

Fall 2021

Yale University

Art Gallery



As we enter the fall season, my colleagues and I are especially happy that the museum is open once again so that our many visitors can engage with the Gallery's encyclopedic collection. If you have not yet had the opportunity to visit since our spring reopening, I hope you will come by and spend time with some of your favorite artworks. You will also find new exhibitions and installations to delight you.

THREE VERY SPECIAL NEW DISPLAYS greeted our visitors when they returned to the Gallery upon our reopening, starting with Sol LeWitt's *Wall Drawing #681E* in the Jan and Frederick Mayer Lobby. In addition, six drawings and paintings by the 20th-century masters Franz Kline and Mark Rothko were on view in the Jane and Richard Levin Study Gallery through July 18. This generous gift from the Seattle-based Friday Foundation greatly expands the breadth of the Gallery's holdings in modern and contemporary art and the opportunities available for scholarly exploration. Two of these works have now been integrated into a permanent-collection display in the third-floor Sharon and Thurston Twigg-Smith Gallery of Modern and Contemporary Art. Finally, on the first floor, a reinstallation of our collection of African art in the Laura and James J. Ross Gallery organizes works of art by culture, breaking from the previous thematic arrangement. As part of the installation, the exterior of the Louis Kahn stairwell in the Ross Gallery has been reimagined as the wall of a cave, with 40 rotating images of African rock-art sites dating to between 9000 and 6000 B.C.E.



2019 marked the 50th anniversary of coeducation at Yale College and the 150th anniversary of the first women students at the University, who came to study at the Yale School of the Fine Arts (now the Yale School of Art) upon its opening in 1869. *On the Basis of Art: 150 Years of Women at Yale* celebrates the enormous creative contributions of women artists who are Yale graduates. The show includes nearly 80 artists, such as Josephine Miles Lewis, who in 1891 received the first Bachelor of Fine Arts degree from the School of the Fine Arts; Maya Lin, B.A. 1981, M.Arch. 1986, who designed the nation's Vietnam Veterans Memorial, in Washington, D.C., in the early 1980s; and other renowned artists, like Wangechi Mutu, M.F.A. 2000, and Njideka Akunyili Crosby, M.F.A. 2011.

Women artists active in the early to mid-20th century are also represented in a new installation in the Sharon and Thurston Twigg-Smith Gallery of Modern and Contemporary Art, with works by Dora Bromberger, Katherine S. Dreier, and Milly Steger from the Gallery's renowned Société Anonyme Collection. This collection originated just over one hundred years ago, in 1920, with the founding of an experimental arts organization by Dreier, Marcel Duchamp, and Man Ray. The Société Anonyme Collection, which was given to the Gallery in 1941, is the focus of the 2020–21 *Yale University Art Gallery Bulletin*, which marks the centennial of the collection.

In early July, we welcomed a new colleague to the Gallery's curatorial team. Freyda Spira is the Robert L. Solley Curator of Prints and Drawings, coming to us from the Metropolitan Museum of Art, New York, where she was most recently associate curator in the Department of Drawings and Prints, specializing in northern European Renaissance and Baroque material.

We are deeply grateful for the strong support you have provided during this very challenging period and look forward to seeing you in the galleries again soon.

Yours most warmly,

Stephanie Wiles

Stephanie Wiles
The Henry J. Heinz II Director

Happenings



***On the Basis of Art* Audio Guide**

This audio guide offers listeners an expanded perspective on 13 of the artworks featured in *On the Basis of Art: 150 Years of Women at Yale*, including interpretive narration and firsthand commentary from the artists themselves. To access the audio guide, download the Gallery's mobile app via the App Store, Google Play, or our website: artgallery.yale.edu/visit/app. Check the Gallery's newsletter and online calendar for more information on programming related to the exhibition: artgallery.yale.edu/calendar.



Double Take: Looking at Art with Gallery Guides

Our popular Double Take virtual series continues online this fall. Join our undergraduate Gallery Guides in conversation as they bring two different perspectives to a single work of art from the Gallery's collection.



John Walsh Lecture: "Close to Shore: Simon de Vlieger, the Beach, Dutch Fishing, and Divine Favor"

John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles, returns to the Gallery's virtual stage to speak about a recent acquisition, a magnificent beach scene by the leading 17th-century Dutch sea painter Simon de Vlieger.



Stories and Art

Join us online for our family program Stories and Art, where we tell stories and look at art together! Visit the Gallery's YouTube channel to watch some of our favorite videos in English and Spanish, which are designed to encourage close looking, listening, and art making.



From top: Irene Weir, *The Noon Hour, Chinon, France*, ca. 1923. Watercolor. Yale University Art Gallery, Gift of Miss Irene Weir, B.F.A. 1906 | A view of the Sharon and Thurston Twigg-Smith Gallery of Modern and Contemporary Art | Simon de Vlieger, *Fisherfolk and Other Figures on a Beach*, 1642. Oil on panel. Yale University Art Gallery, Dr. Herbert and Monika Schaefer Fund | Screen capture from "The Boy Who Drew Cats," from the Gallery's virtual Stories and Art series

Live from the Wurtele Study Center



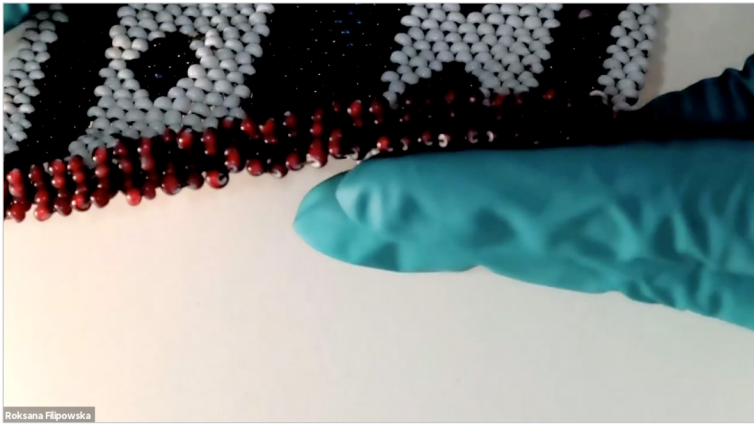
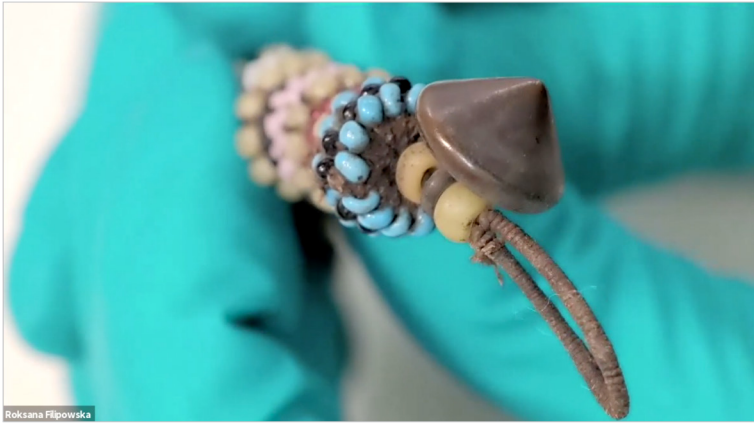
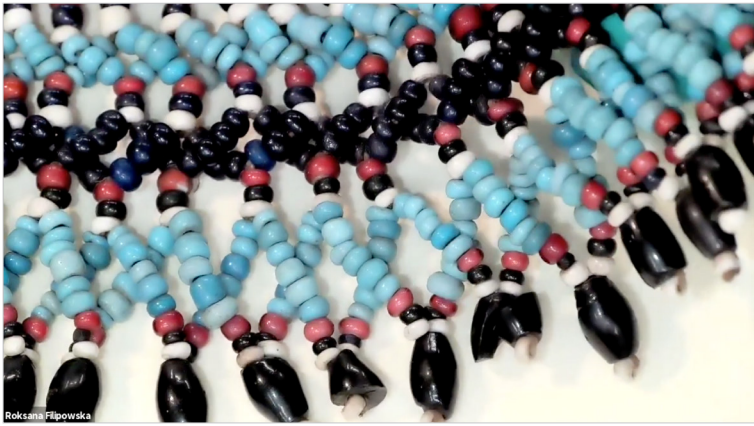
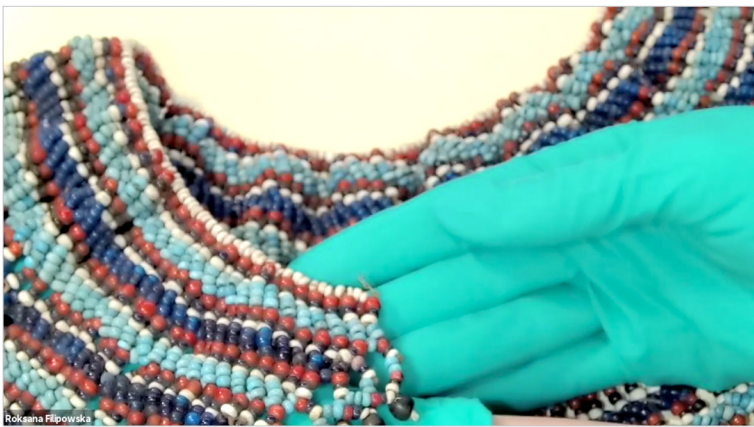
Facilitating Object-Based Learning with a Camera

ROKSANA FILIPOWSKA

AS MUSEUMS CLOSED TO PREVENT the spread of COVID-19, educators faced the challenge of translating in-person, object-based learning into a virtual format. Some of the results of the Yale University Art Gallery's experimentation in this area can be seen in "Beads that Speak: Learning the Language of South African Beadwork," an April 2021 virtual conversation with the South African beadwork artist and historian Hlengiwe Dube that I co-organized with James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art. Focusing on selections from an important collection newly acquired by the Gallery, Dube shared her vast and intimate knowledge of beadwork. In conversation with her, Green contextualized the works historically and in terms of their circulation. Meanwhile, live from the Margaret and Angus Wurtele

Study Center, I utilized a high-resolution document camera—shared by the Gallery and the Yale Peabody Museum of Natural History—to offer viewers an up-close look at each of the objects being discussed. As a tool for object-based study, the document camera is not limited to its capacity for magnifying details; it also offers a way for international experts to research and animate the Gallery's collection without traveling to New Haven, as in this virtual conversation with Dube, who tuned in via Zoom from the Phansi Museum in Durban, South Africa.

I first began experimenting with the Elmo TT-12F, a document camera with a 288-power zoom, while teaching and designing public programs from the Wurtele Study Center, as I was curious whether I could convey an object's tactility and scale through a live virtual



experience. My colleagues in the Visual Resources Department addressed similar challenges throughout the 2020–21 academic year, as materials like video and high-resolution photography became integral to Yale University courses in subjects ranging from art history to physics. At the Wurtele Study Center, working with this document camera has sparked new methods of engaging with art objects, methods that remain relevant even as in-person gathering resumes.

There was a learning curve to using the document camera. A Wurtele Study Center classroom, usually reserved for scholar and class visits, became my studio. I learned firsthand what photographers know well: each object demands a different lighting condition, and translating the physicality of an object through lens-based technology is a process of trial and error. Metals are difficult to photograph due to their highly reflective surfaces, yet using a document camera on these materials yielded a pleasant surprise when the camera’s built-in spotlight made legible the luster of a gilded spoon and its featured inscription. This ability to magnify inscriptions on metals makes the document camera a tool for both connoisseurship and equitable access. Museum professionals may use the camera to decipher and verify a mark, as well as to broadcast a view of the object to remote audiences or on a large screen for a class or group so that everyone present can see the same details simultaneously.

Color posed a different challenge. During the program “Beads that Speak,” for example, neither the built-in spotlight on the camera nor the overhead lights in the classroom could translate to the screen the vibrancy and range of color of the works in the Gallery’s recent acquisition of South African beadwork. I introduced a small table lamp with a yellow-hued bulb to add warm illumination to the various beadwork necklaces and purses. This additional lighting source made visible on the screen shades of pink, yellow, and red with the same vibrancy that I observed while handling the beads themselves. For objects featuring the color blue, I found that changing the contrast on the document camera helped bring out nuances among turquoise, cobalt, and light-blue beads.

As a learning tool, the document camera also has its limits. It is difficult, if not impossible, to capture large objects because the camera has a fixed height, and, more generally, looking at an object on a screen cannot replace encountering it in person. However, the camera’s technical limitations sometimes result in compelling aesthetic experiences. Given that the lens focuses automatically, there are moments when the object appears blurry for a few seconds before coming into definition. Observing this process, I was reminded of the artist Fred Wilson’s description of the Wurtele Study Center as a “waking dream,” in the sense that it does not fit neatly into the categories of “exhibition” or “storage” and is, therefore, a realm of possibility. Working with the document camera has inspired me to consider how hybrid encounters with art objects are just coming into focus, and how activating the Wurtele Study Center using digital tools can inspire new ways of looking, as well as new modes of research and collaboration.

Roksana Filipowska is the Wurtele Study Center Programs and Outreach Manager.

From top: The author handles an early 20th-century broad collar (*ingqosha*) from the Mfengu or South Nguni cultures of South Africa | Detail of the intricate beadwork on the *ingqosha* | Detail of a late 19th-century rolled head, neck, or waistband (*umgingqo*) from the North Nguni people | The author highlights the prominent brass bead on the end of the *umgingqo* | A close-up view through the document camera reveals the sculptural and brick-like pattern at the edge of a late 19th-century neckpiece (*ithemba* or *ipasi*) from the North Nguni people

Mary Way American Miniaturist



MARY WAY (1769–1833) WAS BORN in New London, Connecticut, before the American Revolution. Her father was a shopkeeper in the colonial port that was a major hub for trade with the West Indies. By the time she was 27, Way had established a career as an artist. While completing commissions for relatives, neighbors, and clients within the elite society of New London, she developed a distinctive style of painting, referred to as “dressed miniatures” and exemplified in *Gentleman* (before 1800). This miniature depicts a male sitter, whose fine curls and braid, along with the white powder contouring his hairline, were the height of fashion in New London during the 1790s. A lock of hair contained in the back of the miniature speaks to its personal nature.

Upon close examination of the work, the sitter’s individual character emerges, though his identity is unknown. The profile, carefully rendered on paper in watercolor and then cut out and applied to the black-silk ground, accentuates his distinctly long nose and high cheekbones. The artist also included intimate details of the gentleman’s countenance, such as the glimpse of bright blue in his eyes and the graceful curve of his chin. Four delicate pieces of lace and fabric, stitched together, form the sitter’s distinguished attire. With two buttons of the silk waistcoat left open, the ivory stock billows against the sitter’s chest. The combination of whimsy and meticulous detail made Way a sought-after portraitist in an era when professional

opportunities for women were limited. Although it was common to find fashion plates embellished with fabric in France and England, the dressed miniatures were idiosyncratic designs in the American context.

From a young age, Way would have gained an appreciation for fine goods in her father’s store. The subtle tones of the gentleman’s blue doublet and the dark background not only set into relief the white of his skin but also mimic the blue-paper wrapping that for centuries was used to package wares such as sugar and white lace in stores like her father’s. Only the finest silk would retain such colors after 200 years. The quality of the finely woven silk allows viewers to appreciate its alternating tones and glistening luster still today.

In 1833 Way’s obituary described her as “self-taught, never having had one hour’s regular instruction.” Even the earliest examples of Way’s work possess confidence, skill, and attention to detail—also the hallmarks of her mature style. Amid the sweeping education reforms that followed the American Revolution, Way may have been introduced to embroidery at a local girls’ academy as a child. However, her artistic skills and knowledge came largely from close observation and hands-on, empirical learning. In her own words, “I know much may be learnt by study, observation and practice, without the aid of a teacher.”

Josephine Rodgers is the Marcia Brady Tucker Senior Fellow, Department of American Paintings and Sculpture.



In the early republic, miniaturists in cities like Boston and New York worked in a cosmopolitan style that followed contemporary trends in oil painting. In Connecticut, a local taste emerged for both portrait and miniature painting, with the state's mostly self-taught artists learning by doing or by looking at available works from their peers.

The author looks at Mary Way's *Gentleman* (before 1800), among other dressed miniatures, in the Richard and Jane Manoogian Foundation Galleries of American Art before 1900

I FEEL THAT KATHERINE S. DREIER (1877–1952), an artist and one of the founders of the arts organization the Société Anonyme, Inc., has been a part of my life ever since I first arrived at the Yale University Art Gallery in 2005. I started working as a museum assistant in the Department of Modern and Contemporary Art just as the large exhibition *The Société Anonyme: Modernism for America* was departing for a coast-to-coast tour of five venues. As a courier for the exhibition, I made several cross-country trips, sitting high in the front seat of a semitrailer.

Dreier founded the Société Anonyme in Brooklyn in 1920 with her friends and fellow artists Marcel Duchamp and Man Ray. The group's goal was to introduce modern art to American audiences. This was in the wake of New York's Armory Show of 1913, whose works, especially Duchamp's *Nude Descending a Staircase (No. 2)* (1912), were met with contempt by many.

The New York-based Société Anonyme collected over one thousand paintings, sculptures, and works on paper, by such artists as Max Ernst, Kurt Schwitters, and Wassily Kandinsky, and sponsored dozens of exhibitions and programs. In 1941 Dreier and Duchamp gave the Société Anonyme Collection to Yale University as a means of furthering the educational aspirations of the organization. Because of this gift, Yale's collection of modern and contemporary art is world renowned, with great strengths in early 20th-century Modernism.

Since 2008 I have served the Gallery as Stewardship Manager in the Advancement Department, where my role is to foster good relationships

with our generous donors. I have always taken an interest in the stories behind many of the large collections of art that have been given to the Gallery. I have a particular love for the Société Anonyme Collection and for Dreier, both for her visionary work to promote the contemporary art of her time and as an artist in her own right.

Visitors to the Gallery can see Dreier's painting *Explosion* (1940–47) in the newly reinstalled Sharon and Thurston Twigg-Smith Gallery alongside works by other women in the Société Anonyme Collection, including Alice Halicka, Suzanne Phocas, and Milly Steger. Dreier was also a suffragette and always sought to collect and support female artists. This installation complements the Gallery's concurrent exhibition *On the Basis of Art: 150 Years of Women at Yale*.

As I prepare to retire from the Gallery at the end of 2021 to spend more time with my own artistic practice, I am grateful for the outstanding Gallery colleagues with whom I've worked for the past 16 years. This is a community with a high level of professional skill and a deep commitment to the work we do to steward the Gallery's magnificent collection and bring it to a worldwide audience. I also count myself lucky to have enjoyed the company of Katherine Dreier—even if only from the distance of several decades—and I will continue to be inspired by her life as an activist and an artist.

Valerie Richardson is Stewardship Manager.



Katherine S. Dreier, *Explosion*, 1940–47. Oil on canvas. Yale University Art Gallery, Gift of Katherine S. Dreier to the Collection Société Anonyme. © Katherine S. Dreier



An Intimate Look at the Gift from the Friday Foundation

[KEELY ORGEMAN](#)

THE LATE SEATTLE-BASED PHILANTHROPISTS Jane Lang Davis and Richard E. Lang formed an exceptional art collection not because they sought public recognition but because they recognized that works of art profoundly enhanced their private lives. They started with a pragmatic idea to incorporate contemporary paintings among the furnishings in their new home, where they moved shortly after marrying in 1966. Over time, the Langs developed a deep connection to the Abstract Expressionists' work, which they saw during their frequent trips to New York, and began integrating these objects into every space. As Jane's daughter, Lyn Grinstein, observed, "The works in the house were like family members. They lived with them."

Despite their modest intentions, the Langs went on to assemble one of the most important collections of mid-20th-century art in the United States. Rather than set out to find paintings or drawings by all the major artists of the period, they focused on a small group—Philip Guston, Franz Kline, Lee Krasner, Joan Mitchell, and Mark Rothko, among others—whose individual bodies of work could be represented in depth. To honor the couple's remarkable legacy and to follow their well-considered approach to collecting, the Friday Foundation recently donated six paintings and works on paper by Kline and Rothko from the Lang collection to augment the Yale University Art Gallery's holdings. This gift allows the Gallery to

show the full scope of Kline's and Rothko's output by tracking the stylistic moves each artist made throughout his career.

Beyond illuminating how both artists' styles shifted toward abstraction while still lingering on figuration, the six works from the Lang collection share something that distinguishes them from the Gallery's preexisting examples by Kline and Rothko. In identifying objects for their collection, the Langs selected the ones that appeared to convey the most emotional weight or seriousness, whether due to their subject matter or their ethos. According to Grinstein, her mother and Richard's sensibility seemed to align with that of the Abstract Expressionists, enabling them to "commune with the artists over such an abstract human value as guilt, or fear, or anxiety, or anger, or beauty." The work of Kline and Rothko epitomized a kind of unsentimental questioning of humanity that the Langs appreciated, understood, and embraced.

In 1970 Jane and Richard commenced a decade of rigorous collecting with their purchase of a large canvas by Kline, made in the black-and-white style for which he is now famous. They thereafter acquired additional works that spanned Kline's career, including the four in the Friday Foundation's gift. Representative of the artist's years-long figurative period, *Portrait of Nijinsky* (1942) is one of several paintings based on a publicity photograph of the Polish-Russian ballet dancer Vaslav Nijinsky

dressed as the eponymous character in Igor Stravinsky's *Petrushka*. Among the works in the gift, the abstract study for *Nijinsky* (1950) also explicitly references the celebrated dancer, while one of the untitled drawings, from 1949, subtly alludes to the ruffed collar of his costume. Jane's love of ballet and her empathetic nature drew her to the fictional figure of *Petrushka*, a puppet who dies of heartbreak when a ballerina rejects his romantic advances. In addition to this tragic story portrayed in the performance, Jane knew that Kline's wife, Elizabeth Parsons, had been a ballet dancer who, like Nijinsky, suffered from schizophrenia. Being of human interest, even these troubling subjects held special significance for the Langs.

The couple added their first painting by Rothko to the collection two years after buying the major canvas by Kline. As in the previous case, Jane and Richard initially purchased one of the artist's mature abstractions before looking for examples that deviated from that style. Rothko's *No. 11 (Yellow, Green, and Black)* (1950) demonstrates his signature layering of color in distinct areas of the composition, with each one stacked vertically atop another. Made about eight years earlier, the untitled painting by Rothko included in the Friday Foundation's gift has notable visual similarities to *No. 11*: a red outline along the edges, a horizontal green band across the center, and a tripartite structure. The Langs—particularly Jane, as Grinstein recalls—interpreted these points of continuity and other visual cues as implicit provocations to the viewer, as if the artist were presenting a dare to “come inside the painting and figure out what I’m saying to you.”

At the Gallery, where these six paintings and drawings from the Lang collection now reside, the challenge to “come inside” remains open to anyone who wishes to engage.

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

All the information about the Lang collection presented here, including the quotations, comes from an unpublished interview with Jane Lang Davis's daughter, Carolyn (Lyn) H. Grinstein, conducted by Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, and Keely Orgeman on December 3, 2020. Grinstein is a member of the Governing Board at the Gallery, and her husband, Gerald (Jerry) Grinstein, is a graduate of Yale College (Class of 1954). This past summer, Hodermarsky and Orgeman organized the focused installation “Kline and Rothko: Six Works from the Lang Collection” to celebrate the Friday Foundation's gift. They plan to feature these objects in a more expansive exhibition at the Gallery in spring 2022.



Left: Mark Rothko, *No. 11 (Yellow, Green, and Black)*, 1950. Oil on canvas. Yale University Art Gallery, Gift of the Friday Foundation in honor of Richard E. Lang and Jane Lang Davis. © 1998 Kate Rothko Prizel & Christopher Rothko/Artists Rights Society (ARS), New York | Right: Franz Kline, *Portrait of Nijinsky*, 1942. Oil on canvas. Yale University Art Gallery, Gift of the Friday Foundation in honor of Richard E. Lang and Jane Lang Davis. © 2021 The Franz Kline Estate/Artists Rights Society (ARS), New York



LISA R. BRODY

OPENING THIS FALL, A NEW installation at the Yale University Art Gallery will feature highlights from its extraordinary collection of ancient glass, which is one of the largest and best in the country. The display will showcase 56 exquisite and rare examples of Egyptian, Greek, Near Eastern, and Roman glass that range from the 14th century B.C. to the 7th century A.D. The selection will represent the full spectrum of masterful techniques and styles developed during the early history of glassmaking, illustrating the high level of artistry achieved by glassmakers in the ancient world.

The Gallery's collection of ancient glass has grown over several decades, beginning with a major gift in 1930 by the Hon. Burton Mansfield, B.S. 1875, J.D. 1878, in memory of his wife, Anna Rosalie Mansfield. In 1953 Robert Lehman, B.A. 1913, made another significant gift of glass objects. However, the overwhelming majority of the collection, over 350 works, was bequeathed to the Gallery in 1955 by Mrs. William H. Moore. This group, known as the Hobart and Edward Small Moore Memorial Collection, includes many of the museum's most important examples of ancient glass. The Gallery's glass collection also contains finds from the excavations at Dura-Europos (in present-day Syria) and Gerasa (in present-day Jordan), in which Yale participated during the 1920s and 1930s.

In the ancient world, the manufacture of glass represented both a craft and an art; accordingly, the vessels to be featured in the Gallery's new installation display both technical innovation and aesthetic virtuosity. On view will be works of mosaic glass, which inspired the later artisans of Renaissance Venice; free-blown and mold-blown glass; core-formed and cast glass; and vessels adorned with marbled and splashed glass, gilding, or threads of molten glass.

While the names of most ancient glassmakers are unknown today, the most accomplished among them did sign their works. One of the most spectacular vessels in the installation is a bowl signed by the Roman glassmaker Ennion, a master of mold-blown glass in the early to mid-first century A.D. The bowl is one of about 20 surviving vessels that bear his signature.

Lisa R. Brody is Associate Curator of Ancient Art.



JOHN STUART GORDON

OPENING IN MARCH 2022, a special exhibition in the Jane and Richard Levin Study Gallery will explore the artistry and significance of gold in American culture. For millennia, gold's warm glow, resistance to corrosion, and rarity have made it a preferred material for beautifully crafted objects meant to express power or devotion. In the British North American colonies in the 17th and 18th centuries, gold was scarce and thus was often reserved for items that publicly proclaimed one's place within a continually shifting social order, like badges and insignia, or that expressed deep interpersonal connections, such as rings. One ring that will be featured in the exhibition, made in Boston in the first decades of the 18th century, is inscribed on its interior face with the words "Be true in heart." This sentimental phrase appeared in religious texts as well as on betrothal rings beginning in the 16th century, underscoring the intertwined nature of romantic love and spiritual belief. This ring was made in the early 18th century by John Dixwell, a goldsmith who was born in New Haven. His father, also named John Dixwell, was one of the judges who sentenced King Charles I to death at the end of the English Civil War and then fled to the colonies, eventually settling in Connecticut. The young Dixwell worked in Boston; an inventory of his shop taken after his death in 1725 records tools for making rings, but this is the only example that survives. Although its original owner is unknown, it was clearly a treasured possession that was kept safe for generations. The ring will join other objects drawn from the Yale University Art Gallery's extraordinary holdings of early American gold—augmented by paintings, photographs, and other works of art—for an exhibition that will present new research on and insights into the role of gold in American art.

John Stuart Gordon is the Benjamin Attmore Hewitt Curator of American Decorative Art.

Exhibition made possible by the Friends of American Arts at Yale Exhibition Fund and the Rosalee and David McCullough Family Fund.

The High Street Bridge Clock

SEAN DUNN





YALE UNIVERSITY IS HOME TO many internationally recognized architectural masterpieces, designed by some of the world's most notable architects of the last few centuries. For example, Harkness Tower, an early 20th-century Gothic masonry tower that has become a centerpiece of Yale University's campus, is remarkable not only for its sheer height but also for housing one of America's first carillons. The tower features a large openwork clockface on each of its four sides. As the copper clockfaces have been exposed to the harsh New Haven climate since 1920, over time they have developed a greenish-gray verdigris.

Just a half block south of these timepieces, two large, exquisite metal clocks adorn the exterior faces of the High Street Bridge. The enclosed bridge was built between 1926 and 1928 to connect a new building for the Gallery of Fine Arts to Street Hall, the latter opened in 1866 to house the Yale School of the Fine Arts, the first art school on an American college campus. Now part of the Yale University Art Gallery, the bridge arches gracefully over High Street and consists of two interior floors. The lower floor has windows on either side—facing north and south—while the exterior of the windowless upper floor is segmented into three solid panels, with a clockface occupying the center panel.

The critical philanthropy of the Harkness family during the economically challenging times of the 1920s and 1930s led to the realization of both Harkness Tower and the Gallery's new building and bridge. However, what distinguishes the High Street Bridge's clocks from those of the tower is the specialty

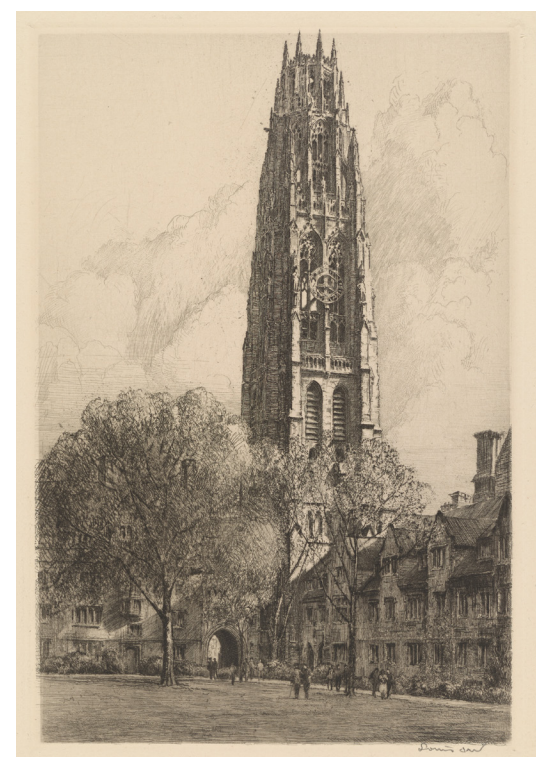
metal used in their casting. In 1924 the noted architect Egerton Swartwout, B.A. 1891, was selected to design the additions to the Gallery. Transformative in his support of the arts at his alma mater, Edward S. Harkness, B.A. 1897, provided all the necessary funding for the building project, as well as for the founding of the School of Drama in 1924. Swartwout selected Samuel Yellin, one of America's foremost artisans in iron and other metal design, to plan the clocks and several large iron gates for the Gallery's new building and bridge.

To cast the clockfaces of the High Street Bridge, Yellin selected a metal alloy that had been discovered in 1905 and trademarked as Monel. He was intrigued by this alloy that was stronger than steel and resistant both to corrosion and to the effects of the salt-laden atmosphere found in New Haven. Monel had been developed by metallurgists from the New Jersey-based International Nickel Company and named after the company president Ambrose Monell. Because trademark law during the period did not permit the use of family names, the second "L" was left off in the naming of the patent.

Monel is a costly metal to work with and is difficult to cast, as it hardens very quickly. This presented a challenge to Yellin. The result of this master's efforts are timepieces eight feet in diameter that harmoniously compliment the Italian Romanesque, sandstone architecture of the adjacent Gallery building—known today as the Old Yale Art Gallery building. The internal clockwork mechanisms of the High Street Bridge were manually controlled from their installation in 1928 until the system was

converted to digital operation in 2010 as part of the extensive renovations to both this structure and Street Hall—gone are the days when multiple Gallery employees would manually set the bridge's two clocks and ensure their synchronicity, along with adjusting for standard time and daylight savings time! When you next visit the Gallery, stop along Chapel Street to take in these magnificent examples of aestheticism and durability.

Sean Dunn is Director of Facilities.



Facing page: The south face of the High Street Bridge | From top: One of the High Street Bridge clocks | Louis Orr, *Harkness Tower: Yale University*, 1925. Graphite on paper. Yale University Art Gallery, Gift of the artist

150 Years of Women in the Arts at Yale



From left: Sylvia Plimack Mangold, *Opposite Corners*, 1973. Acrylic on canvas. Yale University Art Gallery, Susan Morse Hilles Fund. © Sylvia Plimack Mangold, courtesy Alexander and Bonin, New York | Sarah Sze, *Mirror with Landscape Leaning (Fragment Series)*, 2015. Acrylic paint, archival prints, wood, lamp, ladder, mirror, and reed. Yale University Art Gallery, Purchased with a gift from Anna Marie Shapiro in honor of her husband, Robert F. Shapiro, B.A. 1956, in celebration of his 60th class reunion. © Sarah Sze

Showcasing the work of over 75 Yale-trained, female-identifying artists across five generations, *On the Basis of Art: 150 Years of Women at Yale* exuberantly fills the special-exhibition galleries on the fourth floor and fourth-floor mezzanine this fall.

THE EXHIBITION, DRAWN EXCLUSIVELY FROM the Yale University Art Gallery's holdings, features works that span a broad range of media—paintings, sculpture, drawings, pastels, prints, photography, video, and textiles. It commemorates two recent milestones on campus: the 50th anniversary of coeducation at Yale College and the 150th anniversary of the first women students at the University—the Yale School of Art (originally, the Yale School of the Fine Arts) being the first professional program to have welcomed women to study.

A central goal of this exhibition and its related publication has been to tell not just history but *herstory*—to give primacy of voice to women artists and, for the first time, to explore the intertwined stories of the Yale School of Art and the Gallery from a female perspective. Past exhibitions of work by Yale alumni have predominantly showcased male artists; similarly, the histories of the School of Art and the Gallery have primarily been told by men. Realizing this early on, the exhibition team of current and former curators, fellows, and graduate and undergraduate interns has worked to forefront the voices of female artists retrospectively, through both deep archival research and a commitment to gathering oral histories. The resulting testimonies—offering insight into the role that gender has played in shaping the arts at Yale and in these artists' practices and experiences—have been a driving force in this project. Inspiring

and sometimes difficult, these oral histories richly inform the essays and artist entries featured in the exhibition catalogue as well as in the textual materials and audio guide that accompany the exhibition.

All of the interviewed artists spoke of the deep connections they made with professors and fellow students while at the School of Art. Forging further bonds across decades and even generations, former M.F.A. students have in turn inspired younger artists through their practice, and in some cases, through their on-campus presence as returning faculty or visiting critics. In the exhibition, these links translate both visually and conceptually into dynamic—and often surprising—conversations between objects across media and time.

In one of the exhibition galleries, such a conversation unfolds among three works in disparate media by artists of different ages: *Opposite Corners* (1973) by Sylvia Plimack Mangold, B.F.A. 1961; *Mirror with Landscape Leaning (Fragment Series)* (2015) by Sarah Sze, B.A. 1991; and *Untitled (Constant Emotion)* (2010) by Leslie Hewitt, M.F.A. 2004, all illustrated here. Despite their differences, these works share a remarkable number of common denominators in their engagement with autobiography, illusion, European and American traditions of still-life and landscape painting, concepts of time and place, and the intersections among painting, sculpture, and photography.



In the painting *Opposite Corners*, Plimack Mangold turns her focus to the hardwood floor of her studio, positioning a full-length mirror in the “opposite corner” to illusionistically expand the area of capture on the surface of her 78 × 64-inch canvas—in her words, so as to “paint more surface space.” The work, which Plimack Mangold conceived as sculptural, cleverly seduces the viewer into a deep, recessional experience while simultaneously asserting the picture’s painterly surface. Sze’s sprawling installation *Mirror with Landscape Leaning (Fragment Series)* employs a full-length mirror in rather the converse way—to perceptually increase the physical expanse of the work and the viewer’s experience of it as it spills out across the gallery floor. In so doing, Sze’s piece thoughtfully reflects upon the history of American landscape painting and, in an intriguing point of connectivity with both Plimack Mangold and Hewitt, upon the physicality of her studio and issues of place and time. Hewitt’s photograph *Untitled (Constant Emotion)*, from the series *Midday Studies*, inserts a third voice into this discourse with a playful vignette of personal objects carefully posed against the wall and on the floor of her studio. Captured on the planographic surface of the photograph, Hewitt’s starkly frontal depiction neither recedes illusionistically nor expands in its presentation. Rather, the work offers a photographic response to the 17th-century Dutch tradition of still-life painting and the temporality evoked therein.

This is just one among many rich conversations that take place between works in the six thematically organized gallery spaces of *On the Basis of Art*, presenting to viewers a cross-generational visual essay on artistic dialogue and influence.

Elisabeth Hodermarsky is the Sutphin Family Curator of Prints and Drawings.

“On the Basis of Art: 150 Years of Women at Yale” is on view from September 10, 2021, through January 9, 2022. Exhibition and publication made possible by Nancy D. Grover, the Janet and Simeon Bragun Fund, the Katharine Ordway Exhibition and Publication Fund, the Raymond and Helen Runnells DuBois Publication Fund, and the Wolfe Family Exhibition and Publication Fund.



This fall, the Yale University Art Gallery is focusing on women artists in the exhibition *On the Basis of Art: 150 Years of Women at Yale*. At the same time, two permanent-collection works by renowned female artists are traveling to shows in Hartford, Connecticut, and New York.



By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800

Wadsworth Atheneum Museum of Art, Hartford, Connecticut, September 30, 2021–January 9, 2022
Detroit Institute of Arts, February 6–May 29, 2022

In 2018 the Gallery acquired *Vases of Flowers on a Table* (ca. 1625) by the Italian artist Orsola Maddalena Caccia (1596–1676). Caccia was trained as an artist by her father before entering a convent. Even later in life, as an abbess at Moncalvo, Italy, Caccia continued to paint, earning a considerable income for her community. She instructed her younger sisters at the convent in the art of painting, effectively establishing what may have been Europe's first art academy specifically for women.

By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800 is the Wadsworth's first exhibition dedicated to the women artists who played an important role in the male-dominated art world of early modern Italy. The show focuses on works by Artemisia Gentileschi (1593–ca. 1654) in the Wadsworth's collection.

This exhibition is a collaboration between the Wadsworth and the Detroit Institute of Arts.

For more information, visit www.thewadsworth.org.



Sophie Taeuber-Arp: Living Abstraction

The Museum of Modern Art (MoMA), New York
November 21, 2021–March 12, 2022

Sophie Taeuber-Arp: Living Abstraction is the first major United States exhibition in 40 years to survey this Swiss artist's innovative and wide-ranging body of work. Sophie Taeuber-Arp (1889–1943) was an early member of the Dada movement, along with her husband, Jean Arp, who donated *Turned Wood Sculpture* to the Gallery because of his deep appreciation for its Société Anonyme Collection of Dada and other early Modernist art. The MoMA exhibition explores Taeuber-Arp's interdisciplinary approach to abstraction through some 400 works, including textiles, stained-glass windows, paintings, and sculptures.

Organized by Anne Umland, the Blanchette Hooker Rockefeller Senior Curator of Painting and Sculpture, MoMA; Walburga Krupp, independent curator; Eva Reifert, Curator of 19th-Century and Modern Art, Kunstmuseum Basel, Switzerland; and Natalia Sidlina, Curator, International Art, Tate Modern, London; with Laura Braverman, Curatorial Assistant, Department of Painting and Sculpture, MoMA.

For more information, visit www.moma.org.



Early Textiles

RUTH BARNES

The Department of Indo-Pacific Art at the Yale University Art Gallery has an outstanding collection of Indonesian textiles that in quality and diversity exceeds the holdings of any other museum in the Western Hemisphere. Three of our earliest examples, probably datable to the 14th and 15th centuries, will be prominent centerpieces in an upcoming exhibition on Indonesian textiles.



in Indonesia

The textiles were found in the Komering region of the province of South Sumatra. Although they differ from one another in color, they share similar patterns and identical technical details. All three have a silk warp and cotton weft and are patterned in weft ikat, a technique in which the weft yarn carries the design, having been resist-dyed prior to weaving. It is surprising that a silk thread was used in the warp; to make the pattern apparent, weft ikat requires that the textile be woven using a weft-faced technique, whereby only the weft is visible. The costly silk warp is therefore concealed. The ikat patterning is extremely accomplished and of exquisite quality, and the intricacy of the designs is breathtaking. The

elaborate scroll patterns include figural representations of deer and birds, as well as four-cornered mandala shapes.

The exceptional quality of the ikat work, combined with a visually intricate but in fact rather limited design repertoire, points to production in a professionally organized workshop rather than to village weavers working with a culturally defined but fluid set of designs. In other words, it is certain that these textiles were not made in an environment in which the weaver would have had available a canon of patterns from which to draw to create a unique piece. Because of their great age, these textiles are exceedingly rare, with only a small



number of similar pieces known, notably those in the National Museum of Ethnography, Leiden, the Netherlands; the Cotsen Collection now in the Textile Museum, Washington, D.C.; and the private collection of Mary Hunt Kahlenberg. The National Gallery of Australia, Canberra, also has a fragment. The Cotsen and Kahlenberg textiles have been radiocarbon dated to the 14th and 15th centuries, and we can assume that the Gallery's three cloths are of a similar date. They are currently undergoing carbon-14 dating at the Oxford Radiocarbon Accelerator Unit.

Looking back over the last decade of research conducted on Indonesian textiles, the emergence of dated early fabrics counts among the most important results in terms of changing previously held views. Although textile scholars, museum curators, and collectors had speculated that some of the Indonesian cloths now in the public or private domain must be several centuries old, it was generally accepted that textiles could not survive for long periods in the climate of Indonesia. This opinion has now been challenged, primarily because of the increased use of radiocarbon dating.

How are these discoveries to be integrated into a longer chronology of Indonesian textiles? They can help greatly in refining our understanding of the history of the production and use of organic materials in this region. But as with any scientific analysis of materials, the findings of carbon-14 dating need to be interpreted in a wider archaeological, historical, and cultural context. Not all organic materials can provide reliable evidence, e.g., old wood can be carved many decades, even centuries, after the tree was felled. For textiles, however, the method can provide a fairly reliable framework, as the production process—from the fiber to the complete fabric—unfolds over a relatively short period of time. Once cotton is harvested, it must be processed soon afterward.

The role of these textiles in the history of South Sumatra remains a matter of speculation, as does their place of origin. They may have been made in Java and brought to Sumatra as tributary gifts, but the possibility of local manufacture should also be considered. South Sumatra continued to have an outstanding weft-ikat tradition into the 19th century, especially in the province's capital, Palembang, and in Bangka, an island just off the province's eastern coast. Suggesting the role of inter-island connections in the dissemination of patterns and designs, other textiles in the Gallery's collection make clear that the early Komering weft-ikat type continued not only in South Sumatra but also elsewhere in the region, for example, in Lombok, east of Bali. These cross-cultural contacts within the archipelago have not yet been thoroughly investigated in studies of Indonesian textiles, but it is through them that we may eventually be able to write a history of the textiles in the wider region, moving beyond the mere recording of the age of certain pieces.

Ruth Barnes is the Thomas Jaffe Curator of Indo-Pacific Art.

How do you install a Sol LeWitt wall drawing?

ASK THE
GALLERY

JOHN HOGAN



SOL LEWITT'S WALL DRAWING #681E greets visitors in the lobby of the Yale University Art Gallery. Work on the installation began in January 2021, replacing LeWitt's *Wall Drawing #614*, which had been on view since the reopening of the Gallery's Louis Kahn building in 2006. The new installation was completed over a period of 15 days by 3 artists following LeWitt's predetermined ink formulas and application processes, as well as a diagram in which he indicated the color combinations of red, yellow, blue, gray, and black inks. The color ink drawing is a continuation of LeWitt's iconic series *Lines in Four Directions*. It was originally conceived for and installed in an exhibition at Sala de las Alhajas, Madrid, in January 1996.

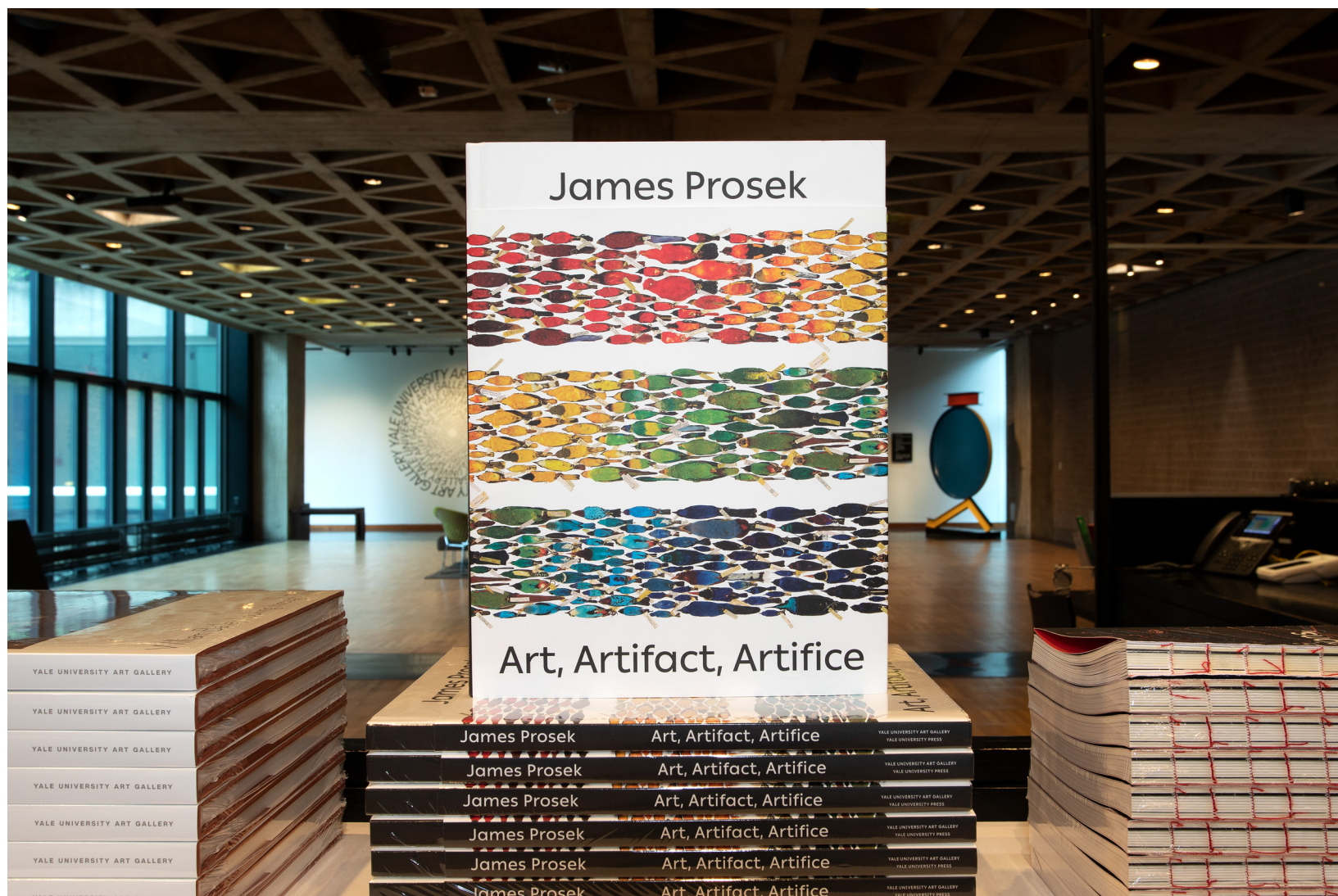
After the exhibition in Spain, this work of Conceptual art persisted in the form of a "Certificate" and a "Diagram." The artist understood that for his work to remain true to his Conceptual practice—and to not exist only as a memory or in a photograph documenting the first installation—it was essential to establish a system and structure that would be repeatable and remain contemporary. How could the idea be preserved, so that artists could reinstall the work in a different city, on a wall of a different size, with different installers, and, in this case, 25 years later?

LeWitt's language in the Certificate is clear and simple. Yet without the visual color reference in the Diagram, an artist attempting to install the work would be tasked with laborious research to determine how the original work was scaled, what inks were used, and how the colors were mixed and applied. Employing standard process colors used in printing and indicating the color combinations, LeWitt created a system of materials and a methodology for the wall works. One green might be created by layering yellow over blue, and another green by layering blue over yellow—not mixing the ink together but changing the order of application. This approach created changes in the final realization of the color and offered limitless possibilities and, at the same time, consistency.

LeWitt's Certificate text, Diagram line drawing, and system of materials and methods present the idea for the work and provide the composer's score for how it is to be created by artists as a contemporary installation. In this way, the work can be brought to new audiences while respecting LeWitt's original intention and methodology.

John Hogan is the Mary Jo and Ted Shen Installation Director and Archivist for Sol LeWitt Wall Drawings.

Sol LeWitt, *Wall Drawing #681E*, January 1996, installed at the Yale University Art Gallery January–February 2021. India ink and color ink washes. Yale University Art Gallery, Promised gift of the LeWitt Collection, Chester, Conn., in memory of Stephen D. Susman, B.A. 1962. © Estate of Sol LeWitt, 2021/Artists Rights Society (ARS), New York



James Prosek: Art, Artifact, Artifice Wins Gold

TIFFANY SPRAGUE

THE GALLERY IS DELIGHTED TO announce that *James Prosek: Art, Artifact, Artifice* was recently awarded a gold medal in the Fine Arts category of the 2021 Independent Publisher Book Awards. For over two decades, the IPPY awards, as they are known in the industry, have celebrated the best of independent publishing from around the world, bringing increased recognition to independent, university, and self-published books. In this cross-disciplinary catalogue, award-winning artist, writer, and naturalist James Prosek poses the question, What is art and what is artifact—and to what extent do these distinctions matter? The publication presents more than 125 full-color plates, in which objects like a bird's nest, dinosaur head, and cuneiform tablet are juxtaposed with Asian handscrolls, an African headdress, modern masterpieces, and more, including Prosek's own work depicting fish, birds, and endangered wildlife. Placing man-made and nature-made objects on equal

footing aesthetically, the catalogue suggests that the differences between them are not as great as we may believe. For those who missed the exhibition, which closed early due to the COVID-19 pandemic, you can still explore Prosek's unique art and ideas about our wondrous, interconnected world through this engaging book. The win comes on the heels of the Gallery's 2020 bronze-medal IPPY award for *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*. Find both publications online, in the Museum Store, or at your favorite bookseller.

Hardcover / 160 pages / 9 × 12 inches / 139 color illustrations, including 1 gatefold / Distributed by Yale University Press / Price \$35; Members \$28

Tiffany Sprague is Director of Publications and Editorial Services.

The magazine is published two times per year by the Yale University Art Gallery.

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Printed at GHP in West Haven, Connecticut
Typeset in LL Moderne

The Yale University Art Gallery is grateful to its supporters for helping to make its exhibitions and programs possible. In addition to specific grants noted herein, the Gallery's educational offerings are supported in part by: anonymous; Mr. and Mrs. Wilson Nolen, B.A. 1948; Ms. Eliot Nolen, B.A. 1984, and Mr. Timothy P. Bradley, B.A. 1983; Christian Nolen, B.A. 1982; Malcolm Nolen, B.A. 1983; Allan S. Kaplan Memorial Fund for Undergraduate Programs; Alva Gimbel-Greenberg Family Fund; Carol and Sol LeWitt Fund for Education; Cogger Family Fund for Education; David Kruidenier, B.A. 1944, Fund; Education and Outreach Fund; Frederick and Jan Mayer Education Curatorship Fund; Jane and Gerald Katcher Fund for Education; Jock Reynolds Director's Resource Endowment Fund; John Walsh Lecture and Education Fund; Kempner Family Endowment Fund; Manton Foundation Public Education Fund; Margaret and Angus Wurtele, B.A. 1956, Fund for Education; Martin A. Ryerson Lectureship Fund; New Haven School Children Education Fund; Robert E. Steele, M.P.H. 1971, Ph.D. 1975, and Jean E. Steele Endowment Fund; Rosalee and David McCullough Family Fund; Seedlings Foundation Public Education Fund; Shamos Family Fund in Support of Student Outreach Programs; Vincent Scully Fund for Education; William Bernhard Class of '54 Education Fund; and Yale University Art Gallery Fund for Education.

For information on how to support the Gallery's programs, please contact Brian P. McGovern, Director of Advancement, at 203.436.8400 or b.mcgovern@yale.edu.

Reactivation

Your health and safety are our top priority. Please continue to check our website for updates.

Are in-person public tours available?

Please check our website for the most up-to-date information on scheduling guided and self-guided group visits.

When will the Gallery begin hosting public programming again?

This fall, the Gallery is continuing to offer virtual programs. Please check our online calendar and social media accounts for information and updates.

Connect with the Gallery on Social Media

Follow the Gallery on Facebook, Instagram, and Twitter for the latest news about exhibitions and programs, behind-the-scenes photos, and exclusive content. Watch videos of past lecture series, artist talks, and more on the Gallery's YouTube channel. Share your favorite Gallery experiences and artworks with us by tagging your posts and photos @yaleartgallery. To learn more, visit artgallery.yale.edu/connect.

Parking

Visitors can park in metered spaces on nearby streets or in the Chapel-York Garage, conveniently located at 150 York Street.

Free Membership

The free membership program takes the Gallery's philosophy of free admission one step further, allowing everyone the opportunity to join. Benefits of free membership include a subscription to the Gallery's magazine and online newsletter; a 20% members' discount on all publications at the Museum Store; and discounted parking at the Chapel-York Garage.

Free Student Membership

We invite high-school, college, graduate, and professional-school students to join the Gallery's free student membership program and to enjoy, in person or online, all that the Gallery has to offer.

College and University Art Museums Reciprocal Program

Participation in the College and University Art Museums Reciprocal Program is an important part of Gallery membership. The program offers members complimentary or discounted admission to, or other discounts at, 83 college and university art museums.

Learn more about membership and sign up online by visiting artgallery.yale.edu/members. For more information, call 203.432.9658 or email art.members@yale.edu.

Land Acknowledgement

Yale University acknowledges that Indigenous peoples and nations, including the Eastern Pequot, Golden Hill Paugussett, Mashantucket Pequot, Mohegan, Niantic, Quinnipiac, Schaghticoke, and other Algonquian-speaking peoples, have stewarded through generations the lands and waterways of what is now the state of Connecticut. We honor and respect the enduring relationship that exists between these peoples and nations and this land.

Cover image: An-My Lê, *Explosion*, from the series *Small Wars*, 1999–2002. Gelatin silver print. Yale University Art Gallery, Janet and Simeon Braguin Fund.
© Courtesy An-My Lê and Marian Goodman Gallery. Lê, M.F.A. 1993, is featured in the current exhibition *On the Basis of Art: 150 Years of Women at Yale*

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On the Basis of Art:
150 Years of Women at Yale
September 10, 2021–January 9, 2022

Exhibition and publication made possible by Nancy D. Grover, the Janet and Simeon Braguin Fund, the Katharine Ordway Exhibition and Publication Fund, the Raymond and Helen Runnells DuBois Publication Fund, and the Wolfe Family Exhibition and Publication Fund.

Exhibition dates are tentative and subject to change.