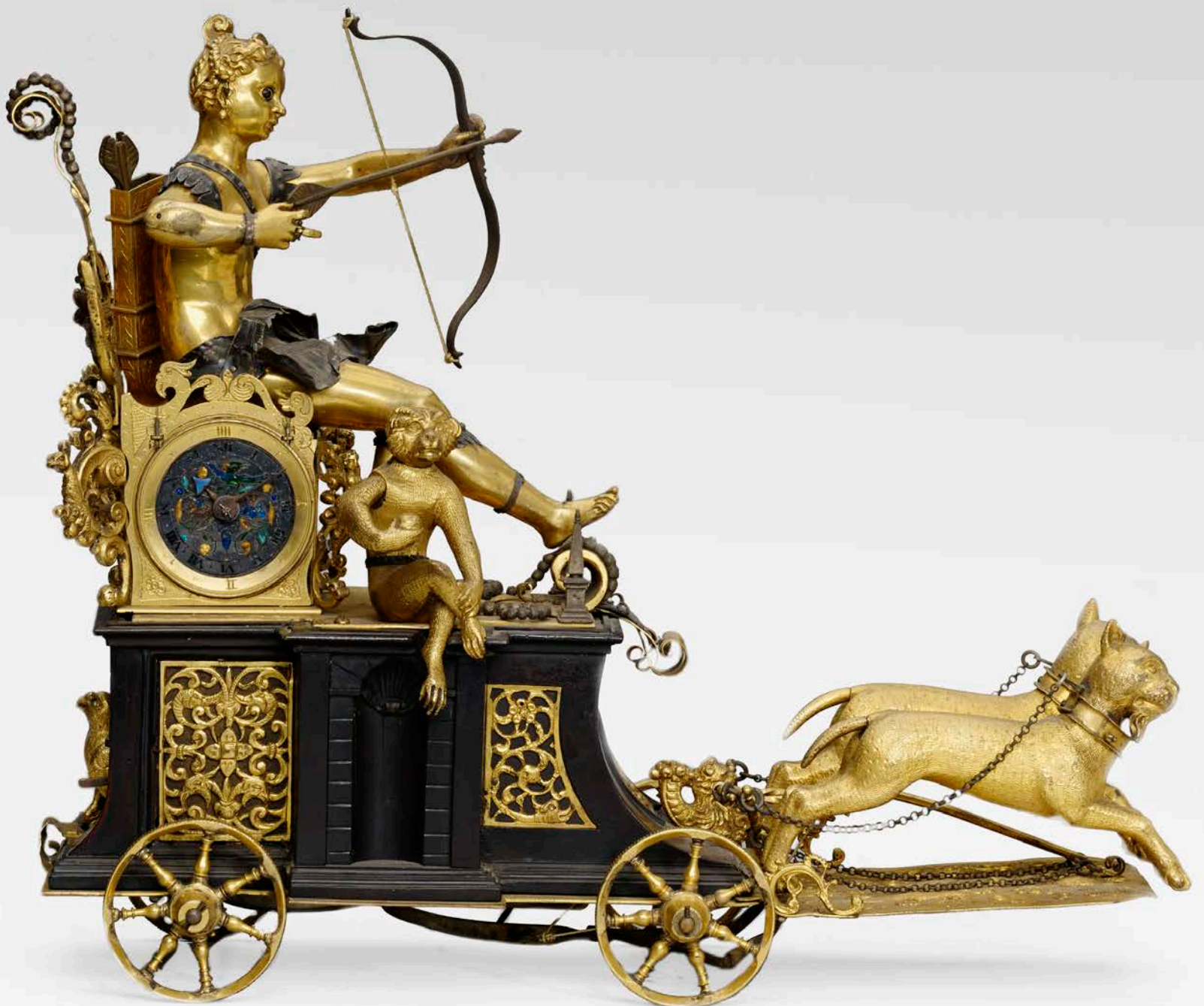


Yale University Art Gallery Spring 2023



I AM DELIGHTED TO WELCOME YOU as we begin a new year and a new academic semester. This past fall, the Yale University Art Gallery felt truly back to normal as we showcased two incredible monographic exhibitions, *Bámigbóyè: A Master Sculptor of the Yorùbá Tradition* and *Fazal Sheikh: Exposures*, and offered more than 70 in-person, virtual, and hybrid programs. We are proud that the art critic Holland Cotter praised the *Bámigbóyè* show, a major international loan exhibition, as a “mountainous career retrospective” in the *New York Times*. *Bámigbóyè* was also lauded as one of the *Times*’ Best Art Exhibitions of 2022.

This season, the Gallery turns its attention to a variety of new exhibitions that explore topics of art and science and celebrate deep-seated partnerships with other museums. On pages 12–14 of this magazine, you will read about *Crafting Worldviews: Art and Science in Europe, 1500–1800*, which brings together nearly 100 works of exquisite design and intricate construction from the Gallery, the Yale Center for British Art (YCBA), the Yale Peabody Museum, and the University libraries. Organized by Jessie Park, the Gallery’s Nina and Lee Griggs Assistant Curator of European Art, and Paola Bertucci, Associate Professor in the History of Science and Medicine Program and Curator of the History of Science and Technology Division at the Peabody, the exhibition includes maps, globes, microscopes, and one of my personal favorite objects: a lavishly decorated, gilt-brass and enameled-silver Renaissance automaton in the form of Diana, a sophisticated time-piece of the sort usually given as gifts or displayed in intimate settings. When the mechanisms inside the goddess’s throne and the ebony case are wound up, the chariot rolls forward, Diana’s eyes move, and two harnessed panthers leap; when the carriage stops, the goddess shoots her arrow—a virtuoso tour de force of art and science. Scan the QR code below to watch a video of this object in action.

Also open to the public from February 17 into the summer is *Thinking Small: Dutch Art to Scale*, an exhibition curated by graduate students from the Department of the History of Art. Integrating works on loan from the Center for Netherlandish Art at the Museum of Fine Arts, Boston, with others from Yale collections, the show explores a selection of objects from the 17th-century Netherlands of small size or bearing minute details that were designed to prompt slow, intimate, and contemplative engagement on the part of their original viewers.

We are also delighted to collaborate with our colleagues at the YCBA on *In a New Light: Paintings from the Yale Center for British Art*, which runs from late March through December while the YCBA is closed for a significant building-conservation project. This exhibition of key works from their collection spans four centuries of British landscape and portraiture traditions. I think it’s safe to say that visitors will be eager to see some of their favorite YCBA paintings on view temporarily in a new setting. From Peter Paul Rubens’s *Peace Embracing Plenty* (1633–34) to John Constable’s atmospheric *Cloud Studies* (1821–25) and Francis Bacon’s *Study of a Head* (1952), the quality and range of our neighbor’s distinguished holdings will be highlighted here in full strength.

This June, we are very pleased to welcome a new colleague, Royce K. Young Wolf (Hiraacá [Hidatsa], Nu’eta [Mandan], and Sosore [Eastern Shoshone]), as the Gallery’s inaugural Assistant Curator of Native American Art. Young Wolf will be jointly appointed by the Peabody as the first manager of their Native American collection.



View of the new rotation in the Shen Family Gallery of Asian Art



During the 2022-23 academic year, Young Wolf was the Andrew W. Mellon Postdoctoral Associate in Native American Art and Curation and Yale University Presidential Visiting Fellow.

A major initiative over the past few years was the renovation of the James E. Duffy Gallery on the fourth floor of the Kahn building, in which to display works on paper from the Department of Photography and the Department of Prints and Drawings. These rich and important holdings are now rotated on a regular basis for the benefit of our audiences. The current installation of photographs speaks to the medium’s ability to engage with systematic thinking. Meanwhile, the prints and drawings rotation focuses on Minimalism and is detailed here in a compelling article by Isabelle Sagraves, the Florence B. Selden Fellow (pages 8–9).

I look forward to seeing you in the coming months in our special exhibitions and our always-evolving permanent-collection galleries. While the YCBA and the Peabody remain closed until 2024, I hope you will enjoy seeing many familiar works of art from their collections in new and different contexts. Please also stay tuned for the unveiling of our fully redesigned and mobile-friendly website later this spring, which will greatly enhance how audiences interact with the Gallery and our extraordinary works of art for many years to come.

Thank you for your continued friendship and support!

Stephanie Wiles

Stephanie Wiles
The Henry J. Heinz II Director

Happenings



New Gallery Website Launching in Spring 2023

Numerous changes have occurred at the Yale University Art Gallery since 2012 when, after extensive renovations, the museum reopened its doors and launched its current website. Since late 2021, the Gallery has been conceptualizing a redesigned website to incorporate innovative technologies, expanded programming, and collections research and to engage a more diverse range of audiences. Launching in spring 2023, the new website places an emphasis on fostering interest in and encounters with art. With the increased reliance on online access for collections information and program participation, it plays a crucial role in fulfilling the Gallery's mission to serve as a center of teaching and learning for Yale University, the wider academic community, and the public.

John Walsh Lecture Series: "Looking at Mondrian"

John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles, returns to the Gallery this April to deliver a hybrid lecture series on Piet Mondrian (1872–1944), the 20th-century Dutch pioneer of abstract painting. Walsh examines the phases of the artist's development, from producing fairly conventional landscapes to experimenting with bright color, Pointillism, and Cubism. In each of the four lectures, he pays close attention to the superb paintings in the Gallery's collection, noting how Mondrian's lines, shapes, and surfaces are calculated and applying ideas in his writings to what we can observe firsthand in the pictures. This series is generously sponsored by the Martin A. Ryerson Lectureship Fund and the John Walsh Lecture and Education Fund.

Attend either in person or on Zoom; registration required. For further information, visit artgallery.yale.edu/calendar-upcoming-events.



Conserving a 16th-Century

A strikingly beautiful and visually complex new acquisition by the Department of Asian Art, *Mandala of the Buddhist Protective Deity Sitatapatra*, has recently been conserved and is now on view.

Unlike Western canvas paintings, in which the support is fixed to a wooden stretcher and the work as a whole is framed upon completion, Tibetan paintings (or *thankas*) are composite objects that can include, in addition to their painted images, a fabric mounting, a textile cover, as well as hanging straps and cords. The first example of a classic Tibetan mandala to enter the Yale University Art Gallery's collection, this beautiful 16th-century piece, produced at Ngor Monastery in central Tibet, is representative of a critical moment in the history and culture of the Indo-Himalayan world when ateliers in Tibet, in part due to the faltering of Indian Buddhism, turned their focus to the practices and iconography of Nepal. The lush floral background, the wonderfully plastic renderings of the human and divine figures, and the rich, bold colors illustrate Nepali-Tibetan styles that flourished after the 13th century.

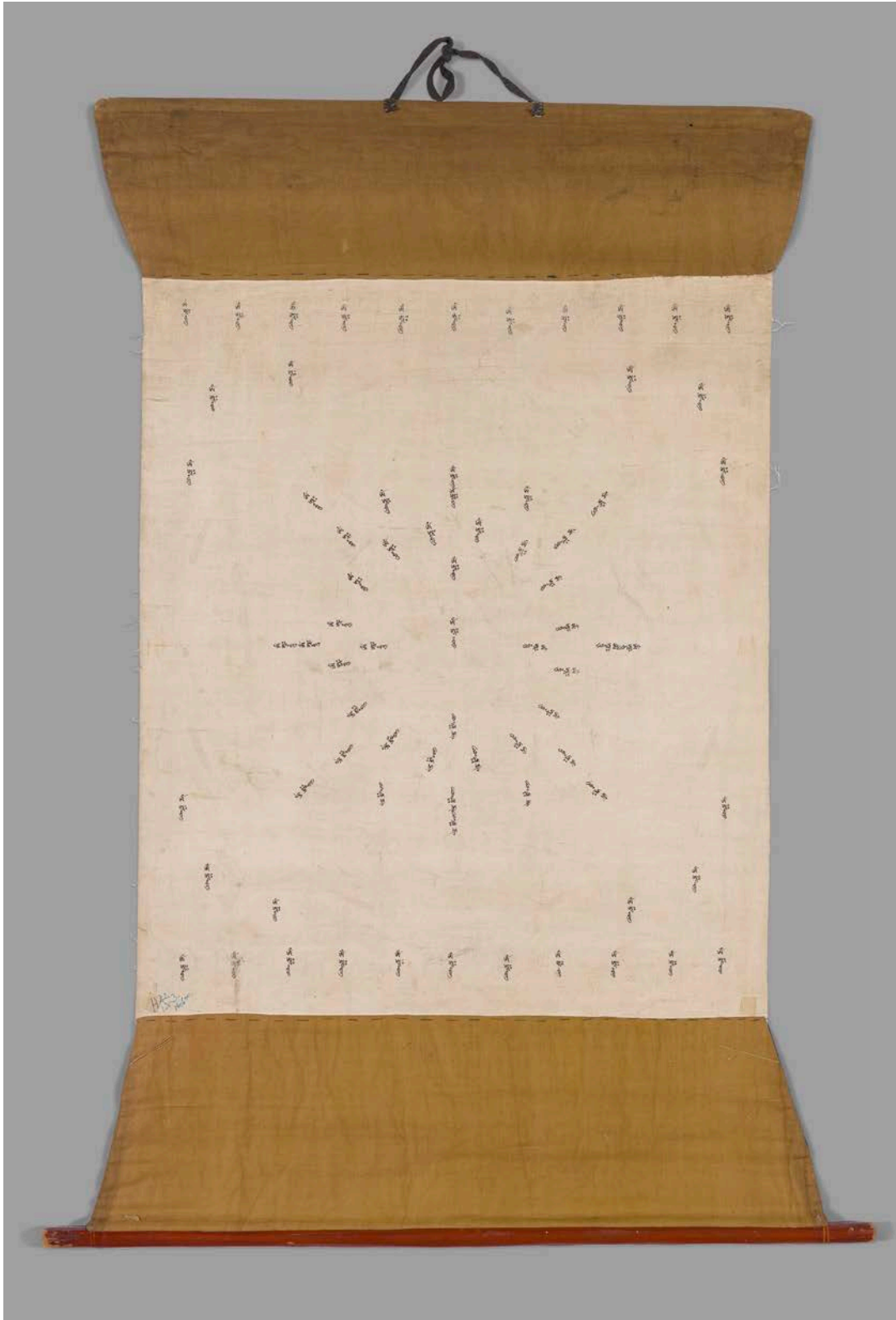
The primary deity depicted in this painting is Sitatapatra (White Parasol), shown seated at the center of a multilevel, square palace with gateways facing the four cardinal directions. A guardian against supernatural dangers, Sitatapatra is white, with three heads, eight arms, and two legs. She is identifiable by the white parasol she wields in her principal right hand and the wheel she holds in her principal left hand. Here, the 20 female figures who surround her are likely manifestations of her wisdom and strength.

Important iconographic types in later Buddhist traditions, mandalas can be painted, sculpted, or formed with sand. They are essentially diagrams that represent a specific deity



Mandala of the Buddhist Protective Deity Sitatapatra, Tibet, early 16th century. Gouache on cloth. Yale University Art Gallery, S. Wells Williams Collection, Bequest of F. Wells Williams, B.A. 1879, by exchange, and bequest of Florence Baiz van Volkenburgh in memory of her husband, Thomas Sedgwick van Volkenburgh, B.A. 1866, by exchange

Tibetan Painting



becoming manifest in the cosmos, sometimes in the form of avatars or alongside related deities and practitioners. This painting is an example of the palace-architecture type that was first recorded in the Himalayan region in the late 12th century. Common to mandalas of this kind is the palace configuration with a deity seated at the center of a multilevel, square structure with elaborate portals indicating the cardinal directions. Concentric circles, which surround the central palace, contain lotuses, ritual weapons, and flames as symbols of the transition from the sacred to the mundane worlds.

In the Gallery's newly acquired work, four additional avatars of Sitatapatra, along with eight monks, are shown seated in the outer quadrants. Other hierarchs appear in the upper register as part of a teaching lineage that begins both with Sitatapatra, in one of her alternate forms, and with the Buddha Shakyamuni, the founder of Buddhism. Teachers and protectors fill the lower register, beneath which is an inscription stating that the mandala was dedicated by Llachong Sengye (1468–1535), the ninth abbot of Ngor, to his revered teacher Konchong Pelwar (1445–1545). In addition, the reverse of the object is repeatedly inscribed with the syllables *om*, *ah*, and *hung*, which are a mantra for enlightenment of the body, speech, and mind. Written on the back in locations that correspond to the figures on the front, these syllables were intended to consecrate the painting, awakening the deities it depicts.

Because there are only a few conservators who specialize in this unique art form, the Gallery invited colleagues from the Beinecke Rare Book and Manuscript Library, which has large holdings of such objects, for a three-day workshop with Ann Shaftel, a specialist in the conservation of thanks, in preparation for working on this new acquisition and other examples at Yale. The mandala entered the Gallery's collection in surprisingly untouched condition. Despite the fact that it was manufactured over 500 years ago, conservators found no evidence that it had undergone any prior restoration treatments, other than perhaps an early transfer to a new textile mount. Its imagery was painted using



colors produced from grinding coarse mineral pigments into glue derived from the skin of a yak. The substrate is a very finely woven cotton fabric with a white ground that would have been burnished to a perfect surface using smooth stones. The blue mounting fabric was dyed with indigo, while the pink cover was dyed with rose madder. Both have suffered some fading as a result of years of display. The surface of the work is not varnished, and the paint and ground layers, both containing animal glue, remain sensitive to water.

While in use in monastic settings either for the purpose of delineating a sacred space or as the focus of rituals and practices, *thankas* are stored in trunks and cabinets and brought out as needed. This necessitates repeated rolling and stacking, which can cause linear losses and planar deformations across the painting, as in this instance. While these works are often darkened by soot from the incense and butter lamps used in monasteries, this mandala shows no such discoloration,

allowing the original, vibrant mineral colors to stand out.

Despite the object's remarkably well-preserved state, the paint had become embrittled with age and was actively flaking. The first priority of the treatment was to address this with carefully chosen adhesives that would neither soften the water-sensitive paint layer nor saturate the matte surface. This step, like many throughout the process, was done under a microscope, as the scale of the flaking was small. After consolidation of the paint, the planar deformations were flattened by exposing the *thangka* to controlled humidity and drying under gentle weights.

Finally, the extent of inpainting was determined in dialogue between the curator and conservator, with the goal of lessening the visual distraction posed by the losses rather than of making the painting look new or inventing any lost iconography. Paint was therefore applied only to the tiny lacunae in the paint film and never on top of the original

paint. Per the ethics of the field, the conservator's materials must always be distinguishable from the original as well as be reversible. In this case, this meant that an alcohol solvent was mixed into the paints so that the product can be removed if necessary with ethanol while not affecting the work's surface.

The inpainting, too, was done under a microscope. One of the delights of treating this piece was being able to examine the exquisite detail up close. Under magnification, one can see clearly that the paint is full-bodied and three-dimensional and that the iconography was rendered with only the finest paints and brushes. The rich and lively surface that characterizes this work will now, after conservation, be more readable to visitors.

Denise Patry Leidy is the Ruth and Bruce Dayton Curator of Asian Art.

Cynthia Schwarz is Senior Associate Conservator of Paintings.

ROLAND COFFEY

In a New Light Paintings from the Yale Center for British Art

FROM MARCH 24 THROUGH DECEMBER 3, 2023, the Yale University Art Gallery will host *In a New Light: Paintings from the Yale Center for British Art*. The exhibition presents nearly 60 works from the holdings of the Yale Center for British Art (YCBA) while the YCBA is closed to the public for building conservation. Continuing a long-standing partnership between the two museums, which are located just across the street from each other in the heart of New Haven, the show is cocurated by Martina Droth, Deputy Director and Chief Curator at the YCBA, and Laurence Kanter, Chief Curator and the Lionel Goldfrank III Curator of European Art at the Gallery. Droth remarks on the exhibition's significance, "I am thrilled that a substantial number of our paintings will remain on view for audiences to enjoy while our building is closed. The exhibition also offers a rare opportunity to view the collection in another Louis I. Kahn building, designed by the architect some 20 years before our own. I look forward to experiencing our paintings in a new context and configuration at the Gallery while envisioning our reopening."

In a New Light encompasses British landscape, portraiture, and narrative paintings from the 17th through the 20th century, with works by Thomas Gainsborough, William Hogarth, Gwen John, Angelica Kauffman, Thomas Lawrence, and George Stubbs, among many others.



In addition, the display offers a concentrated focus on three of the greatest painters of the 19th century from any Western culture: Richard Parkes Bonington, John Constable, and Joseph Mallord William Turner. More than 30 landscapes and oil studies by these giants—whose works permanently changed the direction of European painting and had a profound impact even on European and American artists of the 20th century—have been selected, and these represent only a fraction of the YCBA's incomparable holdings of these artists' works. A number of these paintings were on view at the Gallery in 2015 as part of *The Critique of Reason: Romantic Art, 1760–1860*, the first major collaborative exhibition between the two Yale art museums. Others, ranging from 17th-century masterpieces like Peter Paul Rubens's *Peace Embracing Plenty*, a study for the Whitehall frescoes, to 18th-century monuments like Canaletto's *Warwick Castle* or Pompeo Batoni's *James Caulfeild, Fourth Viscount Charlemont*, will be shown alongside the accomplishments of their European counterparts. The exhibition closes with important works by the Pre-Raphaelites and their contemporaries from the end of the 19th century as well as *Study of a Head*, one of Francis Bacon's investigations into figuration, executed in the mid-20th century.

In a New Light will occupy the special-exhibition galleries on the fourth floor of the Gallery's Kahn building, which opened in 1953 and was the architect's first significant commission and the first modernist structure on Yale's campus. Directly across the street, Kahn's final building, the YCBA, was completed after his death and opened to the public in 1977. Kahn created simple yet elegant environments for viewing works of art. His museum buildings are notable for their basic geometric forms, muted palettes of natural materials, and galleries filled with diffuse daylight. By viewing the YCBA paintings in a new setting, in another museum designed by Kahn, visitors can witness how Kahn's architectural philosophy directly affects encounters with artworks.

Roland Coffey is Director of Communications at the Gallery.

Minimalism

Works from the Permanent Collection

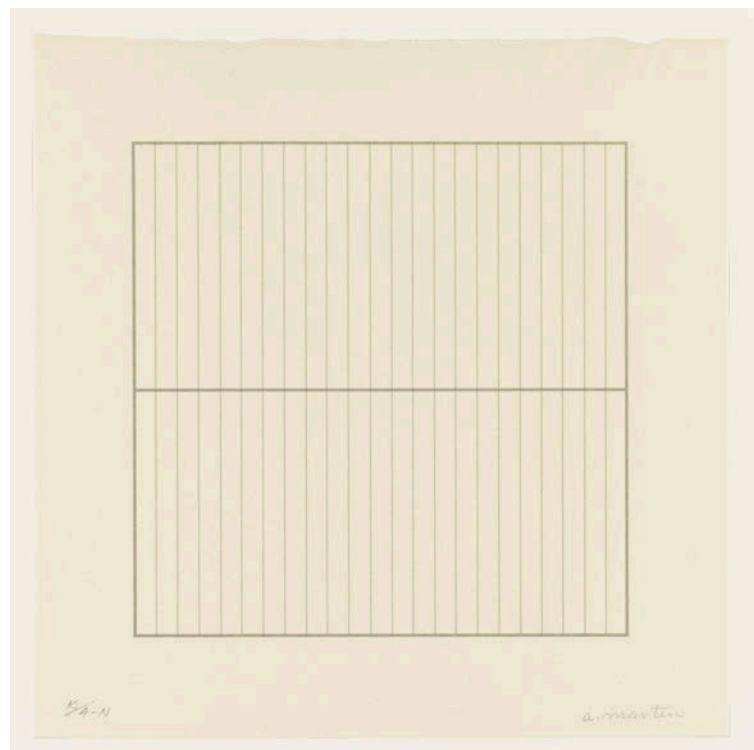
In the mid-1960s, a group of New York-based artists began to focus on pure, clean elements of materiality, geometry, color, and hard edges in their work. These artists—who came to be known as Minimalists—favored a precise economy of media. They often established parameters, and sometimes even systems, to govern the making of their work.

ISABELLE SAGRAVES

Opening February 17, a thematic installation of works on paper and small-scale sculpture from the permanent collection explores Minimalism as a broadly defined approach. Objects produced as part of the movement's origins are presented alongside newer pieces by contemporary artists who continue to develop some of its central components in their own practices today.

Minimalism has often been described as a reaction to the Abstract Expressionist style of the late 1940s and 1950s, which placed an emphasis on the artist's emotive inner life, translated to the canvas in a fluid and painterly manner. Such works thus came to be read as uninhibited expressions of the artist's spirit. Conversely, Minimalists opted for systematic approaches that deprioritized the maker's hand and asserted the artwork's autonomy from the artist who created it. As Frank Stella famously noted, "What you see is what you see," by which he stressed the importance of the material object itself in place of any associated meanings. To achieve this, Minimalists returned often to a motif of gridded lines that accentuated the flatness of the picture surface while simultaneously serving to organize, and even limit, its content.

From their beginnings, Minimalist artists embraced working in drawing and printmaking. As one of the most ubiquitous and simplest of materials, paper was a support that beautifully accommodated their pared-down aesthetic. Prints and drawings form the basis of this thematic installation, although the diverse techniques within these media demonstrate how paper—like all materials—can be manipulated to produce a wide variety of visual effects. For example, to lend a sculptural, origami-like quality to the etching-aquatints in her series *Locus* (1972), Dorothea Rockburne folded her sheets of paper before passing them through the press. Meanwhile, in defining the ongoing display parameters for his series of double-sided prints *Zwei mit Zwei* (1977), Richard Tuttle specified that the works be shown unframed and unglazed, at once effacing the barrier between the viewer and the paper surface and calling attention to the fragility of the paper medium.



Agnes Martin, *On a Clear Day*, 1973. Screenprint from a portfolio of 30 on Japanese rag paper, artist's proof K of A-N (numbered edition of 50). Yale University Art Gallery, Leonard C. Hanna, Jr., Class of 1913, Fund. © Agnes Martin Foundation, New York/Artists Rights Society (ARS), New York

The prints in this installation are the result of partnerships among artists, master printers, and publishers, a fact highlighted by the inclusion of each participant on the object labels. Sol LeWitt extended this collaboration to incorporate future makers by creating instructions that could be followed by a team of drafters. His print portfolio *Lines to Specific Points* (1975; image at top right) relates to plans made for his wall drawings, four of which are currently on view throughout the Yale University Art Gallery. The portfolio format also enabled cooperation among artists more broadly: the *Rubber Stamp Print Portfolio* (1976), for instance, brought together 13 artists to produce prints that index, within a collective context, each individual's aesthetic interests.

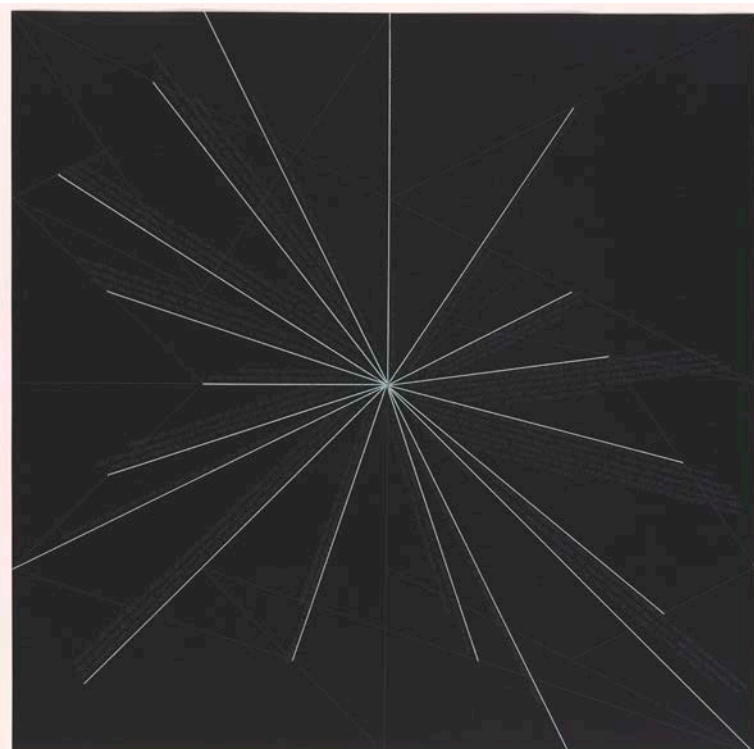
Minimalists adopted simple, readily available industrial materials like wood, iron, and wire to create three-dimensional objects, and scattered throughout the installation are small-scale sculptures that generate exciting dialogues with the two-dimensional works on paper. Most Minimalist artists worked across several media, exploring how the properties of each could modify a certain visual motif or theme. Fred Sandback's series of vivid blue linocuts translates into print the spare, delicate contours of his wire sculpture. Likewise, Anne Truitt's magnificent steles render upright and in three dimensions the horizontal forms of her acrylics on paper featured in the installation. Both are characterized by bright, sometimes contrasting colors on monochromatic, smooth surfaces.

Because of Minimalism's abstract aesthetic and emphasis on the materiality of the artwork, it has occasionally been critiqued for its lack of engagement with political and social causes. Yet the inclusion of Robert Morris's *Infantry Archive: The War Memorial Portfolio* (1970) challenges this assumption. Deeply affected by the Vietnam War, the artist created these lithographs as imagined memorials to the casualties of American bombing campaigns. In the example on view, Morris integrated the Minimalist grid into a murky image that resembles an abstract landscape, perhaps intended to evoke the battlefields of Vietnam.

Minimalism has a long legacy, and artists today continue to take its characteristic elements in innovative directions. One of the centerpieces of the installation is a recently acquired piece by the American artist Charles Gaines, entitled *Numbers and Trees: Palm Canyon, Palm Trees Series 4, Tree #3, Chumash* (2021; image at bottom right). To create this complex work, Gaines enclosed an intaglio print in a plexiglass case that is screenprinted with a numerical grid. The box thereby imposes a regimented order on the multicolored palm trees visible beneath the transparent surface. In another new acquisition, a pair of collages each titled *Score for Tenderness and Grace (Solo)* (2021), Jennie C. Jones's spare geometries draw from Minimalism to represent the contradictions within jazz music between the formulaic and the spontaneous.

This focused installation allows visitors to take a deep dive into a particularly strong area of the Gallery's permanent collection. This is the first time that several of these objects have been on public display, offering an unprecedented opportunity to learn more about a wide range of Minimalist artists and their varied approaches to a groundbreaking aesthetic.

Isabelle Sagraves is the Florence B. Selden Fellow in the Department of Prints and Drawings.





Stewarding Native American Collections at Yale

MICHAEL CUMMINGS

BEGINNING IN JUNE 2023, the scholar, artist, and curator Royce K. Young Wolf will serve as the Yale University Art Gallery's first Assistant Curator of Native American Art and, in a joint appointment, as the inaugural manager of the Yale Peabody Museum's Native American collections. Young Wolf, who is Hiraacá (Hidatsa), Nu'eta (Mandan), and Sosore (Eastern Shoshone), as well as ancestral Apsáalooke (Crow) and Nụmụnụm (Comanche), hails from the Wind River Reservation in Wyoming and the Fort Berthold Reservation in North Dakota. She is currently completing her tenure as the Andrew W. Mellon Postdoctoral Associate in Native American Art and Curation—a position shared between the Gallery and the Department of the History of Art—and Yale University Presidential Visiting Fellow.

With a method of approach that centers on building collaborative relationships with Indigenous peoples and communities, Young Wolf's work explores the transmission and revitalization of Native American and Indigenous language and culture, along with visual anthropology. She holds a master's degree in Native American Studies and a doctorate in Sociocultural and Linguistic Anthropology from the University of Oklahoma, Norman. Her own artistic practice traverses media, incorporating beadwork, featherwork, sewing, quilting, landscape photography, and painting.

Young Wolf credits her own Indigenous communities, including her family and mentors, with supporting her education and empowering her to operate in this dual capacity at the University's museums. In accordance with the traditions of Young Wolf's cultures, members of the community shared their thoughts on her appointment. Flaydina Knight and Terry Knight, Young Wolf's parents, expressed their pride. "We always felt that education should be a priority in anyone's life. There will

be barriers, but people can overcome the barriers if they really want to achieve their goals," said Flaydina. "We were there to provide for Royce. I believe she became strong through education and through respect for our traditions. She has used those tools to succeed in life."

Chief Many Hearts Lynn Malerba of the Mohegan Tribe, which operates the Tantaquidgeon Museum in Uncasville, Connecticut, applauded the museums for appointing Young Wolf to dual positions. "Her knowledge about our Indigenous people as well as her own Indigenous voice will bring an authentic perspective to the collection[s]; one that will resonate with Indigenous and non-Indigenous people alike. I congratulate Yale on selecting this very talented woman to a role that will amplify all Indigenous voices through the arts."

A crucial component of both roles will be forging partnerships with Indigenous artists and communities. At the Gallery, Young Wolf will be based in the Department of Modern and Contemporary Art. There, her responsibilities will include managing the existing Native American materials while proposing and vetting new acquisitions, organizing exhibitions and permanent-collection installations, as well as coordinating programming related to the collection. At the Peabody, Young Wolf will work alongside colleagues to initiate and facilitate research on the collections, plan for related exhibitions, and direct the conservation of objects. When the museum reopens in 2024 following a major renovation, visitors will be greeted by a new permanent display on Native North America, organized by Young Wolf.

Michael Cummings is an arts and social sciences writer in the Office of Public Affairs and Communications at Yale University.

Martin Puryear's Dialogue with Materials

MARGARET EWING

THE AMERICAN ARTIST MARTIN PURYEAR (born 1941), M.F.A. 1971, Hon. 1994, makes objects that combine spare and elegant form with a keen sensitivity to the inherent qualities of his materials. The untitled sculpture seen here, made just over a decade after the artist's graduation from the Yale School of Art, is exemplary of his career-long engagement with the medium of wood, employing three different types. One of approximately forty works in the *Ring* series (1978–85), in which Puryear explored questions of making and form, the sculpture showcases his simultaneously sure-handed and delicate treatment of materials.

Close attention reveals the complexity of this object's construction from the wood of an immature maple, coaxed into two sinuous, overlapping circles that extend some five feet across the wall when installed. One displays the rough texture and dark-brown color of the bark, while the other has been smoothly sanded to expose a lighter-toned interior. At either end, Puryear appended a highly finished oblong knob, one of pear and the other of yellow cedar, demonstrating his skill in transforming the coarseness of raw material into perfectly smooth shapes whose surfaces disclose the patterning of the wood's grain. Although the meticulous manner in which Puryear forges objects can conceal the very evidence of their making, their handcrafted nature remains central to his approach.

Puryear grew up in Washington, D.C., where he was introduced to wood-working by his father. After receiving a degree in painting from the Catholic University of America, he spent two years in the Peace Corps, making objects like guitars, boats, and furniture in his free time while teaching in Sierra Leone. The following two years he spent in Stockholm, studying printmaking at the Swedish Royal Academy of Art and meeting practitioners in the field of Scandinavian design. Thus, by the time he began his graduate studies at Yale, in 1969, he had cultivated a wide-ranging foundation in the medium of wood. Equipped with these diverse experiences, Puryear joined a Yale department that was in step with the most current developments in contemporary sculpture. His instructors included Robert Morris and Richard Serra, B.F.A. 1962, M.F.A. 1964, Hon. 2009, among the central actors in this arena during the 1960s within the movements of Minimalism and Postminimalism. Puryear's practice incorporated aspects of both, with the former's simplifying tendencies and the latter's exploration of materials and attention to the process of a work's making. The nuanced combination of pared-down form and natural variation in Puryear's untitled sculpture epitomizes his delicate play between the two.

Margaret Ewing is the Horace W. Goldsmith Assistant Curator of Modern and Contemporary Art.



Crafting Worldviews

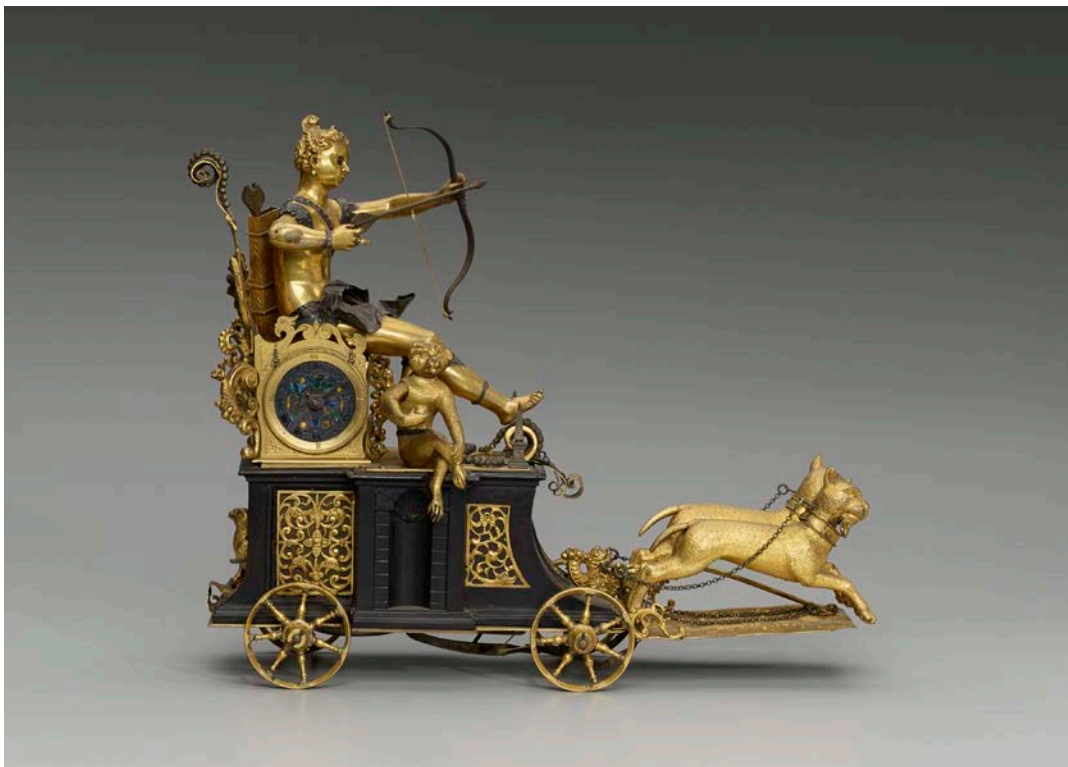
A collaborative effort between the Yale University Art Gallery and the Yale Peabody Museum, *Crafting Worldviews: Art and Science in Europe, 1500–1800* is a multidisciplinary project that explores the inseparable relationship among art, science, and European colonialism from the 16th through the 18th century.



The exhibition presents nearly 100 objects, all drawn from collections at Yale, that cross modern-day boundaries between art and science. They span a wide range of media, from natural-history books and brass telescopes to anatomical manikins in ivory and bone and a hand-cranked model of the solar system. Carefully crafted by artisans and their collaborators, collected by scholars and elites, and used in both daily life and the pursuit of colonial projects, these objects transformed European taste, culture, and ways of knowing.

Crafting Worldviews was conceived to showcase a selection of European scientific instruments from the Peabody's History of Science and Technology Collection, which has never been prominently displayed at the University. In developing the project, the two of us—a museum curator with expertise in early modern European art and a faculty member who specializes in early modern European science and craft—joined forces to offer an alternative model to the conventional presentations of such instruments as technical marvels or evidence of scientific progress. We sought to reveal instead nuanced histories of invention and appropriation, consumption and exploitation, collaboration and conflict. To further articulate these themes, we drew additional works from across Yale's campus. In the period addressed in the exhibition, devices like microscopes, telescopes, sundials, and electrical machines were also everyday items for affluent Europeans, who used them for both education and entertainment. Instrument makers were artisans who also manufactured toys, watches, and drafting tools, regularly incorporating materials such as ivory, ebony, mahogany, and shagreen—polished ray skin from the Indian Ocean—that reached Europe through colonial routes. The objects on view exemplify the material and visual culture through which European elites understood the world and their own place within it in an era of encounters, trade, and conquest on an unprecedented scale.

Serving as an introduction to the exhibition is a section titled "Voyages of Conquest," which examines an inextricable link between scientific instruments and European colonization. Navigation and surveying instruments were not only objects of fine craftsmanship but also tools of power and dominance. Enabled by oceanic navigation and land surveying, colonization brought enormous wealth to European states and profoundly affected culture, taste, and science. Scholars availed themselves of new information about plants, minerals, and animals, along with knowledge of healing practices and methods of



PAOLA BERTUCCI
JESSIE PARK

Art and Science in Europe, 1500–1800

production and consumption. This information was often acquired through exchange or violence from colonized and enslaved peoples in Africa, Asia, and the Americas. This section highlights the voyages made by scientific instruments, as well as by carefully preserved natural specimens, as they accompanied naturalists—frequently aboard slave ships, where enslaved individuals suffered inhumane conditions. Other imports to Europe included raw materials, which artisans employed in the making of jewel-like microscope slides (image page 14) and other luxury scientific wares. All these items were used in Europe for studying nature and educating the children of elites.

The following section, “Workshops of Power,” considers how colonialism shaped the manufacture of scientific instruments. Skilled artisans, some of whom were members of prestigious scientific institutions, produced tools that facilitated the colonial efforts of European empires. Many of the examples in the exhibition bear the signature of a sole male artisan, yet they were a result of collaboration among several people. Workshop practice involved a division of labor in which craftspeople were subcontracted to apply their expertise. Family members, including women and children, routinely participated in the manufacturing process. Knowledgeable in the mathematical and natural sciences, instrument makers often participated in colonial projects and collaborated with the most prominent naturalists, mathematicians, experimenters, and explorers of their time. They gained high socioeconomic status, as their portraits on view attest.

The remaining four sections of the exhibition proceed in a nonlinear manner, inviting visitors to explore, in no particular order, the visual and material culture of European science in an age of burgeoning colonialism. “Clockwork Cosmologies” features an array of objects that were

constructed with toothed wheels and functioned not only to measure time but also to illustrate the workings of the universe and to promote colonial projects. Wealthy patrons and educated elites admired the ingenuity of such devices, while seeing in them evidence of a natural order and a predetermined hierarchy that extended to peoples on earth. This worldview is reflected, for instance, in the Gallery’s *Automaton Clock in the Shape of Diana on Her Chariot* (image above), an early 17th-century object whose various figures—from a pair of leaping African panthers to a monkey eating an apple to the arrow-releasing goddess herself—self-operate via two sets of clockwork mechanisms. Geared devices also served as a model for the design of imposing machines, widely circulated images of which concealed the brutal realities of the exploitation these devices enabled in Europe and its colonies.

“Consuming Science” addresses how materials and information from the colonies shaped European science and the identity of the elites. Learning about the natural and human worlds—whether through handling microscopes covered with shagreen, receiving shocks from electrical machines made of mahogany, playing with mathematics-themed cards, or reading books on the latest scientific discoveries—was a marker of distinction. These activities, which also included puffing on tobacco pipes, normalized European colonialism. Within this affluent class, scientific knowledge was relevant for investing in commercial ventures, both at home and in the colonies.

“Bodies of Nature” considers early modern research in the sciences as a hunt for nature’s secrets. In anatomical illustrations and books on natural history, scholars and artists collaborated to present scientific findings—on the interior of the human body exposed by dissection, in the minuscule creatures revealed by microscopes, and in the plant,

Unknown German artists, *Automaton Clock in the Shape of Diana on Her Chariot*, first quarter of 17th century. Case: gilt brass and ebony; dials: partly enameled silver; movement: brass and iron. Yale University Art Gallery, Gift of Mrs. Laird Shields Goldsborough in memory of Mr. Laird Shields Goldsborough, B.A. 1924



animal, and mineral specimens collected in recently colonized lands—as evidence of the orderly design of the Christian God. The variety they saw in nature implied a hierarchical order among all created beings, including peoples around the world.

“Worlds Seen and Unseen” features works that visualized worlds most Europeans had never seen, from the core of the earth to the nature and culture of different regions in Africa, Asia, and the Americas. Juxtaposing the strange to the familiar, the undeveloped to the cultivated, the monstrous to the normal, and the barren to the bountiful, such imagery stereotyped, or even entirely reimagined, its non-European subjects. Meanwhile, European collectors voraciously assembled natural specimens and human-made objects from around the world, ordering them based on principles informed also by Christian ideals. Under a veneer of discovery and curiosity, these practices together legitimized territorial and commercial expansion, slavery and exploitation—crystallizing Eurocentric worldviews that persist in the present day.

The curators are grateful for the collaborative spirit demonstrated by staff at both the Gallery and the Peabody during the mounting of this exhibition. They also thank the members of an advisory committee for sharing their invaluable insights, including Salwa Abdussabur (Founder and Creative Director, Black Haven, New Haven, Connecticut), Marisa Bass (Professor, History of Art, Yale University), Adrienne L. Childs (Adjunct Curator, Phillips Collection, Washington, D.C., and independent scholar), Meleko Mokgosi (Associate Professor and Director of Graduate Studies,

Painting and Printmaking, Yale School of Art), Ayesha Ramachandran (Associate Professor, Comparative Literature, Yale University), Romita Ray (Associate Professor and Director of Undergraduate Studies, History of Architecture, Syracuse University, New York), and Carolyn Roberts (Assistant Professor, History of Science, History of Medicine, and African American Studies, Yale University).

Jessie Park is the Nina and Lee Griggs Assistant Curator of European Art at the Gallery.

Paola Bertucci is Associate Professor in the History of Science and Medicine Program at Yale and Curator of the History of Science and Technology Division at the Peabody.

Exhibition made possible by the Jane and Gerald Katcher Fund for Education. Organized by Jessie Park and Paola Bertucci; in collaboration with Alexi Baker, Collections Manager, History of Science and Technology Division, Yale Peabody Museum; and with the assistance of Manon Gaudet and Kartika Puri, Graduate Curatorial Interns, Department of European Art, Yale University Art Gallery, and Ida Brooks, PC '24.

Celebrating American Art at Yale

STACEY A. WUJCIK

THE HISTORY OF the Yale University Art Gallery's outstanding collection of American art is uniquely intertwined with that of Yale, New Haven, and the nation itself. Indeed, it was the 1832 acquisition of John Trumbull's paintings, including his iconic scenes of the American Revolution, that prompted the construction of the Trumbull Gallery—the predecessor of today's Gallery. Yet Yale had been amassing works of art well before then. One of the first American artworks to enter the collection was a portrait of John Davenport, founder of New Haven, which the college obtained in 1750. Since then, the American art holdings have expanded to encompass not only paintings but also sculpture, decorative arts, prints and drawings, photographs, furniture, and more, all reflections of the nation's history and the visions of the artists who have depicted it along the way.

Published on the occasion of the 50th anniversary of the establishment of the Friends of American Arts at Yale, *American Art: Selections from the Yale University Art Gallery* celebrates the richness and diversity of these holdings as well as the individuals who have shaped them in various capacities. The book opens with an essay outlining pivotal moments in the history of American art at the Gallery, coauthored by John Stuart Gordon, the Benjamin Attmore Hewitt Curator of American Decorative Arts; Patricia E. Kane, Friends of American Arts Curator of American Decorative Arts; and Mark D. Mitchell, the Holcombe T. Green Curator of American Paintings and Sculpture. Accompanying images of important acquisitions and archival photographs track the growth of the collection over nearly 300 years.

Following the essay, over 100 highlights are lushly illustrated and paired with a brief discussion, creating a narrative that charts the multiplicity of experiences and accomplishments of artists and artisans working in North America from the earliest days of European settlement to the present. Among these are works by some of the best-known American artists, from Paul Revere and Albert Bierstadt to Jackson Pollock and Maya Lin, B.A. 1981, M.Arch. 1986. Others by less well-known or unidentified artists enhance the collection in countless ways, such as a cane carved by the enslaved craftsman Henry Gudgell around 1867 and a jar with geometric decoration produced in the late 19th century by a Zuni potter. Small groupings of artworks are also explored, including coins and medals and the Swid Powell Collection of housewares designed by the foremost architects of the 1980s. Showcasing the strong training ground that the Gallery has become for professionals in American art,



object entries are written by not only current curators and fellows but also former staff members who have gone on to positions at institutions across the country.

Whether you are passionate about early American furniture, modern paintings, documentary photography, or contemporary jewelry, there is sure to be something to delight you in this beautiful catalogue—the first to survey the Gallery's American art holdings.

American Art: Selections from the Yale University Art Gallery will be available in May 2023.

Paper over board / 308 pages / 7 ¼ × 10 ¼ inches / 213 color illustrations / Price \$50; Members \$40

Stacey A. Wujcik, former Assistant Editor, is a freelance editor who is overseeing work on this catalogue in conjunction with the Gallery's Department of Publications and Editorial Services.

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

Active Looking in the Reinstalled Gallery of African Art

LILIANA MILKOVA
CANDACE SKORUPA

THE YALE UNIVERSITY ART GALLERY offers a vibrant teaching and learning environment, welcoming hundreds of courses across the arts, humanities, and sciences every year. The museum's global collection supports a myriad of academic topics and can be drawn upon to help strengthen subject-matter understanding as well as to cultivate specific skill sets. For example, dozens of Yale language instructors bring their classes to the Gallery so that students can engage firsthand with works of art and discuss them in both English and the target language. Practicing vocabulary, solidifying grammar acquisition, and facilitating direct contact with cultural objects are some of the more obvious goals of teaching in the galleries, but, just as often, faculty members aim to spur intercultural

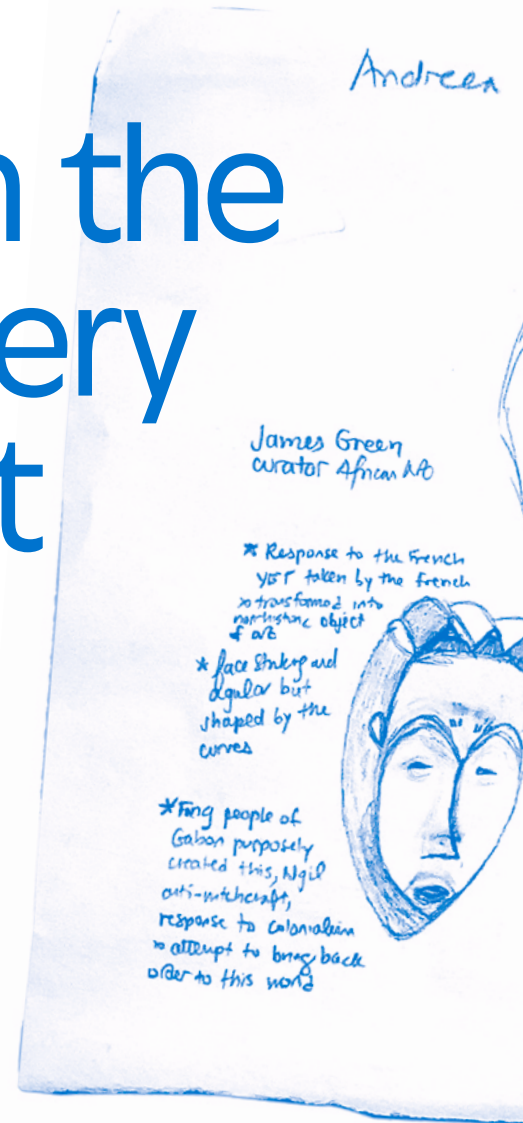
learning and foster creative and interdisciplinary thinking by forging broader, conceptual connections.

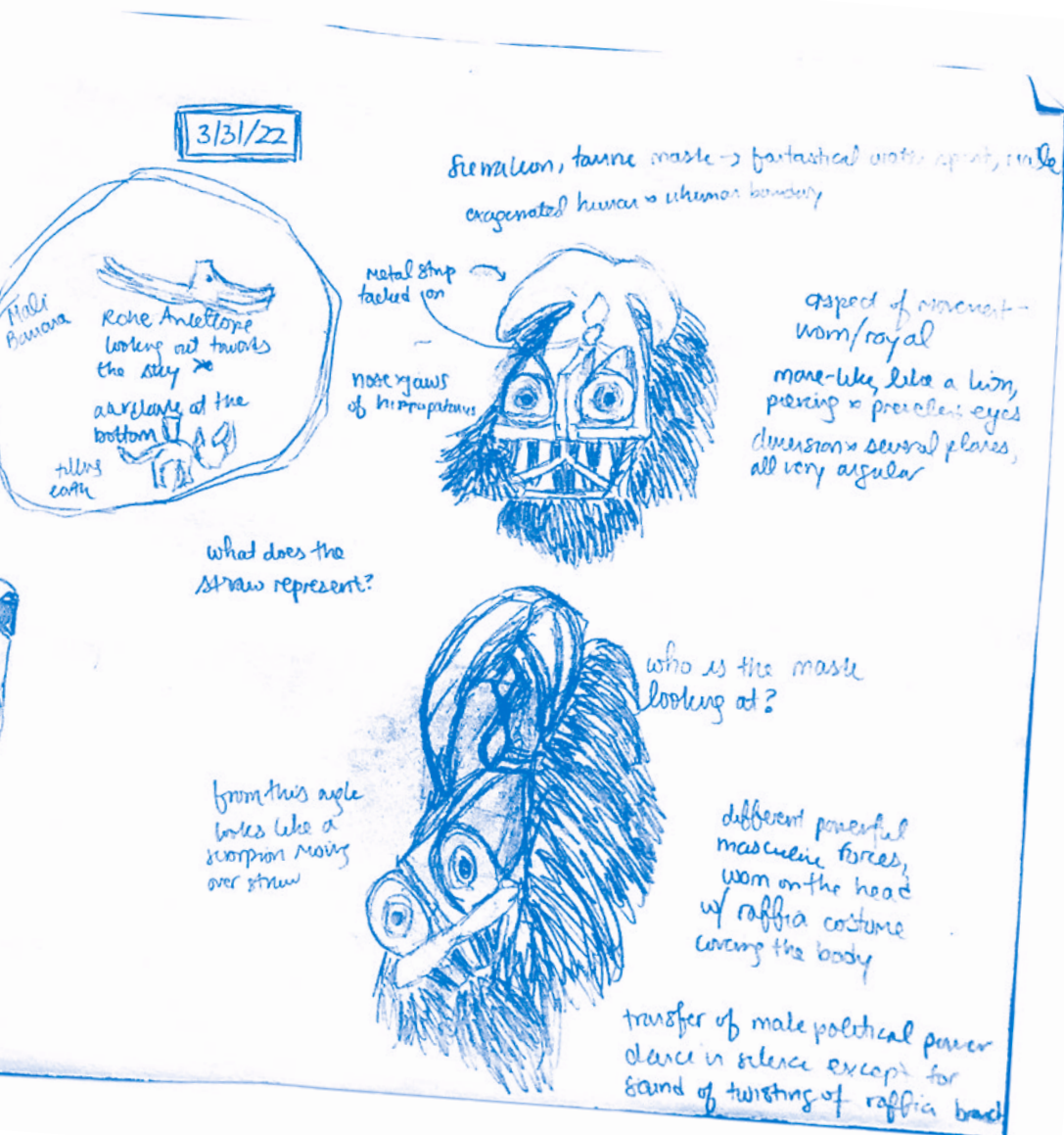
Candace Skorupa, Yale alumna and faculty member in French and Comparative Literature, is no stranger to the museum nor to art-based pedagogy. Numerous times, she has brought her language and literature courses to the Gallery to work with the curators. She continued this practice during the pandemic through virtual visits that were envisioned and implemented with expert help from education curators and the staff of the Visual Resources Department. As soon as the museum reopened, Skorupa's classes returned in person and encountered artworks that were familiar from previous visits, along with others that had just been put on view. Of special interest was the

Laura and James J. Ross Gallery of African Art, newly reimagined by James Green, the Frances and Benjamin Benenson Foundation Associate Curator of African Art, and affording exciting possibilities for teaching and learning.

Inspired by the installation's emphasis on context and on the original practical and aesthetic function of the African works of art, Skorupa reached out to Gallery staff to discuss connections to her Spring 2022 course, Intensive Intermediate and Advanced French, two units of which focus on literature and film from Francophone countries in Africa. Green was delighted to partner on designing a content-rich learning experience with Skorupa's concrete pedagogical objectives in mind. Over the course of several meetings with Green and Liliana Milkova, the Nolen Curator of Education and Academic Affairs, the collaboration took the form of a class visit co-led by Skorupa and Green in late March. This session built upon a previous one facilitated by Milkova, in which students in the class explored works by French and Francophone artists active in the 20th century, including Pablo Picasso and Suzanne Phocas.

French courses at Yale increasingly encompass the literature and culture of French-speaking countries beyond metropolitan France. In this framework, the Ross Gallery presents an ideal setting for confronting the





French colonial past and the related issue of provenance for works acquired by French and Belgian art dealers in the colonies. "The provenance histories of many of the works in the African collection lead back to French colonial Africa," notes Green, "with Paris developing as a central market for these works from the 1920s. To have students engage with specific works in the collection through the lens of the French language is to bring this history into sharp focus."

Early in the week of the scheduled visit, Skorupa's class studied the first feature-length film from sub-Saharan Africa, *La noire de...* (released in the Anglophone world under the title *Black Girl*; 1966) by the Senegalese director Ousmane Sembène. Since masks figure prominently in the film, Skorupa wanted the students to engage—in real space and time—with the significant selection of wooden masks displayed in the African gallery. Equipped with folding chairs, paper, pencils, and drawing boards, the participants got down to the first task at hand, namely, to choose and sketch one mask, while Green shared art-historical context. Halfway through the activity, students switched places with a partner, literally adopting a new point of view from which to examine the mask and discover more about it as they sketched. The shift in position

and perspective was designed to enrich the students' engagement with art from former French colonies by emphasizing the importance of different vantage points, both literal and figurative.

The group then moved to an adjoining gallery to look closely at a late 19th-century Ngil initiation mask from present-day Gabon. Examining facsimiles of documentation from art auctions in Paris, students deciphered the handwriting to locate more information about the mask in question. With Green's encouragement, they pondered how the museum tradition of naming the artist on an object's label—in this case, as an "unidentified Fang artist"—poses particular challenges for African art, given different cultural norms concerning the significance of the artist's identity. Finally, the students reviewed recent French auction catalogues, with a prompt to consider the essential role that language continues to play in defining how these works are presented in the art market.

The students' written feedback was overwhelmingly positive and suggested that the visit to the Gallery had been fruitful in a number of ways. The sketching activity at the start of class was intended to deepen students' observations of the works and to promote skills

in visual and literary analysis. In the process of translating a mask's three-dimensional form onto the two-dimensional surface of the paper, students focused on details they would not have noticed otherwise. Observing the visual form, they reported, provoked reflection on its meaning and use, as well as on the artistic process entailed in its making. One student declared, "This was the most enjoyable exercise I've done in a class in so long. . . . It felt like a return to the fundamentals, which opened up my mind to . . . the works in question." Another student remarked, "Sketching the masks really forces you to take in every detail . . . to absorb and analyze the mask." Judging from the learners' immersive attention and deep engagement, this visit to the museum succeeded in helping Skorupa achieve her pedagogical goals.

Besides allowing students to slow down and look mindfully, the drawing activity gave them a natural and embodied entry point into thinking about questions related to colonialism, provenance, repatriation, and the ways in which the French language has shaped Western perceptions of African art—topics relevant not only to this course but also to other academic disciplines. Indeed, while one student drew on prior art-historical knowledge to analyze the colonial lens through which African art has long been viewed, a theme also explored in the film *Black Girl*, others made connections to fields of study as varied as music, ethics, and economics. Clearly, the students' time in the galleries amplified, if not anchored, their understanding of the topic at hand. It may have also inspired them in personally significant ways: "Today's Gallery session brought up questions that I would love to explore on my own," said one of the students.

This interdisciplinary collaboration between Green and Skorupa exemplifies the Gallery's approach to teaching with art, rather than strictly about art or art history. With thoughtfully selected works, carefully designed lesson plans, and skillful facilitation, class visits to the museum expand student learning beyond content connections: they foster curiosity, creativity, and intellectual agility, opening students up to multiple perspectives and to the value of taking a really good look.

Liliana Milkova is the Nolen Curator of Education and Academic Affairs.

Candace Skorupa, B.A. 1992, Ph.D. 2000, is Language Program Director of French, Senior Lecturer I of French, and Lecturer in Comparative Literature.

Seeing and Not Believing: The Photography of Allan Chasanoff

LIVIA TENZER



THE COLLECTIONS OF ALLAN CHASANOFF (1936–2020), B.A. 1961, are well known to the Yale community through his gifts to the Yale University Art Gallery and the museum’s past exhibitions and accompanying catalogues *First Doubt: Optical Confusion in Modern Photography* (2008) and *Odd Volumes: Book Art from the Allan Chasanoff Collection* (2014). But this summer, Chasanoff’s own photography will receive its first comprehensive publication, *Seeing and Not Believing: The Photography of Allan Chasanoff*. The volume is authored by Mónika Sziládi, M.F.A. 2010, who collaborated with him from 2013 until his death to edit and preserve his vast and experimental photographic legacy.

Sziládi and an earlier collaborator, Elizabeth Hansen, supported Chasanoff in reviewing the photographs he took nearly every day, culling the most interesting among them. Some 10,000 images, representing a fraction of the countless prints, slides, negatives, and digital files he produced, were recorded and made searchable in databases. These repositories reveal the themes that fascinated Chasanoff as well as the technical aspects of photography he explored. Sziládi’s selection of nearly 200 for the forthcoming book is an insider’s guide to this body of work—and its critical implications.

Chasanoff began making photographs in the mid-1960s while engaged in his family’s business in commercial real estate development; he never fully identified as an artist. Using analog equipment to shoot both outdoors and in the studio, he created images in which light and shadow, framing, and the placement of objects in overlapping configurations yield results that are intentionally confusing to the eye. Sometimes abstract, his early work challenges the veracity of photography, an issue that, as Sziládi explains, he understood as having psychological and political dimensions in an era of ubiquitous mass media.

As Chasanoff embraced digital photography and computer editing tools in the 1990s, his photographs became increasingly inventive. His amazingly diverse montages of layered images, incorporating his own photographs and digitally generated motifs as well as imagery appropriated from other artists, often resemble collages or paintings. They place him squarely in the camp of Postmodern art—to which Sziládi’s book documents his considerable contribution.

Chasanoff felt strongly that his photography, along with his collections of book art, Japanese seals, and other objects that intrigued him, should be housed in a teaching museum, where today’s students and artists could access them and draw inspiration for new creations. This ongoing use of his work is facilitated by the Allan Chasanoff Classroom at the Margaret and Angus Wurtele Study Center at Yale West Campus. There, visitors can, by appointment, examine a rotating sample of photographic prints and explore his databases, compiling their own collections of images. While Sziládi’s book presents her curated “edit” of Chasanoff’s oeuvre, he invited each of us to make our own.

Seeing and Not Believing: The Photography of Allan Chasanoff will be available in summer 2023.

Paper over board / 224 pages / 8¾ × 11¾ inches / 185 color illustrations / Price: \$40; Members \$32

Livia Tenzer is a freelance editor who is overseeing work on this catalogue in conjunction with the Gallery’s Department of Publications and Editorial Services.



Mickalene Thomas / Portrait of an Unlikely Space

[KEELY ORGEMAN](#)

IN FALL 2023, the Yale University Art Gallery will present *Mickalene Thomas / Portrait of an Unlikely Space*, the first historical-contemporary exhibition of its kind. As cocurators, the celebrated artist Mickalene Thomas, M.F.A. 2002, and I bring together a group of small portraits of Black American sitters from the era before the Civil War (1861–65) with paintings, sculpture, and photographs by Black artists working today with similarly intimate subject matter. These objects will be situated in cases and on walls within an enveloping, multigallery installation that Thomas is producing specifically for this project.

Over the past decade, Thomas has become known for her installations that literally enfold viewers in domestic interiors, building a sense of home with vibrant fabrics and wallpaper alongside works made by the artist and her contemporaries. Thomas's environments cite her own previous and current works—primarily paintings and photographs—portraying Black “musings” in 1970s-style living rooms. In *Portrait of an Unlikely Space*, she takes her immersive approach one step further by treating the 19th-century sitters as her muses, as well as by incorporating period-specific textile patterns drawn from clothing and quilts hand sewn by Black women. The installation thus elicits reflection not only on the settings in which the early portraits would have originally been seen but also on the contemporary contributions to the exhibition that evoke related histories of Black labor or private life.

Our impetus for assembling the historical works, most of them dating to the early 19th century, was the Gallery's recent acquisition of a remarkable miniature, which represents a Black woman named Rose Prentice (1771–1852). Prentice was enslaved in Massachusetts and New Hampshire before being manumitted and moving to Boston, where the eminent miniaturist Sarah Goodridge rendered her likeness in about 1837 or 1838. This sitter's personal tribulations of enslavement, her decades-long labor as a domestic worker in white households, and the commission and ownership of her portrait by white patrons offer possible points of connection with the life circumstances of the Black women, men, and children pictured in the other historical objects on display. Ranging in format from miniatures and early photographs to silhouettes on paper and frontispiece engravings in books, these works were all made to fit in one's hands and to be viewed in the home rather than in public. If *Portrait of an Unlikely Space* affords a unique moment in which the depicted individuals can coexist, then Thomas constructs a place for them—one meant to engender an experience of communal belonging and protection.

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

Reckoning with *The Incident*



John Wilson's Studies
for a Lynching Mural

ELISABETH HODERMARSKY
JONTYLE ROBINSON

From September through December 2022, the Legacy Museum at the historically Black Tuskegee University, in Alabama, presented a virtual interpretation of the Yale University Art Gallery's exhibition *Reckoning with "The Incident": John Wilson's Studies for a Lynching Mural*. Consisting of to-scale replicas of all the major works from the show, the Tuskegee iteration was displayed alongside the installation *Historical and Contemporary Voices from Tuskegee University*. This pairing made for an experience of special relevance to the university community while beautifully relating the essence of the exhibition as originally conceived.

Reckoning with "The Incident" considered the African American artist John Wilson's coming of age and coming to confront, in his art, what he perceived to be one of the greatest moral atrocities of United States history: the lynching of thousands of Black Americans. It brought together Wilson's preparatory drawings and painted studies for a now-lost public mural, titled *The Incident*, which the artist completed in 1952 in Mexico City, while on a John Hay Whitney Fellowship to study under the famed Mexican muralists. Wilson felt that, unlike other art forms, mural painting had the ability to reach a broad audience and effect social change. He was particularly drawn to its capacity for directly engaging with the lived experiences of ordinary people. In a later interview with the arts administrator Robert F. Brown for the Archives of American Art, the artist recollected: "I had seen [the work of] Orozco, and I identified with [the Mexican muralists] because they . . . were using art as a kind of vehicle to express . . . their indignation, or express their identification, with a struggle for people to liberate themselves from their Spanish oppressors. And I identified . . . because I had begun to understand clearly that I had oppressors in the United States."

Wilson's studies for this work document one of the most moving and visually indelible compositions on the subject of racial-terror lynching ever created. Bifurcated vertically just left of center, the mural was in essence conceived in two parts. To the left and slightly foregrounded is an implied interior space occupied by a seated mother embracing her child, her back turned to the scene taking place outside; a father figure stands over her and clutches a shotgun, his face tensely concentrated on the action beyond. To the right, seen obliquely through a window, is an exterior space with a group of Ku Klux Klansmen in full regalia cutting down a hanged Black man from a tree while a wooden cross burns in the background.

At Tuskegee, the mural's subject matter was further elucidated alongside the installation *Historical and Contemporary Voices*



from Tuskegee University, which spoke to the role of the university as the epicenter of the anti-lynching movement in America during the early 20th century. This activist history centers largely around research conducted by Tuskegee sociologist Monroe Work, in collaboration with his wife, Florence Work (née Hendrickson). In 1908 Monroe Work founded the Department of Records and Research at Tuskegee at the invitation of Booker T. Washington, a prominent educator and the university's first president. The paired exhibitions were envisaged as extensions of the stunning blows that Washington leveled against forces that opposed advocacy, agency, and advances for generations of African descendants in America.

The virtual presentation of the Yale-organized exhibition *Reckoning with "The Incident"* at the Legacy Museum continues a long-standing relationship between the two universities, dating back to 1901 with Yale's conferral of an honorary doctorate on Booker T. Washington. Through various joint efforts between Tuskegee and Yale—including the UNCF (United Negro College Fund) Mellon Teaching and Learning Institute *Black Lives Matter in Conservation: Art, Objects, and the Stories They Tell*, co-organized with the 2020 Students and Mentors Intensive in Technical Art History—this collaboration continues, 122

years later, to push against what the American writer Douglas A. Blackmon has called the "insidious legacy of racism that reverberates [in America] today."

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

Jontyle Robinson, Ph.D., is Director of the Legacy Museum, Founding Director of the Alliance of HBCU Museums and Galleries, and the 2022–23 UNCF Mellon Fellow, National Humanities Center, Research Triangle Park, North Carolina.

At the Legacy Museum, the exhibitions *Reckoning with "The Incident": John Wilson's Studies for a Lynching Mural* and *Historical and Contemporary Voices from Tuskegee University* were both supported by the National Endowment for the Arts. *Reckoning with "The Incident"* traveled to the Grinnell College Museum of Art, Iowa (January 25–April 7, 2019); the David C. Driskell Center, University of Maryland, College Park (June 3–August 9, 2019); the Clark Atlanta University Art Museum (October 6–December 6, 2019); and the Yale University Art Gallery, New Haven, Conn. (January 17–March 13, 2020 [COVID closing date]). Exhibition made possible by the Isabel B. Wilson Memorial Fund, Yale University Art Gallery. Organized by Pamela Franks, Class of 1956 Director, Williams College Museum of Art, Williamstown, Mass., and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery, and Elisabeth Hodermarsky.



Richard Benson: *The World Is Smarter Than You Are*

Sarasota Art Museum, Ringling College of Art and Design, Fla., February 5–May 7, 2023

The Yale University Art Gallery is pleased to share a selection of works by Richard Benson (1943–2017) for inclusion in this exhibition, organized by the Philadelphia Museum of Art. The show surveys nearly 50 years of Benson's photography, a wide-ranging body of work that reflects his humility and boundless curiosity as well as his tireless exploration of how to make photographs. *California*, a loan from the Gallery's collection, exemplifies how Benson embraced both color and digital photography late in his career. Made through inkjet printing instead of the offset-lithographic process that he had used for much of the 20th century, this "photograph in paint" renders the world in vivid hues far exceeding those produced through older analog methods, demonstrating Benson's unique blend of traditional craftsmanship and cutting-edge technology.



Parall(elles): *A History of Women in Design*

Montreal Museum of Fine Arts, February 18–May 28, 2023

This major exhibition celebrates the important contribution of women to the world of design through a rich body of works dating from the middle of the 19th century to the present day. It examines the historical origins of women's underrepresentation in this artistic discipline and offers an expanded reflection on the nature of design. The Gallery is lending this carafe by Lella Vignelli (1934–2016), the Italian-born, New York-based architect and graphic designer. Vignelli often worked in collaboration with her husband, Massimo Vignelli, on interiors, wayfinding schemes, and objects. Yale's carafe is from a series of sterling-silver housewares they produced with the Italian manufacturer San Lorenzo. It embodies Lella Vignelli's particular sense of luxurious minimalism, with refined geometric shapes enriched by hand engraving to evoke wood grain.



Wangechi Mutu: *Intertwined*

The New Museum, New York, March 2–June 4, 2023

The Gallery is pleased to lend *Sentinel I* for inclusion in this major solo exhibition of the work of Wangechi Mutu (born 1972). Presenting over 100 works from across the artist's career, the show promises to trace connections between recent developments in her sculptural practice and her decades-long exploration of the legacies of colonialism, globalization, and African and diasporic cultural traditions. The *Sentinel* figure elaborates on Mutu's idea of the female cyborg, which she previously used as a means of exposing the pernicious effects of the exoticizing and commodifying Western gaze on Black bodies. Although Mutu intended to present *Sentinel I* to audiences in the United States—originally at the 2019 Whitney Biennial in New York—she produced it entirely in Nairobi, Kenya, combining elements associated with her ancestral family and her childhood such as red soil and petrified branches.

Georgia O'Keeffe: *To See Takes Time*

Museum of Modern Art, New York, April 9–August 12, 2023

In 1916 Georgia O'Keeffe (1887–1986) wrote that she had been wrestling all day with an idea, which she had drawn "about fifteen times." She similarly explained, "I have made this drawing several times—never remembering that I had made it before—and not knowing where the idea came from." As this exhibition explores, O'Keeffe's drawings, and indeed most of her works in charcoal, graphite, watercolor, and pastel, belong to series, across which she develops, repeats, and transforms motifs that lie between observation and abstraction. The Gallery is lending *Evening Star*, a watercolor that demonstrates the artist's profound response to the vast plains and open skies of west Texas. It is one of a series she made depicting the planet Venus, which shines in the western sky after sunset. In *Evening Star*, O'Keeffe suspends the laws of reason, rather representing a world that bends to her will and toward abstraction.



From top: Richard Benson, *California*, 2009. Multiple-impression pigment print. Yale University Art Gallery, Richard Brown Baker, B.A. 1935, Fund. © Estate of Richard M. A. Benson | Lella and Massimo Vignelli, designers, San Lorenzo, manufacturer, *Carafe*, designed in New York, manufactured in Milan, designed 1971, this example 1975. Sterling silver. Yale University Art Gallery, John C. Waddell Collection, Gift of John C. Waddell, B.A. 1959, in memory of Lella Vignelli. © Lella and Massimo Vignelli | Wangechi Mutu, *Sentinel I*, 2018. Red soil, paper pulp, wood glue, concrete, wood, glass beads, stone, rose quartz, gourd, and jewelry. Yale University Art Gallery, Janet and Simeon Braguin Fund. © Wangechi Mutu | Georgia O'Keeffe, *Evening Star*, 1917. Watercolor. Yale University Art Gallery, The John Hill Morgan, B.A. 1893, LL.B. 1896, Hon. 1929, Fund, the Leonard C. Hanna, Jr., Class of 1913, Fund, and Gifts of Friends in Honor of Theodore E. Stebbins, Jr., B.A. 1960. © 2023 Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York

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Gallery Membership

At the Yale University Art Gallery, Membership is for everyone. Our free Membership program reflects a commitment to community accessibility and invites all audiences to develop meaningful connections with the Gallery’s collections, exhibitions, and programs. As a Member, you enjoy subscription to the Gallery’s magazine, online newsletter, and monthly Note to Members; discounts on Gallery publications in the Museum Store; and reduced-rate parking at the Chapel-York Garage.

Learn more about Gallery Membership and sign up online by visiting artgallery.yale.edu/join-and-support/free-membership. For more information, email art.members@yale.edu.

Reciprocal Organization
of Associated Museums

Donate \$100 or more to the Gallery and receive access to the Reciprocal Organization of Associated Museums (ROAM). This program includes major art museums and hidden gems alike, providing free admission to members while traveling. ROAM is continually expanding, so check the list on the Gallery’s website for new and exciting additions.

Gallery Patrons

The Gallery Patrons program offers individuals a way to strengthen their relationship with the Gallery and to meet a diverse group of artists, benefactors, collectors, and enthusiasts.

With the involvement of Gallery staff and many partnering institutions, the program fosters opportunities for Patrons to participate fully in the daily life and activities of the museum. This past year’s events included private exhibition tours, daylong art excursions, visits to professionalized art fairs, and opportunities for international travel.

Gallery Patrons play a vital role in the museum’s vision of activating the power of art to inspire and create a more inclusive world. To become a Gallery Patron, contact Courtney Skipton Long at courtney.long@yale.edu.

There are three annual tiers:

Patrons Circle: \$1,500
Curators Circle: \$5,000
Director’s Circle: \$10,000



Health and Safety

The Gallery is open to the public with regular hours. Visitors must be fully vaccinated against COVID-19, including boosters if eligible.

Are in-person group tours available?

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

Does the Gallery offer public programs?

Yes. Check our online calendar and social media accounts for information and updates on in-person and 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](https://twitter.com/yaleartgallery). To learn more, visit artgallery.yale.edu/connect.

Parking

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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.

Above: Jazz in July sponsored by Gallery Patrons, July 2022 | Cover image: Unknown German artists, *Automaton Clock in the Shape of Diana on Her Chariot*, first quarter of 17th century. Case: gilt brass and ebony; dials: partly enameled silver; movement: brass and iron. Yale University Art Gallery, Gift of Mrs. Laird Shields Goldsborough in memory of Mr. Laird Shields Goldsborough, B.A. 1924

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Crafting Worldviews: Art and Science in Europe, 1500–1800 February 17–June 25, 2023

Exhibition made possible by the Jane and Gerald Katcher Fund for Education. Organized by Jessie Park, the Nina and Lee Griggs Assistant Curator of European Art, Yale University Art Gallery, and Paola Bertucci, Associate Professor, History of Science and Medicine Program, Yale University, and Curator of the History of Science and Technology Division, Yale Peabody Museum; in collaboration with Alexi Baker, Collections Manager, History of Science and Technology Division, Yale Peabody Museum; and with the assistance of Manon Gaudet and Kartika Puri, Graduate Curatorial Interns, Department of European Art, Yale University Art Gallery, and Ida Brooks, PC '24.

Thinking Small: Dutch Art to Scale February 17–July 23, 2023

Exhibition made possible by the Jane and Gerald Katcher Fund for Education. Organized by Adam D. C. B. Chen, TD '23, B.A./M.A. candidate, History of Art; Ekaterina Koposova, Ph.D. student, History of Art; Renata Nagy, Ph.D. candidate, History of Art; and Joyce Zhou, Ph.D. student, History of Art, under the mentorship of Marisa Bass, Professor in the History of Art; Jessie Park, the Nina and Lee Griggs Assistant Curator of European Art; and Freyda Spira, the Robert L. Solley Curator of Prints and Drawings, and in collaboration with the Center for Netherlandish Art at the Museum of Fine Arts, Boston.

In a New Light: Paintings from the Yale Center for British Art March 24–December 3, 2023

Exhibition dates are tentative and subject to change.