

Spring 2021

Yale University Art Gallery



It has been almost a year since the pandemic and other events of 2020 distanced us from one another, yet they have also brought us together in ways we could never have imagined. At the Yale University Art Gallery, the changes that the world has been facing have also helped us refocus our attention on our core mission and values.

IT WAS UNPRECEDENTED FOR THE Gallery to have to close for so long last year, so we were delighted when, in mid-September, we were able to reopen our doors and welcome visitors back to the museum to view a small portion of our galleries, including our special exhibitions, via timed tickets and with safety protocols in place. To the great disappointment of staff and visitors alike, however, just two weeks later Yale University requested that we close once again, as COVID-19 cases began to rise across the campus and state. Yet through it all, we have remained optimistic and productive, rising to the challenges of working from home while keeping Gallery projects—including the drafting of a five-year strategic plan—moving forward. I am pleased to report that our dedicated Gallery staff, in consultation with our Governing Board, have now completed work on this new plan, titled “New Voices, New Perspectives.” The plan outlines how the Gallery hopes to more fully activate the power of art to not only inspire us but also create a more inclusive world.

Regardless of whether or not we are on-site, we are committed to enacting the new vision laid out in the plan. The plan also reasserts our mission of being a center for teaching, learning, and scholarship and a preeminent cultural asset for the University, the wider academic community, and the public. To that end, we continue to present Gallery talks and other special live events online, including the upcoming lecture series about Pablo Picasso given by John Walsh. In addition, Stories and Art, one of our most popular family offerings, is now offered as a monthly video on our YouTube channel. In this issue of the Gallery’s magazine, you can read more about how the Stories and Art videos are being used for teaching while schools are closed (see pages 20–21). We also continue to offer support to community educators through our Teacher Leadership Program, now conducted online on the first Thursday of every month. Please check the calendar on our website (artgallery.yale.edu/calendar) to find the most up-to-date information about upcoming events and subscribe to our online newsletter for additional Gallery news.

Staff members are not the only ones who have had to adjust the ways in which they work as a result of the pandemic; our student workers have as well. Our Gallery Guides and Wurtele Gallery Teachers, in particular, have found new ways of staying engaged with our audiences and with each other. To hear one student’s experience of working at the Gallery during these challenging times, read the “Point of View” feature on pages 14–15, written by Martha Engvall, a Gallery Teacher and Ph.D. student in the Department of Spanish and Portuguese.

The Gallery has long been committed to training a diverse population of college students and young scholars who have completed their degrees and are seeking to begin their careers as museum professionals. Opportunities include summer workshops in our Conservation Department for students from historically black colleges and universities as well as the New Haven Promise program, in which local students work in departments throughout the museum. Additionally, a range of postgraduate internships and fellowships offer students the chance to spend two years in our curatorial, conservation, or education departments before moving on to launch careers in museums around the world.



As I write, the museum remains closed, but as you can see there are still many ways in which to engage with us. We encourage you to get involved, and we look forward to welcoming you back to the Gallery soon. During these challenging times, we remain ever grateful for your generosity. Support from visitors like you allows us to continue furthering our mission—whether on campus or online.

See you soon, and stay well.

Stephanie Wiles

Stephanie Wiles
The Henry J. Heinz II Director

Happenings



Pablo Picasso at Yale

This spring, John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles, delivers an online lecture series in which he explores the work of Pablo Picasso, one of the most revolutionary and prolific artists of the 20th century. Picasso is a household name; countless people have seen his works, but not always with pleasure and often with bafflement. In four lectures, Walsh reviews Picasso's early development and his role in creating Cubism, the most radical movement in pictorial art since the Italian Renaissance. He shows how Picasso evolved away from Cubism yet introduced influential new variations of the style again and again over the course of his 70-year career. Walsh brings examples from collections in Europe and America, paying particularly close attention to the important holdings at the Yale University Art Gallery. This series offers an introduction to Picasso for some and a review of his achievements for others.



Virtual Display of African Rock Art

A series of mesmerizing photographs of African rock-art sites has been projected onto the convex exterior of Louis Kahn's stairwell in the newly reinstalled Laura and James J. Ross Gallery of African Art, transforming a neglected corner of the gallery into a "modernist cave" that brings to life some of Africa's most ancient sites of cultural heritage. James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art, organized the permanent installation in partnership with Eric Lin, specialist in the art of projection at the Yale School of Drama. The 40 images on view were taken by Kenyan photographer and rock-art specialist David Coulson, who, in the 1980s, launched a mission to document this important tradition all over the African continent, from Morocco to South Africa.

In 2013 the digital files of these photographs, which document over 800 sites, were acquired from the Trust for African Rock Art (TARA) and David Coulson by the British Museum, London, through the generous support of the Arcadia Fund. This archive, freely available on the British Museum website, serves as a vital record of sites that are vulnerable to natural and man-made destruction. In this image, graphic designer Cecilia Estanislao, who collaborated on this project, stands before a photograph of the Tin Tazarift site in Algeria in which five figures and an antelope, executed in red pigment, appear to float in space. Dating to the Round Head period (9000–6000 B.C.E.), the floating figures may indicate out-of-body travel.



From top: Pablo Picasso, *Le peintre dans son atelier* (The Painter in His Studio), 1963. Oil on canvas. Yale University Art Gallery, Charles B. Benenson, B.A. 1933, Collection. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York | The virtual display of African rock art projected onto the Louis Kahn stairwell, Yale University Art Gallery, showing *Five Figures and an Antelope*, Algeria, Illizi Province, Djanet district, Tin Tazarift site, Round Head period, 9000–6000 B.C.E. Pigment on rock. British Museum, London, Trust for African Rock Art, inv. no. 2013.2034.4127. © TARA/David Coulson. Photo: David Coulson



The French painter Gustave Courbet (1819–1877) decisively entered politics in 1871, when he took part in the brief socialist government of the Paris Commune. After its collapse, he was arrested and sentenced to prison for the role he had played in the destruction of the Vendôme Column, a symbol of Napoleonic authority. Following his release in 1872, Courbet attempted to reinstate himself in official art circles, but without success. Fearing persecution from the newly installed right-wing government, he went into voluntary exile in Switzerland, settling in the town of La Tour-de-Peilz.

Liberté

A Recent Gift to the Gallery

COURBET CREATED A SCULPTURE IN 1875 that he first entitled *Helvetia*, after the female national personification of the republic of Switzerland, in thanks for the welcome he had received there. Before the sculpture was cast, however, certain citizens of the town objected to the Phrygian cap worn by the figure; for them it was a grim reminder of the crimes committed by French revolutionaries during the Reign of Terror. They also requested that the piece not be called *Helvetia*, and that the cross, a symbol of Switzerland, be removed. Courbet agreed to these requests and renamed the work *Liberté*.



The new title of the sculpture surely had special significance for Courbet, as the concept of Liberty was a deep-seated and important part of his personal philosophy. In 1869 he had written, "I am fifty years old and I have always lived in freedom; let me end my life free. When I am dead let this be said of me: 'He belonged to no school, to no church, to no institution, to no academy, least of all to any régime except the régime of liberty.'"

In mid-May 1875, Courbet had *Liberté* cast in iron in Vevey and presented it to the town of La Tour-de-Peilz, where it still decorates a fountain in the Place du Temple near the Hôtel de Ville. Apparently, before making the iron version, he had sent one of his plaster models of *Liberté* to be cast in bronze at the Fonderie Louis Martin in Paris, possibly with the intention of exhibiting it at the Paris Salon. The piece was never exhibited at the Salon, however; according to documents, it was sent by the Fonderie Martin in a black wooden box marked "Baron de Bastard" to the Galerie Castagnary, in Saintes, where it arrived via barge on May 17, 1875, before the casting of the iron version for La Tour-de-Peilz.

Lost to notice since 1875, the bronze cast was rediscovered several years ago in a French private collection and has now been presented as a gift to the Yale University Art Gallery by Richard L. Feigen. In addition to being the first proof of Courbet's sculpture, the Gallery's is the only version to have been cast in bronze with a dark brown patina. It is also unique in the inscriptions on the figure's shoulders and on its marble base. Unlike the other versions—all cast in iron, showing either a cross, a five-pointed star, or (in one instance) a medallion decorated with an image of the sun and the initials "JRS"—the Gallery's bronze is decorated with a six-pointed star, the symbol of the French Freemasons, with some of whose major figures Courbet was closely associated around this time. The first known owner of the work, one Baron de Bastard, must have been a member as well, as one of the society's symbols, the pyramid and eye, decorates the interior of the sculpture's original box, which bears his name.

According to tradition, after arriving in Saintes, the sculpture was preserved in a Masonic lodge in Saintonge. In 1895 it appeared at auction at Drouot, in Paris, where it was acquired by a Mr. Mayer for 285 francs on behalf of Louis Philippe Demaëght, the celebrated archaeologist and founder of the Musée d'Oran and of the Société d'Archéologie française in Oran, Algeria. After Demaëght's death in 1898, the work passed to one M. Gilly, who displayed it in the basement of his home, which was affiliated with the Lodge of Henri IV, the Masonic temple in Oran. The sculpture was later acquired by the family who purchased that home in 1928 and remained in their possession until its recent acquisition by Richard Feigen and, ultimately, his gift of it to the Gallery.

COMING
SOON

ELISSA WATTERS

On the Basis of Art



150 Years of Women at Yale

ON SEPTEMBER 10, 2021, the Yale University Art Gallery will open *On the Basis of Art: 150 Years of Women at Yale*. The exhibition showcases the remarkable work of nearly 80 women artists who have received degrees from Yale University since the first women students arrived at the Yale School of the Fine Arts upon its opening in 1869. Organized to celebrate the recent 150th anniversary of women at the University and the 50th anniversary of coeducation at Yale College, the exhibition honors and asserts the crucial role that women have played in pushing creative boundaries at Yale and beyond. It also highlights advancements in women's rights, including the 1920 adoption of the 19th Amendment to the U.S. Constitution, which banned the federal government and states from denying citizens the right to vote "on account of sex." Equally foundational was the 1972 federal law Title IX, which prohibited discrimination "on the basis of sex" in any education program receiving federal financial assistance, and which forced the Yale School of Art to hire full-time female faculty beginning that year.

The works in the exhibition, all drawn from the Gallery's collection, span a range of media, including painting, sculpture, drawing, print,

photography, and video, and demonstrate the breadth of artistic styles practiced at the School of Art over the course of its existence. Among the artists featured are Emma Bacon, Certificate of Completion 1885; Eva Hesse, B.F.A. 1959; Sylvia Plimack Mangold, B.F.A. 1961; Jennifer Bartlett, B.F.A. 1964, M.F.A. 1965; Howardena Pindell, M.F.A. 1967; Roni Horn, M.F.A. 1978; Maya Lin, B.A. 1981, M.Arch. 1986; An-My Lê, M.F.A. 1993; Rina Banerjee, M.F.A. 1995; Wangechi Mutu, M.F.A. 2000; Mickalene Thomas, M.F.A. 2002; Mary Reid Kelley, M.F.A. 2009; and Njideka Akunyili Crosby, M.F.A. 2011.

Elissa Watters is the Florence B. Selden Fellow, Department of Prints and Drawings.

Mickalene Thomas, *Remember Me*, 2006. Chromogenic print. Yale University Art Gallery, Katharine Ordway Fund. © Mickalene Thomas/Artists Rights Society (ARS), New York. Image: Yale University Art Gallery

Xochipilli–Seven Flower, the Flower Prince

ANDREW D. TURNER



THIS SMALL SCULPTURE, A RECENT acquisition by the Yale University Art Gallery, is carved in the form of a seated anthropomorphic figure and is exceptional in terms of its subject matter and the material from which it is made. At first glance, a delicately carved human face emerges from the beaked maw of a bird with large round eyes. The figure's arms are covered with layered feathers, ending in human hands that appear beneath clawed avian feet, poised as if ready to land or strike at prey. Wings hang loosely at the figure's sides.

The sculpture is made of pale green tectali (commonly known as Mexican onyx), a travertine found in the state of Puebla. Tectali was prized for its color and translucence in ancient Mesoamerica, and the artist's choice of material imbued this sculpture with otherworldly preciousness. At the city of Teotihuacan, artists produced funerary masks and other ceremonial objects from it during the first half of the first millennium A.D. A thousand years later, Central Mexican artists created elaborate vessels of tectali for serving sumptuous beverages at courtly feasts. Although this sculpture dates to the height of the Aztec Empire, between 1450 and 1521, objects made from tectali are rarely found in the imperial capital of Tenochtitlan.

On the back of the figure's head, seven disks encircling a stylized blossom identify this being as Seven Flower, a calendrical name of Xochipilli (Flower Prince), a Central Mexican patron deity of royal courts whose many associations include music, lust, feasting, and beauty. The central crest and long tassels that hang on either side of the head appear on fully anthropomorphic representations of this being, such a ceramic example from around 1500 in the Gallery's collection, *Head of Xochipilli-Macuilxochitl*, further marking this as Xochipilli. Beneath the calendrical inscription, a large disk affixed with a knot serves as a counterweight for a necklace of beads and a plaque on the figure's chest, meant to be read as jade. On his back, Xochipilli wears a round shield or mirror decorated with a sprawling figure whose features are obscured by damage.

Although avian representations of Xochipilli are rare in ancient American art, he appears in early colonial manuscripts dressed as a scarlet macaw, borne on a litter decorated with corn stalks and flowers, as a manifestation of the newly arisen sun. This sculpture may have served as a cult statue, carried on feast days devoted to Xochipilli in processions that emulate the journey of the sun as it releases agricultural abundance from the earth. The compact seated form of the sculpture and the expressionless face with closed eyes evoke a mortuary bundle, perhaps a reminder that the deities sacrificed themselves at Teotihuacan to set the sun in motion. While the figure is serene, the play of light on and through the surface of the stone captures the resplendence of the first dawn.

Andrew D. Turner is the Gallery's former Postdoctoral Associate in the Art of the Ancient Americas and is now a Senior Research Specialist at the Getty Research Institute in Los Angeles.



Revelations from the The Stamp of a Nazi Looting



the Reverse

ANTONIA V. BARTOLI



When studying the ownership history of an object, provenance researchers often think about the verso, or reverse, of an artwork as a passport, with markings, labels, and stamps that can reveal where the artwork has been and when it has moved as it has changed hands. Some clues are obvious markers of episodes in the life of the object, such as an exhibition or auction label, which might include dates, venues, cities, and lenders, while others, such as strings of numbers, faded stamps, or torn labels, are not as easily understood. Yet, even markings that might seem immaterial may embody a significant moment in an object's history. Firsthand examination of the verso of the Gallery's painting *A Brothel Scene* (ca. 1540), attributed to the Brunswick Monogrammist, uncovered several such clues and brought to light a previously unknown chapter of the painting as well as a dark history.

A BROTHEL SCENE WAS OWNED by Count Karol Lanckoroński (1848–1933) of Vienna. Descended from a Polish noble family from Galicia, Karol Lanckoroński assembled one of the most important private collections in Austria of Italian, German, French, and Dutch paintings, which he displayed in his home along with antiquities, bronze sculptures, porcelain, and glass miniatures. For Count Karol's 70th birthday, a book was published that contained an image of *A Brothel Scene*, which



fig. 1



fig. 2

Previous spread: The Brunswick Monogrammist, *A Brothel Scene*, ca. 1540. Oil on panel. Bequest of Dr. Herbert and Monika Schaefer | Above: Reverse of The Brunswick Monogrammist, *A Brothel Scene*.

is presumed to have hung among others by masters including Rembrandt van Rijn, Jacob Jordaens, and David Teniers the Younger in the Dutch room of the Palais Lanckoroński. When Count Karol died in 1933, his children—Count Anton (1893–1956), Countess Karolina (1898–2002), and Countess Adelajda (1903–1980)—inherited the Palais Lanckoroński with its exceptional collections intact.

In light of growing unrest in prewar Europe, Count Karol's heirs attempted to transfer the collection to Poland. This required special dispensation from the Austrian authorities because of strict laws governing the export of art. However, after the German invasion of Poland in September 1939, the Lanckoroński family was deemed an enemy of the state because of their Polish origins, and before the collection could be exported, the Lanckoroński properties in Vienna were confiscated by the Gestapo. Most of the works from the family's collection were personally earmarked by Adolf Hitler for his Führermuseum, which was to showcase the best of Western artistic production in his hometown of Linz, Austria. The museum was never fully realized, and the works of art were dispersed to depots across the Austrian countryside to safeguard them from Allied bombing. Other works from the collection were coveted for the private collection of Hitler's second-in-command, Reichsmarschall Hermann Göring, and were transferred to Germany. Although the journey of *A Brothel Scene* during this period had been unclear, by looking carefully at the verso of the painting and the remaining markings and labels on the wooden support, and through careful historical and archival research, we have been

able to reconstruct the object's previously unknown history.

An export stamp on the verso of the painting (fig. 1) that was used by Austria's Bundesdenkmalamt (BDA; Federal Monuments Office) between April 1939 and November 1940 suggests that it had been approved for export. The Bundesdenkmalamt, or Zentralstelle für Denkmalschutz, as it became known during the Nazi period, tracked the movement of cultural property in the state and was the legal point of exit for works of art leaving Austria. Archival records that survive from the BDA reveal that the painting was intended to be displayed in the museum in Linz, but that it was also discussed in correspondence between the curator of the Führermuseum, Hans Posse (1879–1942), and Hermann Göring's Haupttreuhandstelle Ost, or the Main Trustee Office for the East, responsible for liquidating Polish assets. Consequently, after its confiscation from the Palais Lanckoroński, the painting was transferred to four different repositories on five separate occasions while the curator and the trustee office debated its allocation. As Germany's pending loss became increasingly apparent, the painting was finally deposited for safekeeping in a salt mine in the small Austrian village of Altaussee.

The painting was recovered from Altaussee by the Monuments, Fine Arts, and Archives (MFAA) Section of the U.S. Army, often referred to as the Monuments Men, and was sent to the Central Collecting Depot in Munich for further study. While the painting was in Munich, a member of the MFAA wrote the number "502" in blue chalk on the back of the work (fig. 2) to indicate its number in their inventory. The MFAA ultimately identified the

former owner as Count Anton Lanckoroński, who had fled to Switzerland from Vienna at the outbreak of the war. Despite multiple pleas from the Lanckoroński estate for the stolen art to be delivered to Count Anton's residence in Geneva, the collection, including *A Brothel Scene*, was returned instead to Austria because of the Austrian origins of the collection and Count Anton's Polish heritage, which as a citizen residing in Switzerland made him a "stateless person." The number "71," written in red crayon above the MFAA inventory number (fig. 3), reflects the postwar inventory system used at Kremsmünster, a Benedictine abbey in Upper Austria, and shows that the painting was stored there. The painting was transferred once more within Austria to Schloss Ebenzweier, outside of Salzburg, where it remained until it was restituted to Anton Lanckoroński on October 6, 1947. Nevertheless, again facing strict Austrian export regulations, the painting was placed in Schloss Hohenems, in Vorarlberg, the western state of Austria, until Count Anton could secure approval from the Austrian state for the transfer of his collection to Switzerland. In March 1950, a fire broke out in Hohenems, destroying about one hundred paintings from the collection; *A Brothel Scene* survived the fire, and shortly thereafter, Count Anton was granted approval to export the painting to Switzerland.

In 1956 *A Brothel Scene* was inherited by Anton's sister Karolina, who in 1980 sold it through the London art market to Dr. Herbert Schaefer (1910–2011) and Mrs. Monika Schaefer (died 2019) of Malaga, Spain. The Schaefer family loaned the painting to the Yale University Art Gallery beginning in 1981, and the work came into the permanent collection through a bequest of their estate in 2019. The fully reconstructed provenance for the painting can be found on the new Provenance Research page on the Gallery's website, along with the updated provenances for other objects in the collection.

Antonia V. Bartoli is the Curator of Provenance Research.



fig. 3

I WAS THRILLED TO BECOME a Wurtele Gallery Teacher in the fall of 2019 when I was beginning my Ph.D. program in Spanish at Yale. Teaching children every week at the Yale University Art Gallery was a fun break from the rigors of graduate-student life. When the Gallery closed in March 2020, I wondered how things would change, especially how the Gallery Teachers would continue to engage with one another and our

students in an exclusively online environment. Despite the challenges, we have stayed connected, working on a series of projects we devised to improve our knowledge of the collection and to enhance online learning for our K-12 audience. We have discovered new combinations of objects in the collection catalogue and created lessons to share with local teachers. Our online classes with children and adults might not be



John Everett Millais. *Yes or No?* 1871. Oil on canvas. Yale University Art Gallery, Stephen Carlton Clark, B.A. 1903, Fund



as exciting as telling a story face-to-face with an enraptured group of preschoolers, but they are still a highlight of every week.

Zoom has proven to be a surprisingly effective tool for teaching, allowing us to create learning activities that would be impossible to employ in person in the galleries. For example, we can examine an artist's process by comparing studies side by side with final works, mark relevant details on the screen, and then create and annotate our own sketches for all to see. I used this technique recently when I helped teach virtual lessons for Yale's English Language Program, introducing new international graduate students to the Gallery. We discussed Edward Hopper's annotated studies for *Sunlight in a Cafeteria*, then made and annotated our own sketches. The students enjoyed seeing Hopper's studies next to his painting, and I appreciated the lively discussion that the comparison inspired: it was a fresh look at a familiar artist, his working methods, and his techniques. Another example of an activity that takes advantage of Zoom's capabilities and would be impossible in the galleries is our thought-bubble exercise. We ask participants to use details from a painting to imagine what the subject might be thinking, then write their ideas in a thought bubble on the image. The Gallery Teachers choose works from the collection that invite the application of dialogue, filling in thought bubbles with students' responses, applying different colors, and writing questions directly on the images we are discussing.

I have found these Zoom activities so useful that I have employed them in my work as a Teaching Fellow, incorporating art into my online Spanish teaching practicum. And as a student myself, I have used my screen-sharing and annotation skills in presentations and have used objects from the museum's collection in a class project. My Gallery colleagues' creativity has shown me the benefits of Zoom meetings and taught me to improve my own teaching and learning.

The Gallery's monthly family program, Stories and Art, has also undergone a transformation. The Gallery Teachers have continued to research and write stories, but now instead of telling the stories in front of objects in the Gallery, as we did before the pandemic, we have created storytelling videos and exercises. Our collaboration on scripts and editing has allowed us to consider what objects, stories, and activities work well together. To learn more about how these videos have been used to teach preschoolers, see the article by Jessica Sack and Rachel Thompson, "Looking and Thinking beyond the Frame," on pages 20–21.

Although I miss being at the Gallery, I have enjoyed the opportunity to reexamine and develop aspects of my teaching. Creating videos, testing new activities, studying collection objects that are not on display, and practicing with Zoom will make our programming more productive in the future. And I treasure one participant's comment after a lesson: "That was the most fun Zoom meeting I've ever attended!"

Martha Engvall is a second-year Ph.D. student in the Department of Spanish and Portuguese.

A Golden Gift

BENJAMIN DIETER R. HELINGS

In the summer of 2019, longtime member Meryl Blau Menon, M.A.T. 1961, donated a spectacular group of 214 Mexican, British, and American gold coins to the Yale University Art Gallery in honor of her parents, Abram and Anna Blau. These coins fill an important lacuna in the collection, and all of them are preserved in remarkable condition. Two coins in particular are noteworthy for their significance in the history of gold coinage in the American West and merit singling out as permanent treasures in the numismatic collection at the Gallery.

\$50 (obverse and reverse), San Francisco, 1852. Gold, 84.79 g, 44.9 mm. Manufactured by U.S. Assayer Augustus G. Humbert. Yale University Art Gallery, Gift of Meryl Blau Menon, M.A.T. 1961, in honor of her parents, Abram and Anna Blau

THE MOST IMPRESSIVE COIN FROM the group plays a little-known but important part in American numismatic history. The coin has a bizarre and unfamiliar shape in American coinage—an octagon. It is often called a “slug,” but should be called an “ingot,” and is an interesting part of California Gold Rush history.

After gold was discovered in California, the government did not immediately establish a regular mint branch in the West because the ore in the area ranged from .850 to .925 purity. Federal gold was mandated to be .900, with not more than .050 silver and the rest copper. Nevertheless, in 1850 the U.S. Treasury Department appointed Augustus G. Humbert Assayer of Gold in California and officially opened a U.S. Assay Office in San Francisco. Its formation was opposed by private bankers, who could easily purchase gold dust and ore at \$6 to \$8 per ounce until Humbert started purchasing unrefined gold at \$16 per ounce, with a small deduction for manufacturing costs.

The designation of the minting facility as a U.S. Assay Office and the office’s minting of ingots instead of coins allowed the government to avoid legal complications, since only official mints could strike coins. Thus, a semiofficial mint branch was established in the West without going through all the bureaucratic procedures. We can be fairly certain about the coins’ semiofficial status since Humbert’s so-called slugs



circulated like coinage, and he even needed to submit monthly reports as if he were a branch-mint superintendent. The government even went so far as to regulate the appearance of the slugs in a bill passed by Congress in 1850.

On the obverse, the coins’ purity was to be indicated (in this case .887), and the denomination was to be marked (\$50). According to the bill, “The eagle [was to be] in an attitude of defiance with the usual United States shield resting upon a rock representing the Constitution—In the claws of the eagle are the olive branch and the arrows.” Although the ingot is often described as uniface (one-sided), the reverse clearly was embossed with a pattern known as “engine-turning,” similar to the geometric lathework encountered on bank notes. On the donated coin, the pattern is exceptionally well preserved, highlighting its eye-capturing prominence.

Despite the success of Humbert’s U.S. Assay Office in San Francisco, private minting persevered, and the \$10 Clark, Gruber & Co. coin from Menon’s donation is symbolic of the private enterprise of the period. The Clark, Gruber & Co. Bank and Mint opened its doors in Denver on July 10, 1860, making it one of the earliest in the Pikes Peak region. In its early days, the business focused on raw gold—dust, nuggets, ore, and ingots—but it became clear that there were too many risks with shipping gold to the Philadelphia Mint. After less than a month of business, they started striking their own coins to quickly become the dominant coin supplier to the region. As was the case with the Humbert ingots, gold in this area suffered slight imperfections. Here, gold was found alloyed with silver, and rather than refining the gold to a higher purity, Clark, Gruber & Co. issued gold coinage at a greater weight standard so that each coin contained sufficient amounts of gold, or even greater than Federal-issued gold of the same denomination, in order to legalize its circulation.

Among the first coins Clark, Gruber & Co. struck in 1860 was their best known, the now prized \$10 gold coin, also called the Mountain Ten, depicting a highly stylized view of Pikes Peak. The coin introduced a large segment of the population to the first gold coins from the Colorado region. In the following year, the reverse of the coin emulated that of Federal coinage, although it continued to be issued privately.

These two coins offer fascinating peeks into America’s golden numismatic history. They and the other gold coins from Meryl Blau Menon are remarkable gifts to the collection and will offer curators, scholars, and students new possibilities for research and display.

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

On the

This spring, two paintings from the Yale University Art Gallery's collection of modern and contemporary art—Willem de Kooning's *Untitled XIII* and Juan Gris's *Newspaper and Fruit Dish*—will temporarily leave the permanent-collection galleries to be included in exhibitions at other museums that treat each of these artists to fresh study. You may visit de Kooning's large abstraction at the Barnes Foundation, in Philadelphia, and Gris's still life in a survey of his work at the Dallas Museum of Art.



Soutine/de Kooning: Conversations in Paint

Barnes Foundation, Philadelphia
March 7–August 8, 2021

Soutine/de Kooning: Conversations in Paint explores the affinities between the work of Chaim Soutine (1893–1943) and Willem de Kooning (1904–1997). This focused exhibition considers how Soutine's paintings, with their built-up surfaces and energetic brushwork, served the art of de Kooning, shaping his groundbreaking figurative/abstract works in the late 1940s and beyond.

Dr. Albert Barnes played a decisive role in the career of Soutine, having purchased dozens of the Lithuanian artist's works on a single trip to Paris in 1922. A significant turning point in de Kooning's work—evident in his celebrated series of *Women* paintings in the 1950s—coincided with the Museum of Modern Art's Soutine retrospective in 1950 and de Kooning's visit to the Barnes Foundation in 1952. This exhibition creates a visual dialogue between the highly individual universes of these two important figures.

Soutine/de Kooning: Conversations in Paint is organized by the Barnes Foundation and the Musée de l'Orangerie, Paris, and cocurated by Simonetta Fraquelli, consultant curator for the Barnes Foundation, and Claire Bernardi, curator of paintings at the Musée d'Orsay, Paris.

For more information, visit www.barnesfoundation.org.



Road



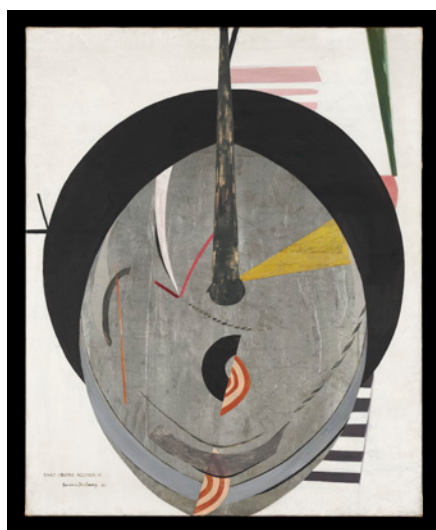
Cubism in Color: The Still Lives of Juan Gris

Dallas Museum of Art
March 14–July 25, 2021

Cubism in Color: The Still Lives of Juan Gris is the first U.S. exhibition in over 35 years dedicated to the Spanish artist Juan Gris. The exhibition highlights the artist's pioneering and revolutionary contributions to the Cubist movement by focusing on his fascination with subjects drawn from everyday life. Through more than 40 paintings and collages that span all major periods of the artist's evolving practice, the exhibition reveals the transformation of Gris's innovative style and principal motifs from 1911 until 1926, one year before his tragically early death at age 40. His exquisite compositions explored the boundary between abstraction and representation, tension and stasis, color and form. As a thorough examination of Gris's still lifes, *Cubism in Color* provides an opportunity to reconsider the legacy of this important yet underappreciated modernist master.

Cubism in Color: The Still Lives of Juan Gris is organized by the Dallas Museum of Art and the Baltimore Museum of Art. Additional support is provided by the Robert Lehman Foundation. The Dallas Museum of Art is supported, in part, by the generosity of DMA members and donors, the citizens of Dallas through the City of Dallas Office of Arts and Culture, and the Texas Commission on the Arts.

For more information, visit dma.org.



Back Home

The paintings by de Kooning and Gris are not the only works from the Gallery's modern and contemporary art collection that will inhabit new surroundings this spring. From April to July, the Gallery's special-exhibition spaces will serve as a temporary home to highlights of modern European art, including work by artists such as Constantin Brancusi, Suzanne Duchamp, and Pablo Picasso. Following the short-term display, in August these paintings and sculptures will rejoin other favorites from the modern art collection—along with some surprising additions—to be shown in the refreshed and reinstalled permanent-collection galleries.

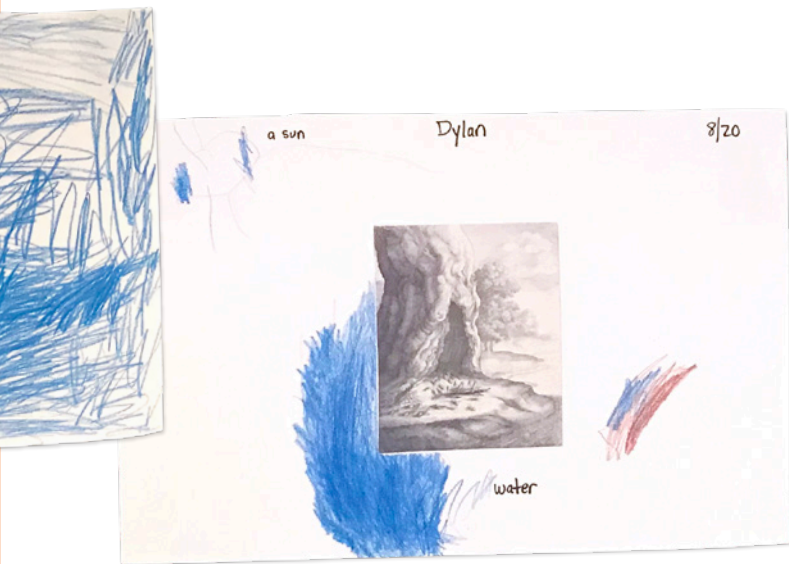
From top: Juan Gris, *Newspaper and Fruit Dish*, 1916. Oil on canvas. Yale University Art Gallery, Gift of the Collection Société Anonyme | Suzanne Duchamp, *Chef d'oeuvre accordion* (Accordion Masterpiece), 1921. Oil, gouache, and silver leaf on canvas. Yale University Art Gallery, Gift of the artist to the Collection Société Anonyme

Looking and Thinking



beyond the Frame

What do you imagine is just beyond the edge of the picture? This is a question we ask during professional-development sessions with family childcare providers affiliated with All Our Kin, a New Haven-based organization that offers training and support to educators in its network. By asking this question, we encourage participants not only to think about what the artist has depicted but also to imagine the physical space beyond the image and the narrative's larger context.



THE YALE UNIVERSITY ART GALLERY and All Our Kin have been collaborating for over 13 years. Through workshops in English and Spanish on topics such as storytelling with art, visual literacy, play-based learning, and art making, educators from both institutions have worked together to infuse their teaching practices with new ideas. In spring 2020, when the Gallery moved all teaching online because of COVID-19, we worked with Dana Holahan, All Our Kin's Director of Professional Development, on Zoom sessions that would support childcare providers in the new online learning environment. These workshops included close looking at art, storytelling, and art projects based on looking and listening—all activities that could be adapted to the childcare setting.

One popular session featured Wenceslaus Hollar's etching illustrating Aesop's fable "The Ant and the Grasshopper." We adapted the fable to encourage close looking at Hollar's etching and to rethink the lesson of the story. In Aesop's version, the ants work tirelessly to store up their food for the winter, while the grasshopper plays music for all to enjoy. When winter comes and the grasshopper has no food, the ants refuse to help him because he was too busy playing music to collect his own food. In our adaptation, we considered a new interpretation in which the ants recognize that the grasshopper's music contributes toward the well-being of the community and learn that there are different types of work. This message resonated with Gallery and All Our Kin educators, as everyone was acclimating to working from home and finding new ways to balance work and life.

Because of our close partnership with All Our Kin, we are able to see how participants implement the ideas from the workshops in their own teaching. Maureen Fontaine, owner of Bright Beginnings in Fairfield, Connecticut, used the reimagined Aesop story and activity with her young students. As she read "The Ant and the Grasshopper," the children looked at Hollar's etching. She then invited them to think

about the space surrounding the artwork and to draw what they imagined could exist there. Fontaine found it "amazing how much [the activity could] be used to assess children's understanding of the fable and their cognitive, linguistic, and verbal abilities." She added, "The moral of the story was a great start to a discussion of the hybrid model that three of my children [would] be doing . . . and how 'schoolwork' will need to be completed at home. The timing of this fable was so great."

Reflecting on the workshop and responses from care providers, Holahan remarked, "In this era of remote learning, our partnership has continued and shifted with flexibility. While we've missed being able to visit the Gallery, it's been exciting for us to share this partnership with educators in all the cities where we work. [This] series has been a wonderful tool to promote close looking while sharing innovative approaches to online learning."

Partnerships such as these help all involved to imagine what can happen beyond the frame.

To try out some of the stories and projects we use with All Our Kin, look for our family program Stories and Art on YouTube.

Jessica Sack is the Jan and Frederick Mayer Senior Associate Curator of Public Education.

Rachel Thompson is the John Walsh Fellow in Museum Education.



William Bailey: Looking through Time

With essays by Mark D. Mitchell and John Yau, and an interview with the artist by Clifford Ross

This publication considers the work of William Bailey (1930–2020), the Kingman Brewster Professor of Art at Yale and one of the University's most distinguished studio art faculty members since Josef Albers. Bailey defied the prevailing taste for abstraction in the mid-20th century, instead dedicating himself to representational painting—from tabletop still lifes that he began making in the 1960s to a career-long commitment to the human figure. Published to commemorate a retrospective exhibition held at the Yale University Art Gallery in 2019–20, this book is the first survey of Bailey's work in nearly thirty years.

Hardcover / 110 pages / 10 × 11 inches / 60 color illustrations / Price \$45; Members \$36

Ceramic Mugs

Featuring over 200 bird specimens from the Yale Peabody Museum of Natural History, *Bird Spectrum* (2019), by artist James Prosek (born 1975, B.A. 1997), questions the ways in which we name and order the natural world. As a centerpiece of the exhibition *James Prosek: Art, Artifact, Artifice*, this novel artwork challenges the boundary between nature- and man-made. Printed with a detail of the 15-foot installation, our new ceramic mug is the perfect way to enjoy your favorite hot beverage while engaging with these ideas.

15-oz. ceramic mug / Price \$16

Note Card Set

This box set of note cards features works in the collection by women artist-graduates of Yale, commemorating the 50th anniversary of coeducation at Yale College and the 150th anniversary of the first women students at the Yale School of Art as well as the Gallery's upcoming exhibition *On the Basis of Art: 150 Years of Women at Yale* (see page 7). Twelve designs are included, with works by artists such as Eva Hesse, B.F.A. 1959; Sylvia Plimack Mangold, B.F.A. 1961; Howardena Pindell, M.F.A. 1967; Maya Lin, B.A. 1981, M.Arch. 1986; An-My Lê, M.F.A. 1993; and more.

Box set of 12 note cards and envelopes / 4.75 × 6.5 inches / Price \$20

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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

We are working to reactivate the museum and welcome back visitors. Please continue to check our website for updates.

Your health and safety are our top priority. We are taking the following steps to keep you safe:

- Reduced opening hours
- Limited capacity
- Reservations strongly recommended
- Face coverings required
- Physical-distancing required
- Enhanced cleaning protocol

Are public tours available?

All tours are suspended until further notice.

When will the Gallery begin hosting public programming again?

There will be no in-person public programs taking place at the Gallery this spring, and we are unable to confirm plans for the summer. Please check our online calendar and social media accounts for updates about our virtual programs.

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.

Free Membership

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 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 Parking 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, or other discounts, to 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.

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artgallery.yale.edu

     @yaleartgallery

**Place, Nations, Generations, Beings:
200 Years of Indigenous North American Art
Through February 28, 2021**

Exhibition made possible by The Andrew W. Mellon Foundation, the Jane and Gerald Katcher Fund for Education, and the Nolen-Bradley Family Fund for Education. Organized by Katherine Nova McCleary (Little Shell Chippewa–Cree), B.A. 2018, and Leah Tamar Shrestinian, B.A. 2018, with Joseph Zordan (Bad River Ojibwe), B.A. 2019. Assistance provided by Kaitlin McCormick, the former Andrew W. Mellon Postdoctoral Fellow in Native American Art and Curation, Department of American Paintings and Sculpture.

**Reckoning with “The Incident”:
John Wilson’s Studies for a Lynching Mural
Through February 28, 2021**

Exhibition made possible by the Isabel B. Wilson Memorial Fund. Organized by Pamela Franks, Class of 1956 Director, Williams College Museum of Art, Williamstown, Massachusetts, and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery, and Elisabeth Hodermarksky, the Sutphin Family Curator of Prints and Drawings, Yale University Art Gallery.

**James Prosek:
Art, Artifact, Artifice
Through February 28, 2021**

Exhibition made possible by Donna and Marvin Schwartz, with additional support provided by Susan and Stephen Mandel, Jr., the Milton and Sally Avery Arts Foundation, the Richard P. Garmany Fund at the Hartford Foundation for Public Giving, the Janet and Simeon Braguin Fund, and the Robert Lehman, B.A. 1913, Endowment Fund. Organized by James Prosek with Laurence Kanter, Chief Curator and the Lionel Goldfrank III Curator of European Art.

Exhibition closing dates are tentative and subject to change.