in motion: the chariot rolls forward, two leopards leap, a bird comes out, a monkey eats an apple, and Diana shoots her arrow. This object presents an exciting example of the power of video to examine art that moves or makes music. Another video shows the inner gears and intricate details of a musical tall clock by Benjamin Willard, from the American decorative arts collection, which plays music when the clock strikes the hour.

On the recently added playlist “Student Voices,” viewers are invited by the under-graduate Gallery Guides to experience the Angles on Art tours at the museum. Students from the History of Art course Introduction to Decorative Arts, taught by Edward Cooke, Jr., B.A. 1977, M.M. 1997, share their label-writing assignments, describing various objects from the collection in succinct and vivid fashion. Opportunities to expand this playlist and others abound as the Gallery continues to find new ways to connect with audiences.

Stay tuned at youtube.com/yaleartgallery!

Online recordings and presentations of Yale University Art Gallery programs are generously supported by the Spirit of Elihu Yale Fund given by the Benjamin Zucker ’82 Family, an Education Fund.

Charlotte (Carly) Lovejoy, BR ’16, accesses the Yale University Art Gallery’s YouTube channel.
Free Membership Program

Members of the Yale University Art Gallery join fellow art lovers, students, alumni, artists, and others in exploring all that the museum has to offer. The free membership program extends the Gallery’s philosophy of free admission one step further, allowing everyone who wants to belong the opportunity to join.

Benefits of membership include a free subscription to the Gallery’s tri-annual magazine, making members among the first to learn about upcoming exhibitions, programs, and events. Members also receive the weekly eNews and invitations to exhibition openings and programs. The Gallery’s Bookstore offers members a 20 percent discount on all purchases and provides information about special sales throughout the year, and the Information Desk validates parking at the Chapel-York Parking Garage, for a flat rate of $5.

Desk validates parking at the Chapel-York Art Gallery.

and the Yale University Schlenger Collection from the Linda Leonard Modern Art: Selections Ceramic Presence in The special exhibition preview tour of the Members enjoy a 20 percent discount on all purchases and prizes, and facts highlighting the theme of conservation techniques and care of the collection.

Members Preview: Everything Is Dada Thursday, February 11, 12:00 and 3:00 pm Frauke V. Josenhans, the Horace W. Goldsmith Assistant Curator of Modern and Contemporary Art, offers preview tours of the exhibition. Space is limited.

First Impressions: Printmaking in Early America Thursday, April 28, 6:30 pm Join us for a members-only evening in the James E. Duffy Study Room for Prints, Drawings, and Photographs to learn about prints from the colonial era and the early Republic. Rebecca Stanwyx, the Florence R. Selden Fellow in the Department of Prints and Drawings, provides an overview of the different genres of prints as well as the technical advancements and stylistic developments in the early American graphic tradition. Space is limited.

New Museums Join the Reciprocal Membership Program

An important benefit of membership is participation in the College and University Art Museums Reciprocal Program, which offers Gallery members complimentary admission or discounts at fifty-eight national college or university art museums. New to the list of museums in the program are the Davis Museum at Wellesley College, in Wellesley, Massachusetts, and the William Benton Museum of Art at the University of Connecticut, in Storrs. To view the complete list of participating museums, visit artgallery.yale.edu/reciprocal-membership.

Members Programs

Join us for these members-only programs. Registration is required. Please email art.members@yale.edu or call 203.432.0658.

Members Trivia Night Thursday, January 7, 5:30–7:00 pm Members are invited to another popular night of trivia. Enjoy an evening of fun, Connect Online

Visiting

Plan Your Visit

Free and open to the public

1111 Chapel Street
New Haven, Connecticut
artgallery.yale.edu

General Information: 203.432.0600
Bookstore: 203.432.0601

Hours and Holidays

Tuesday–Friday, 10:00 am–5:00 pm
Thursday until 8:00 pm (Sept.–June)
Saturday–Sunday, 11:00 am–5:30 pm

Closed Mondays and on these major holidays: New Year’s Day, Fourth of July, Thanksgiving Day, Christmas Eve, and Christmas Day

Tours

In addition to the free drop-in tours listed in the calendar, free group tours for ten or more people can be arranged in advance at artgallery.yale.edu/groups.

Member-Trained Spanish-language tours are available upon request; use the online form and note “Spanish language” in the Themes and Requirements section.

Parking

In addition to the metered spaces on nearby streets, which accept credit cards and payment by smartphone app, there is a conveniently located garage at 150 York Street, which offers discount parking to members. Members can bring their parking ticket to the Gallery’s Information Desk for validation, which lowers the price to a flat rate of $5.

New Traffic Patterns for Cars

The Quinnipiac Bridge/Interstate 95 construction and Downtown Crossing/Route 34 East construction projects, part of the City of New Haven’s multi-year plan to transform the downtown area, are currently underway and impacting traffic patterns. Please pay close attention to exit and directional signage, as detours and new routes are continually changing.

Connect Online

Visit the Gallery’s YouTube channel to catch up on recent programs. Follow the museum on Twitter, Instagram, and Facebook to stay current on exciting Gallery news and events and see behind-the-scenes photos. Learn more at artgallery.yale.edu/connect.