I AM SO HAPPY TO WELCOME YOU at the beginning of a new academic year. Whether you are a long-standing visitor or a new arrival to the campus or New Haven communities, whether you are spending time with us in person or online, you will find an impressive collection that highlights a diversity of cultures from across the globe and across time.

Two new exhibitions open at the Gallery on September 9. *Bámígboyè: A Master Sculptor of the Yorùbá Tradition*, supported in part by the National Endowment for the Arts, presents work by a Nigerian artist who was active in the 20th century but whose practice is rooted in a vital Yorùbá culture that has existed for over a millennium. During his lifetime, Moshood Olúṣọmọ Bámígboyè (ca. 1885–1975) brought the regional tradition of woodcarving to an unprecedented level of sophistication and international renown. His output, which included masks for ceremonies called Ẹpa, was simultaneously linked to the Yorùbá world and reflected the tumult of political life in midcentury Nigeria. Curators and conservators from the Gallery worked closely with their counterparts at the National Museum, Lagos, Nigeria, in organizing this exhibition and building a partnership for the joint exploration of this extraordinary artist’s production.

Collaboration is also integral to the artistic approach of Fazal Sheikh (born 1965). *Fazal Sheikh: Exposures* centers around two of the American photographer’s projects addressing the consequences of environmental racism. In a series titled *Exposure*, he creates portraits and aerial images that document the unseen impacts of industrial exploitation on protected lands in the American Southwest and on their inhabitants. The exhibition also features photographs from another project, *Erasure*, which similarly examines the effects of climate change on the Palestinian Bedouins of the Negev Desert, Israel.

Fostering a sense of community is a core part of the Gallery’s mission. After more than two years of virtual public programming and very limited in-person offerings, we invite you to once again enjoy conversations and other programs in our galleries. I am delighted that our undergraduate Gallery Guides have resumed their Highlights Tours and that faculty and students, from Yale and beyond, are back in the galleries teaching with and learning from objects. I am sure my colleagues will agree that some of our most gratifying moments come from seeing people of all ages deeply engaged and in dialogue with each other in front of works of art.

The Gallery has a long history of creating award-winning catalogues and other collection-based publications. We are now making many of these available for free on our website in a digital format that is fully compliant with the American Disabilities Act of 1990, thus providing wider access than ever before to scholarship on our exhibitions and encyclopedic collection. In addition, this fall we will launch our first born-digital publication, surveying the Gallery’s renowned holdings of early Italian paintings, and a second digital catalogue is underway.

While our work is often most visible in our exhibitions, publications, and programs, much of what we do also happens behind the scenes as we collect and steward the artworks in our permanent collection. An exciting new phase of preservation improvements continues with the relocation of about 20,000 works of art from the Library Shelving Facility in Hamden, Connecticut, to the Yale West Campus Collection Studies Center. Upon completion of this three-year undertaking, paintings, works on paper, textiles, and large-scale sculpture now largely inaccessible to visitors will be newly housed, activating research potential while strengthening our partnerships with other collecting units at the University, including the Yale Center for British Art, the Beinecke Rare Book and Manuscript Library, and the Yale Peabody Museum of Natural History.

I hope you will spend some time with us in the coming months, whether in person or virtually. I invite you, as a valued Member and supporter, to consider sharing information about our free Membership and new Gallery Patrons program with your friends. Becoming a Gallery Patron offers a unique way to engage with our collections and staff. Further details may be found on page 26. As always, we are deeply grateful for your support, and I look forward to seeing you soon!

Stephanie Wiles
The Henry J. Heinz II Director
Happenings

Highlights Tours
On the weekends, undergraduate Gallery Guides offer in-person interactive tours of the Gallery’s history, architecture, and global collection. No two tours are the same.

Special-Exhibition Programming

Partner Programming
For the first time since 2019, Yale’s Donald Windham–Sandy M. Campbell Literature Prize Festival will meet in person. Enjoy talks and readings with the prize winners from September 19 to 22 at sites across the New Haven community, including the Gallery.

...and More
Engage with the Gallery’s collection and connect with visitors through a variety of in-person and virtual cross-disciplinary programming.

The New Bela Lyon Pratt Gallery of Numismatics

BENJAMIN DIETER R. HELLINGS
This past May, the Yale University Art Gallery welcomed visitors to the new Bela Lyon Pratt Gallery. The space—named in honor of a renowned Yale-educated sculptor, coin designer, and mentee of artist Augustus Saint-Gaudens—displays the depth and breadth of the permanent collection of the Department of Numismatics. The coins, tokens, paper money, medals, and related objects on view represent five millennia of human culture, creativity, and production across the world. As the first dedicated and custom-designed public gallery for this material at Yale, it marks a watershed moment in the history of one of the oldest collections at the University and reflects the museum’s commitment to emphasizing the importance of this often-overlooked field of the arts.
Faced with bottlenecks in the supply chain and other challenges posed by the COVID-19 pandemic, the exhibitions and facilities teams worked hard to coordinate the many logistics entailed in creating an intimate space that welcomes visitors and encourages close study of the artworks on view. The gallery features over 260 of the museum’s smallest objects in 16 newly designed display cases and is partitioned into 3 sections, each addressing a different area of the numismatic world. The first is entirely devoted to ancient coinage, the foundation of the collection and one of its continued strengths. Two rows of cases exhibit some of the most iconic ancient coins ever struck. Examples from Greece and Rome are juxtaposed with those from “Early Money Traditions,” “The Hellenistic World,” and “Rome’s Legacy.” One can inspect miniature treasures such as the best-preserved coin illustrating in every detail the Circus Maximus (A.D. 103–11), the vastest chariot stadium in ancient Rome; a dekadrachm (425–400 B.C.) from Syracuse, Sicily, widely regarded as among the greatest artistic achievements of Greek coinage; and a gold pentadrachm (284–247 B.C.) showing Ptolemy II, one of the largest gold coins in history.

The second section employs a thematic approach, showcasing objects dating from the 8th through the 20th century. Among these is one of the gems of the numismatics collection: the Naseby Cup (1839), a Victorian-era silver trophy decorated with 72 coins, tokens, and medals from the period of the English Civil War (1642–51), some of which were dug up from the former battlefield at Naseby, England. Nearby, in a case dedicated to North America, a range of New England silver coinage is shown alongside medals. In this part of the installation, one can also study imitations and counterfeits as well as the tools involved in the making of numismatic objects. Meanwhile, the “Trade and Commerce” case highlights Mexican and Japanese silver coins that were an integral component of world trade in the 17th and 18th centuries. While passing into the final area of the display, visitors have a rare opportunity to examine the Nobel Prize Medal for Literature awarded to Eugene O’Neill in 1936.

The third section is devoted to another priority of the Gallery’s numismatics collection: currency and related material. Here one can study step-by-step the creation of what is perhaps the most beautiful bank note in history, that of the Canadian Bank of Commerce (1916–25). Across the space, Swedish plate money (1755) is presented in its capacity as the catalyst for the production of Europe’s first bank notes, along with other examples of early currency. The focal point of the gallery is an American Bank Note Company collage (late 19th century)—one of the largest numismatic objects in existence, measuring 81 by 75 inches—that consists of over 200 stamps, bank notes, stock certificates, and vignettes that appeared on various monetary documents. This unique piece is a promised gift from Susan G. and John W. Jackson, B.A. 1967, and the Liana Foundation, Inc.

The Bela Lyon Pratt Gallery offers a beautifully rich yet focused introduction to this material, including iconic works and rarities alike. It features detailed labels accompanied by QR codes that link to the Smartify mobile app. By scanning these with a smartphone, visitors can learn more about each individual object and see high-resolution photography. In this way, the Gallery has transformed the numismatics display both in person and digitally. In the future, the specially designed public installation space will comfortably permit themed rotations to showcase this preeminent collection, which the Gallery commits to preserve, study, and expand.

Benjamin Dieter R. Hellings is the Jackson-Tomasko Associate Curator of Numismatics.
PHOTOGRAPHERS HAVE LONG explored their medium’s ability to work like a system—a method for organizing their thoughts and the world around them. For example, Mel Bochner’s 12 Photographs and 4 Diagrams (N+1 Center Sets) (1966–67, printed 1999), one of the artist’s conceptualist experiments with photography and drawing, considers mathematical information systems as an art form. Bochner’s work will be on view in Systematic Thinking with Photography, a thematic installation of the Department of Photography’s permanent collection. Opening in spring 2023 and cocurated by fellows in Photography and Education, the rotation focuses on artists who think through the meaning-making systems that underlie photography.

Another set of images central to this investigation is After Stieglitz (2006), Sherrie Levine’s grid of 18 digitally pixelated abstractions of cloud photographs taken by Alfred Stieglitz in the 1920s and 1930s. Levine’s appropriation and adaptation of works by male artists like Stieglitz critique the medium’s investment in originality and authorship. Complementing Bochner’s and Levine’s series are selections that question other conventional systems of meaning—landscape, portraiture, and documentation. Mark Klett montages 19th-century landscape photographs with his contemporary rephotographs of the same sites, prompting reflection on how historical images of the land condition our experience of the environment today. Working in portraiture, Dawoud Bey uses multiple Polaroids to simultaneously present different aspects of his sitters, breaking from the expectation that a portrait captures a single moment or point of view. Gathering newspaper clippings, family photographs, and other visual ephemera into collages of personal and cultural significance, Leslie Hewitt blurs the boundaries between memory and history.

Works in the installation have strong ties to core principles in science, technology, engineering, and mathematics (STEM) fields, for which systematic thinking is foundational. Composed of sixteen photographs of diagrams and block sculptures, Bochner’s series, for instance, invites us to discover and reflect on counting, measurement, shape, permutation, perspective, and the challenge of rendering comprehensible a complex, three-dimensional structure in planar media. As a fellow in the Education Department, where her role entails designing and delivering object-based lessons for undergraduate and graduate courses, Danielle is particularly excited to bring in STEM students. While conceived around the scientific concept of systems, the display lends itself to multi- and interdisciplinary curricular engagement and offers connections to our daily lived experiences.

Danielle Raad is the Lewis B. and Dorothy Cullman–Joan Whitney Payson Fellow in Academic Affairs and Outreach.

Yechen Zhao is the Marcia Brady Tucker Fellow in the Department of Photography.

How does the Gallery find frames for its paintings?

VISITORS TO PUBLIC ART MUSEUMS nearly always carry away with them a memory of paintings they saw, but commonly they have no recollection of the artworks’ surrounding frames. The impact that a well- or poorly chosen frame can have on our impressions of a work of art is sometimes subtle, sometimes powerful, and invariably difficult to describe. Among a curator’s tasks that often go unnoticed—alongside adjusting lighting, choosing wall colors, arranging placement, and labeling—framing artworks may be the most crucial of all.

In recent years, the Gallery has gradually been replacing inappropriate or low-quality frames on paintings in its collection. Rarely has this been a search for a work’s original frame or an attempt to evoke the style of that frame: for many periods of history, that search would be all but impossible. In one case of spectacular good fortune, Gallery staff realized that the gaudy, overwrought 19th-century frame on an important High Renaissance tondo recently purchased at auction was actually composed of later carved additions nailed and glued onto the original frame. Beneath many coats of gesso, paint, and gold, it survived largely intact, along with its original painted and gilded surface. Irma Passeri, Senior Conservator of Paintings, and Cathy Silverman, Assistant Conservator of Objects and Furniture, are now removing these upper layers, a painstaking process that will finally reveal a unique survival from the period (image opposite).

In most instances, the objective of reframing is to find a good match for a painting that came to us either with no frame of its own or with one that compromised the dignity and masked the significance of the work. We have been aided in this by some fore-sighted recent gifts of antique frames, by Otto Naumann, Ph.D. 1979, and Samir M. Shah, from which we have been able to extract appropriate pairings for paintings in the collection. Eugène Delacroix’s Portrait of Count Charles de Mornay (1837) was beautifully enhanced in this way. The frame in which it now lives is probably German, not French, but its materials and craftsmanship are of the same age as the painting, and its quality is high enough not to diminish that of the sophisticated image it surrounds. Altering this frame, or the distinguished 17th- and 18th-century ones now on paintings by Diego Velázquez and Sébastien Bourdon, to fit a work of a different size requires expertise. This task at the Gallery is assigned to the gifted Paul Panamarenko, Museum Technician in our Conservation Department, who has also benefited from collaborations with a veteran master craftsman of frame restoration and conservation, Wayne Reynolds. Wayne’s work with us a few years ago was generously funded by a gift from Edward Bass, B.S. 1967, with the aim of raising awareness of the importance of good-quality frames to the presentation of works of art.

Over the past decade, paintings by Palma Vecchio (a recent discovery now undergoing conservation but soon to be unveiled; see the article by Anna Vesaluoma, Postgraduate Associate in Paintings Conservation, on page 24), Alexandre Cabanel, and Francesco Vanni, to name only a few, were happily “upgraded” with frames of comparable quality borrowed from other artworks and demanding only...
ASK THE GALLERY is a feature that invites magazine readers to ask any question about the Yale University Art Gallery. Your query will be matched with a museum staff member and may be selected for publication in a future issue of the magazine. Email your questions to artgallerynews@yale.edu.

Irma Passeri (left), Senior Conservator of Paintings, and Cathy Silverman, Assistant Conservator of Objects and Furniture, uncover the original structure and decoration of the frame of the recently acquired Virgin and Child with Saints (ca. 1498–99) by Luca Signorelli.

Minimal intervention. A beautiful 17th-century Roman frame was purchased from a Paris dealer, with a grant from the Joseph F. McCrindle Foundation, to house an oil sketch by Andrea Sacchi that we had discovered unframed in storage. Frames made new and designed specifically for a particular painting have also greatly improved the appearance of the collection in the galleries, as recent experience with works by Ralph Albert Blakelock and Hale Woodruff has shown. At present, the Gallery is planning a systematic inventory of our frames in order to assess how many are in need of replacement, how many might be available to supply the need, and how much effort, time, and investment (good antique frames can be as expensive as paintings) might be required to reach this happy goal.

Laurence Kanter is Chief Curator and the Lionel Goldfrank III Curator of European Art.

Imma Passeri (left), Senior Conservator of Paintings, and Cathy Silverman, Assistant Conservator of Objects and Furniture, uncover the original structure and decoration of the frame of the recently acquired Virgin and Child with Saints (ca. 1498–99) by Luca Signorelli.
Fazal Sheikh

Using portraiture, aerial photography, thermal imaging, sound, and text, Fazal Sheikh (born 1965) captures the life and land of marginalized and displaced communities across the world. The combination of techniques allows for myriad ways of understanding the people and places at risk and the need for their protection. Opening September 9 at the Yale University Art Gallery, the exhibition Fazal Sheikh: Exposures features two projects addressing the impacts of environmental racism. In a series produced between 2017 and 2022 titled Exposure, Sheikh takes an in-depth look at the consequences of extractive mining within Bears Ears National Monument, in southern Utah on the lands of the Hopi Tribe, Navajo Nation, Pueblo of Zuni, Ute Indian Tribe, and Ute Mountain Ute Tribe. This recent body of work is shown alongside selections from Erasure (2010–15), which documents the Bedouin people and their homelands in the Negev Desert, Israel.

Judy Ditner is the Richard Benson Associate Curator of Photography and Digital Media.

Exhibition made possible by generous support from Jane P. Watkins, M.P.H. 1979.
AS A CITIZEN OF THE NAVAJO NATION who has organized other projects related to these lands in the American Southwest, I was enthusiastic about contributing to Fazal Sheikh: Exposures and about reflecting on my own experiences through this artist’s work. In preparation for the exhibition, I met with Sheikh at Goulding’s Stagecoach Restaurant outside Monument Valley Navajo Tribal Park, on the Navajo Nation near the Arizona-Utah border, a couple hours north of my hometown of Tuba City. As we spoke over coffee, it was especially exciting to hear about the people he had worked closely with, many of whom I also know, and about the intimate connections he established with them and with the land. Throughout this process, I have learned just how essential relationship building and collaboration are, both to my own research approach and to Sheikh’s artistic practice.

For about five years, Sheikh partnered with members of Utah Diné Bikéyah, a Navajo-led organization fighting vehemently for the protection of Bears Ears through national-monument designation. Although typically associated with two iconic buttes resembling “bears’ ears,” the region is rich with sacred places and with people who have lived there for generations. In his Exposure series, Sheikh documents the 1.35 million acres originally encompassed by the footprint of Bears Ears (image opposite). The monument came under attack in December 2017 when President Trump reduced it by about 85 percent, allowing companies to come onto the land for resource extraction.

Sheikh points out that his work is “about facts” in that many of the people living in these areas have experienced firsthand the dangers of such activities, especially when sites are left unremediated or poorly remediated. While reflecting what the inhabitants already know in this respect, Sheikh’s images make visible the unfathomable effects. For example, a sheep herder who lives near the Navajo community of Aneth, Utah, has long been aware of pollution coming from a nearby methane-extraction plant. Using thermal imaging, Sheikh produced a video that rendered in bright colors the otherwise invisible emissions (image below).

The exhibition also represents—from emotional, spiritual, and cultural perspectives—the time and care needed to become familiar with this landscape, as well as the stakes entailed. As part of Exposure, the artist collaborated with spiritual advisor Jonah Yellowman (Diné) on an installation titled In Place. A highlight of the Gallery’s show, it features a ts’aa’ (Navajo wedding basket) contributed by Yellowman, sixty-six landscape photographs by Sheikh, along with a sound recording of the two buttes by seismologist Jeff Moore. Being “in place” means taking an intimate look at a very complex land.

For Sheikh, creating portraits is often the last task in a series. He considers them a “mutual engagement,” and the relationship-building process has been especially crucial to creating these in the time of COVID-19. The home where the artist takes these photographs is both a sanctuary and a place to protect, and entering the space thus requires a certain level of trust and care. Typically accompanied by an interview with each sitter, these portraits and testimonies reveal how tangible and devastating the impacts of displacement and environmental racism can be. Sheikh notes a “horribly present story” of community members in the area contracting various diseases from working on resource-extraction sites or simply from living downwind from them. As just one of many forms of documentation, the portraits make real such effects.

Building and sustaining relationships have also been an integral part of this undertaking at the Gallery. In so many ways, it has been a cooperative effort among Sheikh, his artistic and scientific partners, the curatorial team at the museum, and Native faculty and students at Yale. I have been fortunate to think through this exhibition with Kinsale Hueston (Diné), TD ’23, Jordan Young (Diné), MC ’23, and Royce K.
Young Wolf (Hiraacá [Hidatsa], Nu’eta [Mandan], and Sosore [Eastern Shoshone]), the Andrew W. Mellon Postdoctoral Associate in Native American Art and Curation and Yale University Presidential Visiting Fellow. Sheikh’s photographs illuminate the sheer diversity of the Navajo Nation, its citizens, and its landscapes. Likewise, they show just how many ways there are to look at these people and places. And through conversations with many Native individuals, it has also become clear that a range of interpretations can be brought to this work.

When I joined this project as a graduate research assistant, I was most excited because I was familiar with the content of Sheikh’s images. But having learned more about them and about his research process, I now see in this exhibition a familiar fixture that brings a piece of my home to the museum. I continue to ask myself, Why is this exhibition needed here? As Yale is situated on the lands of a handful of tribes—including the Mashantucket Pequot, Mohegan, Paugussett, and Quinnipiac, just to name a few—how can people here benefit from learning about Native lands hundreds of miles away? One reason might be that very distance: the realities of environmental racism can seem far away to those who do not directly experience them. Sheikh’s work is important because it makes visible both the immediate and generational impacts of resource exploitation, not just in the American Southwest but other places as well, such as the Negev Desert, the Palestinian Bedouin inhabitants of which Sheikh recorded in his series Erasure (above and at right). Though not himself from the areas he documents, the artist demonstrates what care for, and solidarity with, Indigenous peoples and their lands might look like.

Isabella Shey Robbins (Diné) is a Ph.D. candidate in History of Art and American Studies at Yale.
OPENING IN FEBRUARY 2023 is a student-curated exhibition devoted to the idea that thinking big is not always better. Thinking Small: Dutch Art to Scale focuses on works of art from the 17th-century Netherlands that were designed to encourage slow, intimate, and contemplative engagement on the part of their original audiences. The show is thus organized not around artists, styles, genres, or subjects but around a particular kind of interaction between people and things in which relative scale matters. Aiming to characterize the experience of Dutch art as one of both thinking and describing, Thinking Small asks how the smallness or intricacy of a given image or object compels us to reconsider our own relationship to the world around us.

The concept for the exhibition was inspired in part by a stunning Dutch artwork in the Yale University Art Gallery’s collection: a nautilus cup engraved by Jan Bellekin, a master shell carver active in Amsterdam in the mid- to late 17th century. This collectible object was tailored to invite careful study through both sight and touch. The combination of its polished surface and complex imagery entices viewers not only to look closely but also to turn over—both in hand and mind—the elaborate process of the shell’s making, its extended journey from the South Pacific to the Netherlands, and even the relationship between divine and human nature.

Every work of art in Thinking Small demands this kind of attention. The display encompasses medals, miniature portraits, navigational maps, microscopic studies, botanical specimens preserved between bindings, and examples of distinctly Dutch media like pen painting and mother-of-pearl inlay. Together, these artworks showcase the haptic appeal of intimate collectibles, the techniques of representing vast distances at a limited scale, and the desire to imagine and depict the tiniest creatures in the natural world. They also explore the wide range of experiences that historically involved close, contemplative observation, from the personal, emotionally charged act of meditating on a death medal as a means of commemorating a loved one to the highly technical but equally engrossing practice of using navigational diagrams to steer a ship. In the 17th century, artists and viewers alike were constantly “thinking small” across many facets of life.

The circumstances under which Thinking Small was born reflect the gradual and thoughtful approach integral to the works themselves. The exhibition emerged from a graduate seminar taught in Yale’s Department of the History of Art in spring 2020 and has further developed through a partnership between the Gallery and the new Center for Netherlandish Art at the Museum of Fine Arts, Boston. We have drawn from the rich holdings of both institutions, as well as from a generous private collector and Yale’s Beinecke Rare Book and Manuscript Library and Harvey Cushing/John Hay Whitney Medical Library. The Museum of Fine Arts, where Thinking Small opens in fall 2023, will publish a coauthored brochure to accompany both displays.

Adam Chen, TD ’23, is a B.A./M.A. candidate in Yale’s Department of the History of Art.

Ekaterina Koposova is a Ph.D. student in Yale’s Department of the History of Art.

Renata Nagy is a Ph.D. candidate in Yale’s Department of the History of Art and Renaissance Studies Program.

Joyce Zhou is a Ph.D. student in Yale’s Department of the History of Art.

Thinking Small: Dutch Art to Scale is generously supported by the Bob and Happy Doran Fund for the Center for Netherlandish Art.
The museum’s collection of early Italian paintings is one of the richest in the world; among the three or four largest in this country and rivaled in Europe only by the national collections of England, France, and Germany and the prominent state museums of Italy. In three digital volumes that span nearly six hundred years, _Italian Paintings in the Yale University Art Gallery_-written by Laurence Kanter, Chief Curator and the Lionel Goldfrank III Curator of European Art, and Pia Palladino, formerly Associate Curator at the Metropolitan Museum of Art, New York—completely and thoroughly catalogues Yale’s exceptional holdings in this area. To publish this important scholarship in a timely manner and take full advantage of the digital format, object entries are being released in batches as they are finalized. More than 30 entries from the first volume, which covers the period from approximately 1220 through 1420, will soon be available for free online.

This first volume of the catalogue includes masterworks long held by the Gallery—many of which were acquired in 1871 as part of the James Jackson Jarves Collection, the earliest-formed collection of Italian paintings in any American museum—along with new acquisitions. Outstanding among these is what may be the largest group of 13th-century panel paintings in any public collection outside of Italy, as well as works by a panoramic sweep of 14th-century artists from Florence and Siena. A long-awaited update of the partial and summary catalogue by Charles Seymour, Jr., published by the Gallery in 1970, this volume provides important new insights into a number of works with historically controversial attributions, owing in some cases to their compromised physical state and the resulting loss of key forensic evidence. Each entry features a complete review of published references to the object; a detailed report on its condition, accompanied by current and historical photography; updated or corrected provenance information; and an in-depth discussion of meaning, context, chronology, attribution, and related works of art.

Future batches, soon to be available, will contain entries on the Gallery’s particularly rich holdings of 15th-century paintings from the Sienese school; Florentine paintings ranging from Fra Angelico and Paolo Uccello to one of the best-known Renaissance artworks in America, Antonio del Pollaiuolo’s _Hercules and Deianira_; early Umbrian and Venetian masters, including Gentile da Fabriano; 16th-century works by celebrated artists such as Pontormo, Titian, and Tintoretto and lesser-known figures like Marco Pino, Jacopo Zucchi, and Francesco Vanni; as well as an important but little-studied group of masterpieces by the great 16th- and 17th-century Bolognese classicists Francesco Francia, Annibale Carracci, Guido Reni, and Guercino (Giovanni Francesco Barbieri). Some examples, like Piero di Cosimo’s monumental Santa Maria Novella altarpiece, have been familiar to scholars for generations yet have never before been approached with a complete understanding of their painting technique. Others—like Luca Signorelli’s _Vision of Saint Bernard_, the mysterious triple portrait by Palma Vecchio, or Garofalo’s _Conversion of Saint Paul_—are new discoveries presented in detail here for the first time.

While progress on the Italian paintings catalogue continues, the Department of Publications and Editorial Services is also beginning production of a second digital catalogue, focusing on the more than 1,100 Indonesian textiles in the collection. The launch of the Gallery’s digital publishing program follows on the heels of the February 2022 release of the Online Access project (artgallery.yale.edu/online-access), in which more than 125 out-of-print publications are being digitized for download as free PDFs. With a wide selection of publications—both old and new—now fully available online, the Gallery hopes to reach more readers than ever before.

Tiffany Sprague is Director of Publications and Editorial Services.
THE EXHIBITION BÂMÎGÎBÔYE: A MASTER SCULPTOR OF THE YORÛBÀ TRADITION, on view at the Yale University Art Gallery from September 9, 2022, to January 8, 2023, is dedicated to the 50-year career of Nigerian artist Moshood Olúṣọmọ Bâmígîbôye (ca. 1885–1975). For the first time, it reunites all of the artist’s masterworks from American and European collections as well as the National Museum, Lagos. Part of a generation of Yorûbà woodcarvers with flourishing workshops in southwestern Nigeria, Bâmígîbôye was highly regarded for the masks that he made in the 1920s and 1930s for local religious festivals called Ẹpa. Today, these are considered some of the most spectacular and complex examples of Yorûbà art ever created.

Inspired by Bâmígîbôye’s Equestrian Shrine Figure (Ojúbọ Ẹlẹ́ṣin) Depicting a Priestess of Ọya (1920–40; image on front cover) in the Gallery’s collection—a favorite of visitors since it was accessioned in 2006 through the generous bequest of Charles B. Benenson, B.A. 1933—the exhibition has also provided an opportunity for the Gallery to collaborate with the National Commission for Museums and Monuments (NCMM), Abuja, Nigeria. The partnership was formally launched in January 2020 when Yale University President Peter Salovey traveled to Nigeria as part of the Africa Initiative, a University-wide effort to prioritize and expand Yale’s commitment to African institutions. With James Green, the Frances and Benjamin Benenson Foundation Associate Curator of African Art, he met with colleagues at the National Museum, Lagos, including Mrs. Omotayo M. Adébòyè, Curator, Mrs. Oriyomi Pamela Otuka, Assistant Director and Documentation Unit Head, and Adénikë Nîyì-Dáre, Chief Conservator. One of the main goals of the cooperation between the Gallery and the NCMM was to organize in-person workshops on wood conservation for managerial-level conservators from museums across Nigeria. This training was requested by staff at the National Museum to ensure that wood objects—which make up 85 percent of the collection of 50,000 items—are preserved through appropriate storage, documentation, and treatment.
Many of the species of wood preferred by Yorùbá carvers are susceptible to damaging infestation by termites and other insects. Close study reveals that—despite attempts on the part of Indigenous communities to prolong the sculptures’ lifespan, including storing them over a fire to keep away borers and white ants and covering them in protective cloths—many of the National Museum’s carvings by Bámìgbọ́yé and other Yorùbá sculptors have suffered extensive losses before and sometimes after their accession. To quote Adéniké Níyí-Dàre: “We are constantly faced with physical and environmental challenges that daily threaten the continued survival of collections; wooden objects require constant monitoring as they are prone to insect infestation most especially in storage. . . .The main drive on our part for this collaboration is the need for professionalism, which can only come through training.”

During the COVID-19 pandemic, which stymied in-person visits to Lagos, efforts were made to sustain the partnership digitally. Anne Turner Gunnison, the Alan J. Dworsky Senior Associate Conservator of Objects, and Cathy Silverman, Assistant Conservator of Objects and Furniture, scripted videos about object handling, condition reporting, and wood anatomy. These were filmed and edited by Yale undergraduate student Geo Barrios, MY ’24, and shared via online platforms. The content then helped to guide conservation staff at the National Museum in assessing the condition of works in their collection.

In March 2022, Anne and Cathy were finally able to travel with James to the National Museum, Lagos, to prepare loans for the Gallery’s exhibition Bámìgbọ́yé: A Master Sculptor of the Yorùbá Tradition. From left: Ayẹni Ọlánírètí, Principal Conservator; Whinnyfred Arosike, Conservator 1, Ogochukwu Eko, Principal Conservator, and Hammed Buraimoh, Principal Conservator.
Museum. Together with colleagues there, they examined objects that will be loaned to the Gallery for the exhibition, including three Epa masks carved by Bámígibóyé. This meeting was also highly informative as workshops needed to be designed to address the most pressing preservation issues defined by NCMM conservators. It was therefore critical to learn about what training was most desired as well as see physical storage and workspaces and understand local temperature and humidity parameters. The long-term goal of the project is to establish a laboratory in a designated space at the National Museum to suit the needs of conservators and serve as a hub for research and future instruction. This plan must take into consideration the tools and supplies readily available in Lagos, along with conservation workflow at the museum. Acknowledging different institutional environments and approaches is key to ensuring the partnership’s success and endurance.

Anne and Cathy returned to Lagos in July 2022 to lead in-person workshops on wood conservation for managerial-level practitioners from the National Museum and other NCMM museums across Nigeria. These sessions were made possible by generous support from Yale’s Institute for the Preservation of Cultural Heritage. Two NCMM conservators will also travel to New Haven, Connecticut, to receive additional training in conservation as well as to be present for the installation and deinstallation of artwork for Bámígibóyé: A Master Sculptor of the Yorùbá Tradition.

The Gallery has been a huge beneficiary of this undertaking, from receiving loans of objects of significant cultural value to simply knowledge sharing. The main desired outcome of this collaboration is to create a sustainable project that forefronts the preservation needs of the National Museum, supporting the construction and ongoing viability of a small but mighty conservation laboratory in Lagos. Watch this space!

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

*Anne Turner Gunnison is the Alan J. Dworsky Senior Associate Conservator of Objects.*

*Cathy Silverman is Assistant Conservator of Objects and Furniture.*

This project is supported in part by the National Endowment for the Arts (NEA). To find out more about how NEA grants impact individuals and communities, visit arts.gov.

*Stephanie Nwaokobia, Principal Conservator at the National Museum, Lagos, measures the Nigerian artist Moshood Ólúsomọ Bámígibóyé’s carving knives, on loan to the Gallery for the exhibition Bámígibóyé: A Master Sculptor of the Yorùbá Tradition.*
ON THE ROAD

Making an Impression: The Art and Craft of Engraved Roman Gemstones
Michael C. Carlos Museum, Emory University, Atlanta, August 27–November 27, 2022

This exhibition explores engraved gemstones as cultural artifacts that had many uses, whether as sealstones, amulets, or items of personal adornment. Particular attention is paid to their materiality and production. The Gallery’s bronze statuette of the deity Tyche (ca. 1st–2nd century A.D.) is a Roman copy of one of antiquity’s most famous cult statues, the Tyche of Antioch by Eutychides (ca. 300 B.C.). Displayed in this exhibition alongside gemstones reproducing the same image, the work helps illuminate how such divinities were represented in a variety of forms and media.

Van Gogh in America
Detroit Institute of Arts, October 2, 2022–January 22, 2023

The Detroit Institute of Arts (DIA) was the first public museum in the United States to purchase a painting by Vincent van Gogh (1853–1890), his Self-Portrait (1887). On the 100th anniversary of this acquisition, Van Gogh in America tells the story of America’s introduction to this iconic artist. The exhibition presents about 70 of his works from collections around the world. Square Saint-Pierre, Paris (also 1887), from the Gallery’s collection, was the first painting by van Gogh to be exhibited publicly in Germany (1914), making its impact on the artist’s international reputation a parallel to that of the DIA’s Self-Portrait in this country.

Cubism and the Trompe l’Oeil Tradition
Metropolitan Museum of Art, New York, October 17, 2022–January 22, 2023

This exhibition offers a fresh perspective on the Cubist movement of the early 20th century through a focus on its engagement with the long tradition of trompe l’oeil still life. In trompe l’oeil (“deceive the eye”), artists blurred the line between truth and fiction and explored the very nature of representation through devices such as the shallow picture plane, the invasion of the “real” world into the pictorial one, the persuasive mimicry of materials, and—in the hands of the Cubists—the appropriation of prefabricated materials. In a collage from the Gallery’s collection featured in the show, Braque’s incorporation of faux bois (fake wood grain) wallpaper suggests the surface of a violin or of the table on which it lies, producing an ever more complex fragmentation of three-dimensional reality on a two-dimensional surface.

Edward Hopper’s New York
Whitney Museum of American Art, New York, October 19, 2022–March 5, 2023

A resident of the city of New York from 1908 until his death in 1967, American artist Edward Hopper witnessed a historic period of urban development and vertiginous growth. Edward Hopper’s New York is the first exhibition to focus on the artist’s rich and often-fraught relationship with the city as subject, setting, and inspiration. It surveys Hopper’s city pictures, from his early sketches, prints, and illustrations to his late paintings, including the Gallery’s Sunlight in a Cafeteria (1958). Despite its brilliant light, Hopper’s scene is tense: its two figures are both physically and psychologically separated. The man appears to look and gesture toward the woman, seeking a connection, but she is absorbed in thought, a world away.
THE MUSEUM INDUSTRY HAS HISTORICALLY struggled to cultivate a workforce that reflects the communities it serves. A 2015 demographic survey conducted by the Andrew W. Mellon Foundation quantified what many had for years suspected about the technical staffs of these institutions: that about 85 percent of art handlers were white and that over 75 percent of them were male. In response to the findings and in recognition of how disproportionate hiring patterns had been, the Broad, a contemporary art museum in Los Angeles, launched the groundbreaking Diversity Apprenticeship Program (DAP) in 2017 to address staffing inequities in the industry in general and in the area of art handling specifically. With the support of a grant from the Institute of Museum and Library Services, the Broad has since expanded the program into a replicable model to drive field-wide change by providing job-training opportunities to traditionally marginalized groups. To date, 95 percent of the graduates have found employment in museums, galleries, art-transportation businesses, and exhibition-production houses throughout the country.

Last fall, inspired by the success of the DAP and faced with labor shortages for many exhibitions and collections projects, the Yale University Art Gallery began to reach out to campus, community, and industry partners, the New Haven Hiring Initiative and other local recruiting resources, and the University’s division of Collections and Scholarly Communication to explore whether a similar initiative might realistically be developed here.

Like its model at the Broad, the Yale program would make available six- to nine-month, full-time, paid apprenticeships in art handling and exhibition preparation. In collaboration with individuals and organizations in underrepresented communities, it would create avenues for employment-track training and recruitment for New Haven residents who identify as BIPOC, women, immigrants, LGBTQIA+, the formerly incarcerated, and foster youth. Campus collections—such as the Gallery, the Yale Center for British Art, the Yale Peabody Museum of Natural History, and potentially the libraries and the Yale School of Architecture Gallery—would serve as host sites for apprentices and offer hands-on experience in the handling and preparation of art in both gallery and storage environments.

In late May, for an event cosponsored by the Gallery’s Martin A. Ryerson Lectureship Fund and Yale’s Collections and Scholarly Communications DEIA/B (Diversity, Equity, Inclusion, Accessibility, and Belonging) Committee, campus and community groups were invited to the museum’s Robert L. McNeil, Jr., Lecture Hall to hear directly from George Luna-Peña, DAP Program Director at the Broad. In a large group presentation followed by a question-and-answer session and a smaller workshop with potential training partners, George provided a compelling “proof of concept” of the program and its methods.

Informed by feedback from the presentation and workshop, the Gallery is in the process of concretely developing a Yale program. The hope is that the trained art-handling staff would then be available to assist in the move from the Library Shelving Facility, in Hamden, Connecticut, to the Collection Studies Center at Yale West Campus. Stay tuned for updates on this exciting initiative.

Jeffrey Yoshimine is Deputy Director for Exhibitions, Collections, and Facilities.
In 2019 the two of us cofounded Arts in Mind, a new program at the Yale University Art Gallery for those with Young-Onset Alzheimer’s Disease, co-facilitated by Rachel Thompson, M.A.R. 2019, the 2019–21 John Walsh Fellow in Museum Education. The initiative for this came from Angel, an experienced researcher on Alzheimer’s who at the time was director of the Art Therapy and Counseling Program at Albertus Magnus College, New Haven, Connecticut.
WHILE THE MUSEUM HAD EXISTING access programming for people with more advanced stages of the disease, none was designed specifically for those considered Young-Onset, which refers to individuals age 65 and younger who have recently been diagnosed. The in-person program we developed welcomed those with Young-Onset Alzheimer’s along with their care partners, while also providing mentorship opportunities for art-therapy students from Albertus Magnus, neurology residents from the Alzheimer’s Disease Research Unit at Yale, and the museum’s Wurtele Gallery Teachers.

After news of the program was shared via the Department of Neurology at Yale School of Medicine, Sheraton Caregivers, based in Westport, Connecticut, and other channels, a cohort of participants began meeting monthly for sessions that integrated ideas of looking and making, as well as reflecting on experiences, while in the galleries. Sessions were thematic—centering on topics like architecture, interior spaces, the human figure, and the artist’s process—and incorporated objects from across the collection. For the art-making portion, participants worked with gallery-safe materials in front of works of art so that they could simultaneously look closely and create while focusing on the day’s theme. Through this, participants—care partners included—were able to connect with one another in ways that helped reduce the stresses associated with the disease. In addition, the program gave them a way to meaningfully express themselves and be part of a community.

In spring 2020, due to COVID-19, Arts in Mind moved to Zoom, and it continues to meet virtually today. This platform has allowed the program to reach new audiences around the country and to engage with collection objects not on view. Likewise, it enables art-therapy students, neurology residents, and Wurtele Gallery Teachers to easily co-facilitate from wherever they are based. In its online format, Arts in Mind is still structured thematically but takes advantage of tools offered on Zoom for close looking and collaborative art making. Participants are encouraged to describe what they see, either by speaking up or writing in the chat box. The annotate feature lets them literally draw connections by marking up the screen, so everyone is able to see what someone is trying to share. This has been especially useful for people who are having trouble recalling words; sometimes showing is easier than telling. Care partners, too, have reported the sense of community and support they derive from the program and its activities: in some cases, they attend even if their partner with Young-Onset Alzheimer’s is not well enough to join or has passed away.

Since moving online, Arts in Mind has figured in the training of medical residents at Rush and Loyola Universities in Chicago. The program has also been part of a summer camp called Lorenzo’s House Youth Summit, where it teaches those ages 9–30 techniques for connecting with their parent or guardian who has Young-Onset Alzheimer’s. In addition to participating in sessions facilitated by us, each young person is given two art kits—one for themselves and the other to use with their parent or guardian. The hope is that sharing these strategies with young people empowers them to find meaningful ways to continue connecting with their parent or guardian.

Angel Duncan is an art therapist and clinical researcher.
Jessica Sack is the Jan and Frederick Mayer Curator of Public Education.

Arts in Mind is now an online program that meets once a month throughout the year. All with Young-Onset Alzheimer’s, along with their care partners, are welcome to participate. To register or for more information, contact the Education Department at yuag.education@yale.edu.
When meeting online, Arts in Mind participants likewise make their own art in response to what they see, connecting around a theme. In the session shown here, attendees created their own drawings of people in motion after looking closely at works from across the collection. The drawing pictured is by Ric Izquierdo, inspired by the watercolors of Abraham Walkowitz.
WHEN TREATING AN ARTWORK, conservators frequently encounter interventions made by past restorers, which—as much as the aging of the original materials themselves—can affect the present condition and nature of the object. Venetian Nobleman and Two Women by Jacopo Negretti, called Palma Vecchio (1480–1528), is one such case. Painted in oil on wood panel in early 16th-century Italy, it was transferred to a canvas support in the 19th century. Before the present conservation treatment, stiff, undulating deformations across the surface of the painting were held in place by a thick adhesive and two degrading canvases, which had been applied during the transfer and were no longer adequately fixed to the stretcher. These condition issues led Gallery conservators to embark on a rare and exciting structural treatment, involving the eventual retransfer of the work to a new solid support.

Venetian Nobleman and Two Women was acquired by the American collector and critic James Jackson Jarves (1818–1888) in Italy and brought to the United States in 1859 with the other early Italian paintings he had amassed. It officially entered the collection of the Yale University Art Gallery in 1871 with the acquisition of Jarves’s pictures, which still form an important part of the museum’s holdings. It is likely that the artwork was transferred from panel to canvas while in the U.S.: an 1860 catalogue of Jarves’s collection records the work as oil on wood, whereas Osvald Sirén’s 1916 catalogue clearly describes it as a transfer.

Although this technique may seem perplexing in concept and practice, the transfer of paintings from one support to another was not uncommon among 18th- and 19th-century restorers. Transferring paint layers from panel to canvas traditionally involved securing a temporary facing or a rigid auxiliary support to the front of the painting to protect the surface, after which it would be placed face down and the wooden panel reduced or completely removed from the back using tools such as planes and chisels. Once the wood was carefully removed, the paint and ground layers would be glued onto a new support, like a linen canvas, and the protective layers or auxiliary support would be detached from the front. Historically, reasons behind transferring a painting might include a desire to make it more lightweight, and thus easier to handle, or to address extensive flaking of the paint and ground layers or structural instability of the original panel. Another common motivation was to reduce warping: panels tend to develop a curvature over time due to the wood’s response to fluctuating environmental factors, an effect once

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From left: Palma Vecchio’s Venetian Nobleman and Two Women (ca. 1520–30), after varnish removal | Painting temporarily loomed with the polyester-fabric facing, with deformations visible through the facing.
deemed visually distracting. Nowadays, conservators rarely carry out transfers, mitigating the deterioration of panel paintings by controlling the conditions in which artworks are stored and displayed and preferring more localized and less-radical interventions for correcting flaking and structural issues. Moreover, we have come to recognize the support as an integral part of a painting, and we are more accepting of the natural warp of aged panels.

Venetian Nobleman and Two Women was cleaned by Anna Krez, a former conservation fellow at the Gallery, revealing—beneath layers of discolored varnish—the artist’s vibrant colors and delicate brushwork. Under the guidance of Ian McClure, the former Susan Morse Hilles Chief Conservator, and Irma Passeri, Senior Conservator of Paintings, I have been undertaking the structural work to reverse the 19th-century transfer to canvas by retransferring the painting to a solid support. After coating the cleaned surface with a protective varnish, we adhered three layers of Japanese paper made from kozo (the bark of a mulberry tree) followed by a piece of woven polyester fabric. These facings are temporary and can be taken off later in the treatment without affecting the original paint. To remove the two existing linen canvases from the back after releasing them from the stretcher, we placed the painting face down on a sand bed, whose hard yet malleable quality supported the surface deformations. Careful peeling, along with use of a scalpel, allowed us to mechanically remove both canvases.

The painting, now without a support except for the facings on the front, felt less stiff, but the undulations were still fixed in place by a thick adhesive of lead white mixed with drying oil, left on the reverse of the original ground. With age, this mixture becomes hard and not easily soluble; in this case, it could not be safely removed with the help of free solvents or gels. Therefore, to reduce the canvas-weave pattern imprinted on the lead white, we scraped away some of this coating, wearing the appropriate protective equipment to prevent lead exposure.

In addition to the hardness of the lead white, it is likely that the facings themselves are also holding the deformations in place. At the time of writing, we are working on approaches to address this. We have attached a thin but strong polyester monofilament to the back of the lead-white coating. With the painting now adhered to this fabric, we will proceed to remove some of the facings. Our ultimate aim is to secure the painting onto a new rigid support with a curvature similar to what we might expect for a panel painting of this period. Museum technician Paul Panamarenko created this support from a type of bendable plywood, which he locked into a slightly bowed shape by securing crossbars to the back. To allow the painting to be detached from the support in the future, should the need arise, we intend to add a layer of archival-quality mount board between the plywood panel and the polyester monofila-

While in the 21st century a transfer would not be the first choice of treatment for most condition issues, in this case—given the poor state of the 19th-century transfer—we felt that a retransfer offered the most appropriate path forward. For me, this structural project has been a once-in-a-lifetime opportunity to learn practical skills and to reflect on how past restorations shape treatment decisions today. The hope is that, when the process is through, Venetian Nobleman and Two Women will be not only more stable but also more sympathetic to the original nature of the artwork as a panel painting, so that viewers can once more appreciate the beauty of Palma Vecchio’s creation.

Anna Vesaluoma is Postgraduate Associate in Paintings Conservation.
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.

Under the direction of Stephanie Wiles, the Henry J. Heinz II Director, and Courtney Skipton Long, Associate Director for Membership Programs, the Gallery has launched a new opportunity for donors to engage with art and with one another. Gallery Patrons meet with curators, participate in behind-the-scenes events, and cultivate a rich knowledge of and appreciation for the museum’s collections and exhibitions. They play a vital role in our vision of activating the power of art to inspire and create a more inclusive world. The support of the Patrons ensures the Gallery’s continued contributions to the vibrant cultural communities of Yale University, New Haven, and the larger world.

To become a Gallery Patron, contact Courtney Skipton Long at 203.432.9658 or courtney.long@yale.edu.

There are three annual tiers:
- Patrons Circle: $1,500
- Curators Circle: $5,000
- Director’s Circle: $10,000
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For information on how to support the Gallery’s programs, contact Brian P. McGovern, Director for Advancement and External Affairs, at 203.436.8400 or b.mcgonv@museums.yale.edu.

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General Information: 203.432.0600
Museum Store: 203.432.0601

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?
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. To learn more, visit artgallery.yale.edu/connect.

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

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

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

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

Cover Image: Moshood Olúṣọmọ Bámigbóyé, Equestrian Shrine Figure (Ojúbọ Ẹlẹ̀ṣin) Depicting a Priestess of Oya, Yorùbá, Nigeria, Kwara State, Kájọlà, 1920–40. Wood, possibly irẹ̀, and pigment. Yale University Art Gallery, Charles B. Benenson, B.A. 1933, Collection. © Estate of Moshood Olúṣọmọ Bámigbóyé
Bámigbóyé: A Master Sculptor of the Yorùbá Tradition
September 9, 2022–January 8, 2023
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