The 2019–20 Yale University Art Gallery Annual Report is dedicated to the memory of Louisa Cunningham, who died in July 2020. Louisa was a beloved and revered presence at the Gallery and, over her tenure, she was instrumental in seeing it through many changes. Louisa began her career at the Gallery in the Department of Asian Art, notably organizing the exhibition *The Spirit of Place: Japanese Paintings and Prints of the 16th through 19th Centuries* in 1984. She then transitioned into an administrative leadership role, joining the Business Office under director Alan Shestack and becoming the Deputy Director for Finance and Administration. She oversaw the Gallery’s finances, security, facilities, and human resources until her retirement in 2010. Louisa was a trusted colleague and esteemed mentor to many, bringing her trademark intelligence and discernment to all that she did. She made valuable contributions, not only to the Gallery but also to those who had the privilege of knowing her. She will be profoundly missed and fondly remembered.
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Letter from the Director
We are pleased to bring you the 2019–20 Yale University Art Gallery Annual Report. When we started the fiscal year on July 1, 2019, it would have been inconceivable to think that the Gallery—and the world—would be forced to close for months on end because of a pandemic. Throughout this time, and even with the many economic uncertainties of this period, our friends and supporters have continued to act generously, and for that, we are grateful.

We have all faced unprecedented challenges during recent months. For many of us, COVID-19 only meant the inconvenience of working from home and the circumscription of our normal lives. But many in our circle have faced serious illness and the deaths of loved ones. The underlying racial injustice in our country again became cruelly apparent with the murders of George Floyd and others, and this mobilized many of us to take to the streets and speak out for justice and equal opportunities for all.

The difficulties of this past year were met by my Gallery colleagues with verve and ingenuity. We worked with many Yale University classes throughout the academic year, and objects from the Gallery’s encyclopedic collection became integral to the curriculum in academic disciplines from law to history to physics. After the University closed its campus in March 2020 and brought all of its classes online, our educators and curators collaborated to bring creative solutions to a range of curriculum needs. We have offered support throughout the pandemic for local K–12 schools, and our

↑ Previous spread: Stephanie Wiles, the Henry J. Heinz II Director, speaks with Wurtele Gallery Teachers about Alberto Giacometti’s *Femme debout* (Standing Woman; 1956) and *Grande femme debout II* (Tall Standing Woman II, 1960). Courtesy of PepsiCo., Inc. © Alberto Giacometti Estate

← Initiated in Summer 2019, the “Mindfulness and Art at the Gallery” series continued in Spring 2020 with monthly “Practice with Art: Cultivating Mindfulness in the Galleries” workshops facilitated by Anne Dutton, Director of Mindfulness Education, Yale Stress Center, and Danielle Casilippo, Health Educator, Being Well at Yale.
Teacher Leadership Program for community educators meets online every month to continue these discussions.

This crisis has inspired us to think of new ways for you to interact with our vast collection from afar, and we are joining with the wider Yale community to increase our investment in digital tools and infrastructure. Our online catalogue provides images of over 180,000 objects. Our Gallery Talks and tours have moved online, thanks to the efforts of our curators, educators, conservators, and many others. We are giving you opportunities to connect with art as a source of spiritual solace through our monthly mindfulness program, “Veritas in Lux: A Mindful Look at Illumination in Art.” We have also moved many of our popular offerings for the K–12 population online, including the monthly Stories and Art and weekly Teen Programs.

As you look through the photos that tell the story of this past year, you will see activities that took place in the Gallery from July 1, 2019 until March 12, 2020, and then online through the end of June 2020. This was an exciting year for exhibitions: A Nation Reflected: Stories in American Glass, closed in September; that same month we opened William Bailey: Looking through Time, a career retrospective for Bailey, B.F.A. 1955, M.F.A. 1957, who was a renowned artist and the Kingman Brewster Professor Emeritus of Art at Yale for several decades. Bailey sadly died in April. September also saw the opening of Ceremonial Dress from Southwest China: The Ann B. Goodman Collection, with objects drawn from a singular collection of handmade and embellished garments in materials ranging from silk to precious metals to fish skin. On view in our Asian galleries was the first of two installations of Japanese surimono prints. These intimate and playful images were produced in the early 19th century and are part of a promised gift from Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970.

Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art, which opened in November, was curated by Yale University students Katherine Nova McCleary (Little Shell Chippewa–Cree), B.A. 2018, Leah Tamar Shrestinian, B.A. 2018, and
Joseph Zordan (Bad River Ojibwe), B.A. 2019, who worked on the exhibition for over three years. They brought together basketry, beadwork, drawings, photography, pottery, textiles, and wood carvings from the Gallery, the Yale Peabody Museum of Natural History, and the Beinecke Rare Book and Manuscript Library. The exhibition showcases works created from the early 19th to the 21st century, including contemporary pieces from such artists as Marie Watt (Seneca), M.F.A. 1996, who also hosted a community sewing circle at the Gallery in November. In addition to organizing the show, the student-curators brought essential questions to the curatorial discussion, such as why objects from Indigenous cultures have typically been displayed in natural-history museums as artifacts rather than as works of art.

Reckoning with “The Incident”: John Wilson’s Studies for a Lynching Mural opened in January. African American artist John Wilson (1922–2015) studied the art of mural painting in Mexico and created a powerful work, The Incident (1952), depicting the lynching of a young African American man by the Ku Klux Klan. Although the mural no longer exists, the Gallery has many preparatory studies in its collection.

Opening just two weeks before our March 2020 closure, James Prosek: Art, Artifact, Artifice also brought together objects from the Gallery, the Peabody, and the Yale Center for British Art, which were shown alongside paintings and sculptures made by James Prosek, B.A. 1997. This noted artist, naturalist, and writer juxtaposes our understanding of the well-designed “artifacts” that are the products of millennia of evolution in the natural world—bird eggs, bird plumage, and animal skulls—with beautiful works of art that are made by humans. Prosek’s captivating and thoughtful exhibition can still be enjoyed through the show’s gorgeous catalogue.

The student-curators for Place, Nations, Generations, Beings were also the authors of the award-winning catalogue for the exhibition. Other Gallery publications this year included William Bailey: Looking through Time and The Private World of Surimono: Japanese Prints from the Virginia Shawan Drosten and Patrick Kenadjian Collection.

Following spread: Students in the fall 2019 undergraduate seminar “Making Performance on Socio-Political Questions,” taught by Eryn Rosenthal, B.A. 1998, engaged with art throughout the museum through movement-based exercises and dialogue. Here, they explore the Laura and James J. Ross Gallery of African Art.
The past year has been a time of much work that might not be as apparent to visitors but that serves as an important foundation for all that we do. The entire staff spent more than a year on the creation of a new strategic plan for the Gallery, which is one component of our reaccreditation from the American Alliance of Museums. This necessary exercise called for a deep and extensive discussion of our values and mission and how they will manifest in our daily work and path forward. Titled “New Voices, New Perspectives,” the plan emphasizes our values of commitment, inclusivity, integrity, innovation, and preservation.

As we worked on the strategic plan, the crises of 2020 served to highlight where we must focus our energy to achieve our future goals. We have a renewed emphasis on improving the ways in which visitors can interact with the collection from afar, both in print and online. We asked ourselves what we could do as museum professionals to contribute to the dialogue around racial injustice. We reflected on how we could ensure that our museum is an environment in which every person—regardless of race, background, or beliefs—is treated with dignity and respect. Our work in this area has been aided by the feedback and guidance from the Gallery’s Diversity, Equity, Inclusion, and Accessibility Task Force, which was created in early 2020.

As we move on from this year of challenges, we look to a future in which we can fully activate the power of art to inspire our public—and to create a more inclusive world. We seek to make the museum a place where creativity continuously enriches our lives, sparks curiosity and inspiration, and generates wonder, new ways of thinking, and mutual respect.

Thank you for all you do to help make this possible. My colleagues and I have been heartened by the outpouring of support over the last year. Although we don’t yet know what the next 12 months will bring, we will steadfastly steward our remarkable collection and the values that guide us for generations to come.

Stephanie Wiles
The Henry J. Heinz II Director

June 30, 2020
Letter from the Governing Board Chair
This time of closure has provided unexpected opportunities for the Gallery. The staff created a new strategic plan, which will guide the museum’s endeavors for years to come. Along with a framework for even deeper community engagement, the Gallery reaffirmed its commitment to promoting racial justice and welcoming our diverse audiences with thoughtful and creative programs and exhibitions.

Stephanie Wiles, the Henry J. Heinz II Director, and her colleagues have done a remarkable job of staying engaged with our audience of learners. The staff collaborated and embraced new technological opportunities that let them bring the Gallery’s collections, programming, and educational resources to our local community and the world. The Gallery’s educators helped teachers and students access the resources they needed to complete the spring semester after classes at Yale and in local communities went online in March.

The Gallery’s programs also moved online, which made it possible for people from around the world to participate in live events in real time. The Gallery’s YouTube channel has amassed 374,239 views during the past year and provided many hours of enlightenment and delight for individuals stuck at home during the quarantine.

Although we closed our doors in March, we were open for most of the past fiscal year. Beginning in late 2019, the Collection Studies Center at Yale West Campus began welcoming visitors. The Leslie P. and George H. Hume American Furniture Study Center, which opened in September, houses over 1,300 examples of furniture, clocks, and wooden objects dating from 1650 to the
present. Soon after opening, the Hume Furniture Study began hosting weekly Friday tours. The nearby Margaret and Angus Wurtele Study Center began hosting visitor tours in January. This beautiful education and research facility houses over 42,000 three-dimensional objects from all of the Gallery’s curatorial areas.

I want to take this opportunity to express gratitude to some of our special friends and donors who have brought the Gallery to where it is today. This Annual Report pays memorial tribute to five individuals who played essential roles in the Gallery’s administration and governance over the past 50 years. We honor Alan Shestack, who came to the Gallery as a curator of prints and drawings and served as director from 1971 to 1985, and we also pay tribute to longtime Governing Board members Richard Albright, B.A. 1961; S. Roger Horchow, B.A. 1950, Hon. 1999; and Stephen D. Susman, B.A. 1962.

Finally, this report is dedicated to Louisa Cunningham, who was a beloved member of the Gallery family for over three decades, serving in the role of Deputy Director for Finance and Administration during much of that time.

As we have seen so often over the past year, the Gallery is strengthened by your commitment and generosity. We are so fortunate to have your friendship and support.

Carol LeWitt
Chair, Yale University Art Gallery Governing Board

June 30, 2020

Yale College students peruse a selection of free Gallery tote bags during the Undergraduate Night of the Arts in the Jan and Frederick Mayer Lobby.

Following spread: Anne Turner Gunnison, the Alan J. Dworsky Senior Associate Conservator of Objects, discusses an African Nok figure with a group of visitors.
Governing Board
Carol LeWitt, Chair

Tim Barringer, Hon. 2005
Dawoud Bey, M.F.A. 1993
James Howard Cullum Clark, B.A. 1989
Richard M. Danziger, LL.B. 1963
Michael de Havenon, B.A. 1962
Robert W. Doran, B.A. 1955
Helen Runnells DuBois, B.A. 1978
James A. Duncan, B.A. 1975
Mimi Gardner Gates, Ph.D. 1981
Lionel Goldfrank III, B.A. 1965
Carolyn H. Grinstein
*S. Roger Horchow, B.A. 1950, Hon. 1999
Richard A. Hurowitz, B.A. 1995
Philip H. Isles
Susan Jackson
Thomas Jaffe, B.A. 1971
Cathy M. Kaplan, B.A. 1974
Jane Frank Katcher
Jane Levin, M.Phil. 1972, Ph.D. 1975
H. Christopher Luce, B.A. 1972
John R. Monsky, B.A. 1981
Eliot Nolen, B.A. 1984
William M. Osborne III, B.A. 1976
Mark Resnick, B.A. 1978
James J. Ross, B.A. 1960
Elliott L. Schlang, B.A. 1956
Robert F. Shapiro, B.A. 1956

Stephen P. Latta, Professor of Cabinetmaking and Wood Technology, Thaddeus Stevens College of Technology, Lancaster, Pennsylvania, presented the Oswaldo Rodriguez Roque Memorial Lecture in September, celebrating the opening of the new Leslie P. and George H. Hume American Furniture Study Center.
Ellen Susman
Sarah Sze, B.A. 1991
John Walsh, B.A. 1961
Anthony W. Wang, B.A. 1965
Wallace S. Wilson, B.A. 1951

FY20 HONORARY GOVERNING BOARD MEMBERS
William L. Bernhard, B.A. 1954
David McCullough, B.A. 1955, Hon. 1998
Alexander K. McLanahan, B.A. 1949

July 1, 2019–June 30, 2020

*Deceased as of June 30, 2020

↑ Previous spread: In a public Gallery Talk, Judy Ditner, the Richard Benson Associate Curator of Photography and Digital Media, speaks about Dawoud Bey’s Kofi and Ebony, (1990, printed 2013) and Joy (1999). Photographs used with permission of the artist.

← Students from “The Mechanical Eye,” a class taught by Dana Karwas, Director of the Center for Collaborative Arts and Media, created projects out of an elm tree that was taken down from the Margaret and Angus Wurtele Sculpture Garden in summer 2019.
In Memoriam
The Gallery mourns the passing of Alan Shestack in April at the age of 81. Alan arrived at the Gallery in 1967 as Associate Curator of Prints and Drawings. He had completed a master’s degree in Art History at Harvard University in 1963 and then held the position of Curator at the National Gallery’s Lessing J. Rosenwald Collection. In 1968, he became Curator of Prints and Drawings at the Gallery and then Director in 1971, when Andrew Carnduff Ritchie stepped down. This quick rise within the organization reflected Alan’s intelligence, deep love of art from all cultures, knowledge, scholarship, and skill for making art accessible.

Alan shaped the Yale collections in multiple ways as director. He followed Ritchie’s lead and his own interest in building the Gallery’s contemporary holdings, notably by securing Katharine Ordway’s 20th-century collection of 150 paintings, sculptures,
prints, and drawings. He also secured 64 Josef Albers paintings, given by the Albers Foundation, and important pieces of contemporary sculpture from the collection of Susan Morse Hilles. Photography was another collection area that Alan advanced, and he also purchased important pieces of African sculpture. He continually urged the curators to buy only works of the highest quality, and he supported their efforts from his discretionary funds.

Alan had strong opinions on what an art museum should be, and he shaped the institution to conform to his philosophy. Curators began working full time at the Gallery rather than having dual appointments with the Department of the History of Art. During his Gallery years, he served as President of the Association of Art Museum Directors and was actively involved in the formative steps of professionalizing the museum field, starting with the Gallery’s staff. However, Alan wasn’t all work; he also had a lighter side and is remembered as a great raconteur with a love of laughter and conversation.

Alan ensured that the Gallery remain committed to training the next generation of art museum curators and directors, and continued Ritchie’s five-year curatorial training program that was funded by the Ford Foundation. He encouraged the use of the Gallery’s collection in teaching, including such notable examples as a seminar on American painting since World War II taught by Theodore E. Stebbins, Jr., then Curator of American Painting, and another on Greek vase painting taught by Jerome J. Pollitt, now the Sterling Professor Emeritus of Classical Archaeology and History of Art. Both courses resulted in exhibitions with scholarly catalogues to which graduate students contributed. Alan also taught a museum training course with funding from the National Endowment for the Arts.

Alan left the Gallery in 1985 to become Director of the Minneapolis Institute of Art. In 1987 he moved on to the directorship of the Museum of Fine Arts, Boston, and finished his career at the National Gallery of Art, Washington, D.C., where he was Deputy Director and Chief Curator from 1993 until 2008. He died at his home in Washington, D.C., on April 14, 2020.
The Gallery lost a wonderful friend when Richard Charles “Dick” Albright died in November at the age of 80. Dick and his dear wife, Terry, who passed away in 2018, were devoted to the Gallery, and they shone as exemplars of leadership, kindness, and generosity.

Dick was born in 1939 in Ohio, the second child of Miriam and John Albright. Dick majored in American Studies and Economics as a member of the Yale College Class of 1961. While at Yale, he enrolled in Vincent Scully’s course on modern architecture, which gave him a lifelong passion for architecture and the arts.

Dick met Terry, an accomplished sculptor, on the ski slopes of Vermont. He was devoted to Terry and to her art, and together they amassed a collection of colorful art that filled their homes. Although Dick and Terry collected widely, they had a special interest in postwar American art and 18th-century New England furniture.
Dick’s collecting style is highlighted in a chapter of American furniture scholar John T. Kirk’s book *Early American Furniture.*

Throughout their marriage of 57 years, Dick and Terry were inseparable. They lived in Wayland, Massachusetts, and spent time in Puerto Octay, Chile, and on Cape Cod’s Great Island. Dick and Terry raised three sons together: Richard C. “Bear” Albright, B.A. 1985, Timothy Albright, and Aaron Albright, M.B.A. 1999.

Dick earned an M.B.A. from Harvard Business School and went on to a successful career as a financial adviser with Account Management, a firm that focused on investing in small companies. In addition to serving as a member of the Gallery’s Governing Board, Dick was also an advisory board member of Skinner Auctioneers and a board member of Creative Santa Fe.

The Gallery is the grateful recipient of many noteworthy gifts of art from Dick and Terry over the years, including the Sol LeWitt gouache painting *Brushstrokes in All Directions* and a Frank Lloyd Wright side chair. Dick will be remembered at the Gallery for his many important works of art and, more importantly, for his friendship and commitment to the strength of the museum.

Dick and Terry were forward-thinking supporters of the Gallery’s mission. Thanks to Dick and Terry’s insightful leadership, an endowed fund was established to provide flexible discretionary funding. The fund was named after Jock Reynolds following his retirement and in honor of his tenure as the Henry J. Heinz II Director. The Jock Reynolds Director’s Resource Endowment Fund has now grown to over $6 million, with donations from many individuals in addition to the generous foundational gift made by Dick and Terry.
Our dear colleague Samuel Roger Horchow died in May at the age of 91. Roger was an inspiration and friend to the Gallery and the Yale University communities, as well as a creative entrepreneur in business and the arts.

Roger was born in Cincinnati in 1928. His father was a lawyer and government official, and his mother was a pianist. A chance event in his childhood increased his love of music and paved the way for his eventual production of Broadway musicals. Roger’s mother learned that George Gershwin was in Cincinnati, so she invited him to their home. Hearing music wafting up the stairs, Roger went down and met the composer whose work would play an important part of his life. So began Roger’s passion for Broadway.

As a Yale College student Roger studied sociology, but while working at Ohio’s F&R Lazarus and Company during summer break,
he discovered his talent for retail and appreciation of beautiful objects. After serving in the Korean War and with his impeccable taste, Roger excelled in the world of retail. He and his wife, Carolyn, started the first luxury mail-order catalogue—the Horchow Collection—that was not based in a brick-and-mortar location. The Horchow Collection saw tremendous success from its beginning in 1973 until it was sold to Neiman Marcus in 1988.

Following his success in retail, Roger pursued his second career in 1992 by producing “Crazy for You,” a modern reworking of the Gershwin brothers’ 1930 musical “Girl Crazy.” The show was a hit, running on Broadway for four years, grossing over $92 million, and winning Roger a Tony Award as producer. Roger went on to oversee and invest in several productions of “Crazy for You” and other plays, including “Kiss Me Kate”—for which he won a second Tony in 2000—“Gypsy,” and “Hamilton.” In a 1995 performance of “Crazy for You,” Roger made his Broadway acting debut as the father of the female lead.


Roger was preceded in death by his wife, Carolyn, and is survived by three daughters, Regen Fearon, B.A. 1984, Lizzie Routman, and Sally Horchow.
Yale University and the Gallery community were deeply saddened by the death of Stephen D. Susman in July at the age of 79. Steve was a vibrant individual, a devoted husband and father, a brilliant trial lawyer, a loyal friend and a great supporter of his alma mater and the Gallery.

Steve was born in Houston in 1941, into a family of lawyers. He attended Yale and graduated magna cum laude in 1962 with a B.A. in English. Displaying an early entrepreneurial drive, Steve ran a student laundry and a travel agency for his classmates.

After graduating from Yale, Steve earned his law degree at the University of Texas and then clerked for Supreme Court Justice Hugo Black. In 1980 Steve founded what came to be known as Susman Godfrey, which became one of the most successful law firms in the country. One of Steve’s most notable cases was a
$1.1 billion settlement on behalf of Texas Instruments, which, at the time, was one of the largest legal settlements in U.S. history.

Equally passionate about his philanthropic interests, Steve supported the Civil Jury Project at the New York University School of Law, the Anti-Defamation League, and dozens of other Jewish and civic organizations. At Yale, he served in numerous positions, including as a member of the Leadership Council of the Yale School of Forestry and Environmental Studies. He was a committed member of the Gallery’s Governing Board from 1998 to 2017. In 2012, in honor of his 50th Yale College reunion, Steve generously donated $11 million to the Gallery, and the fourth-floor Stephen D. Susman Galleries were named in his honor. In an interview with the *Yale Daily News*, Steve shared his motivation for making this transformative gift:

As a Yale student, I became interested in art when I spent time with artist and professor Josef Albers. My wife, Ellen, and I have had so much pleasure from collecting contemporary art, and I am proud the Stephen Susman Galleries will serve the thousands of visitors who enjoy this exceptional art museum free of charge.

Steve’s leadership and generosity continue through his support of the Gallery’s recently updated audio guide. He and Ellen have also made important gifts of art, including *Shadows of Liberty* by Titus Kaphar, M.F.A. 2006, and works by Fagbite Asamu and Dan Flavin.

Education and Public Programs
UNIVERSITY VISITS
Student attendance for Yale course visits: 7,846
Yale courses holding sessions at the Gallery: 237
Individual Yale course visits to the Gallery: 656
Course visits from other colleges and universities: 85
Student attendance for course visits from other colleges and universities: 1,312

SCHOOL VISITS AND YOUTH AND FAMILY PROGRAMS
K–12 student attendance for school visits: 9,703
K–12 class sessions led by Wurtele Gallery Teachers: 596
Wurtele Gallery Teachers: 19
Attendance for Family Day and Stories and Art family programs: 2,468
Attendance for after-school programs: 500
Attendance for Teacher Workshops and Educators’ Open House: 354

PUBLIC PROGRAMS
Attendance for public programs such as Gallery Talks, Lectures, Performances, Studio Programs, and Symposia: 9,893
Scheduled adult tours: 266
Attendance for scheduled adult tours: 3,668
Highlights Tours led by Gallery Guides: 122
Attendance for Highlights Tours led by Gallery Guides: 1,428
Gallery Guides: 35
Visits to the Gallery’s YouTube channel: 374,239

*The Gallery closed to the public on March 12, 2020, due to COVID-19 and remains closed at the time of writing.

VIRTUAL ENGAGEMENT
Education staff shifted to digital engagement with the collection beginning in April, offering a range of online programs such as virtual class visits, faculty and teacher workshops, Gallery Guide and Gallery Teacher training sessions, E-Gallery Talks, a book launch and artist reading, and storytelling. Education staff continued to engage in research and publishing as well as presenting at virtual scholarly conferences and professional gatherings.
FY20 PUBLIC PROGRAMS

Due to COVID-19, all in-person public programming at the Gallery was canceled beginning March 10, 2020.

FURNITURE STUDY TOURS AND TALKS
Weekly tours and monthly talks at the Leslie P. and George H. Hume American Furniture Study Center, Collection Studies Center, Yale West Campus

Weekly tours offered Fridays from September 13 through March 6

September 27, Tulipmania: The 17th-Century Joined Furniture of the Connecticut River Valley, Patricia E. Kane, Friends of American Arts Curator of American Decorative Arts

October 18, Saving the Best for Last: Furniture Finishes in the Colonial and Federal Periods, Alexandra Ward, the Marcia Brady Tucker Fellow, Department of American Decorative Arts

November 15, Shop Revolutions: Wood Turning and the Development of the Lathe in Furniture Production, Eric Litke, Museum Assistant, Department of American Decorative Arts

December 13, Master Builders: Furniture and Architecture, John Stuart Gordon, the Benjamin Attmore Hewitt Associate Curator of American Decorative Arts

January 17, Joining and Cabinetmaking: Colonial Case Furniture at the Turn of the 18th Century, Eric Litke, Museum Assistant, Department of American Decorative Arts

The two-story wall of the new Leslie P. and George H. Hume American Furniture Study Center shows 30 examples of architectural woodwork, most of which had been kept in storage from the 1930s until the Hume Furniture Study opened in fall 2019.

Following spread: A series of faculty workshops on teaching with art were offered in partnership with Yale’s Poorvu Center for Teaching and Learning. The sessions were led by (from left) Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager, and Liliana Milkova, the Nolen Curator of Education and Academic Affairs. Antonia V. Bartoli (right), Curator of Provenance Research, was a featured guest presenter. Professor Kathryn Slanski (far right), Senior Lecturer, Near Eastern Languages, Civilizations, and Humanities, attended one of the workshops.
February 21, *Furniture Secrets: Locating Concealed Compartments*, Alexandra Ward, the Marcia Brady Tucker Fellow, Department of American Decorative Arts


Canceled: April 17, *The Studio Craft Revival in American Furniture*, John Stuart Gordon, the Benjamin Attmore Hewitt Associate Curator of American Decorative Arts

**GALLERY TALKS AND EXHIBITION TOURS**
Talks led by Gallery staff and guest speakers on objects in the collection and in special exhibitions

July 3, *Gilded Allegories: Murals from the Huntington Mansion*, Josephine W. Rodgers, the Marcia Brady Tucker Fellow, Department of American Paintings and Sculpture

July 10, *The Craft of Color*, Alexandra Ward, the Marcia Brady Tucker Fellow, Department of American Decorative Arts

July 17, *Hidden in Plain Sight: Concealed Compositions and Pentimenti in Paintings*, Kelsey Wingel, Postgraduate Associate in Paintings Conservation

July 24, *Women of Interwar German Abstraction*, Elissa Watters, the Florence B. Selden Fellow, Department of Prints and Drawings

July 31, *Illustrating Australasia: Frederick B. Schell’s Travel Albums*, Carl Fuldner, the Marcia Brady Tucker Fellow, Department of Photography

Educators from New Haven Public Schools take part in a teacher workshop organized by the Education Department.

Following spread: “Gallery+Memorial: Alice Oswald’s *Memorial: A Version of Homer’s Iliad*,” performed by students in Yale’s Directed Studies program, took place in the Isabel B. and Wallace S. Wilson Gallery of Ancient Art.

September 20, *Close Looking: Memorial for Henry G. Staats*, Danielle McLaughlin, Windham-Campbell Prize recipient, and Keely Orgeman, the Alice and Allan Kaplan Associate Curator of American Paintings and Sculpture


October 2, *Ceremonial Dress from Southwest China: The Ann B. Goodman Collection*, Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art, and Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art


October 30, *Selections from the Department of Photography*, Judy Ditner, the Richard Benson Associate Curator of Photography and Digital Media

November 6, *Behind the Scenes: Preparing Textiles and Objects for “Ceremonial Dress from Southwest China: The Ann B. Goodman Collection,”* Mary Wilcop, Postgraduate Associate in Objects Conservation

Panelists for “The Legacy of Lynching: Artistic Confrontations of Racial Terror” included (from left) W. Fitzhugh Brundage, the William Umstead Distinguished Professor, Department of History, University of North Carolina-Chapel Hill; Jonathan Kubakundimana, Program Manager, Equal Justice Initiative; Crystal Feimster, Associate Professor of African American Studies, History, and American Studies; and Ken Gonzales-Day, interdisciplinary artist and the Fletcher Jones Chair in Art, Scripps College, Claremont, California. The conversation was moderated by David W. Blight (far right), Director, Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, and the Sterling Professor of American History. This public program was presented in conjunction with the exhibition *Reckoning with “The Incident”: John Wilson’s Studies for a Lynching Mural.*
Documentary photograph of John Wilson (1922–2015) with his mural *The Incident*, Mexico City, 1952
November 13, *Idealized Portraiture in African Art: A Historical Perspective on the Paintings of Lynette Yiadom-Boakye*, James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art

November 20, *Art Objects as Teaching Tools*, Sydney Skelton Simon, the Bradley Assistant Curator of Academic Affairs

December 4, *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*, Anna Smist (Sac and Fox and Seminole), BR ’21, and Madeleine Freeman (Choctaw and Chickasaw), BF ’21

December 11, *Sights, Sounds, Emotions: An Introduction to Indian Ragamala Painting*, Yagnaseni Datta, Ph.D. candidate in the History of Art

January 15, *From Celt to Saxon: English Coinage to 1066*, Kevin Hoffman, Ph.D. student in History

January 22, *The Public Stage in Private Prints*, Adam Haliburton, Ph.D. student in East Asian Languages and Literatures

January 29, *Introducing Flora Crockett*, Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art


February 19, *Sculpting the Mesoamerican Ballgame*, Nathalie Miraval, Ph.D. student in the History of Art and African American Studies

Morse Summer Music Academy students perform a pop-up concert in the Jan and Frederick Mayer Lobby. The academy is an intensive four-week program that brings students from New Haven Public Schools to the Yale School of Music.

Following spread: A conversation during “Gallery+Indigenizing the Gallery,” a public program presented in conjunction with the exhibition *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*, with (from left) Jami Powell (Osage), Associate Curator of Native American Art, Hood Museum of Art Dartmouth, Hanover, New Hampshire, and student-curators Katherine Nova McCleary (Little Shell Chippewa–Cree), B.A. 2018; Leah Tamar Shrestinian, B.A. 2018; and Joseph Zordan (Bad River Ojibwe), B.A. 2019.
Place

Most of the art in this exhibition and the text that accompanies it aims to provide a sense of the physical and cultural landscapes in which the traditions and stories of Indigenous Nations are embedded. Through the use of traditional materials and contemporary techniques, the artists in the exhibition explore the relationship between people and land and the impact of colonialism and cultural genocide. The artwork in this exhibition reflects the rich cultural heritage of the Indigenous Nations and the resilience of their communities in the face of adversity. It is a celebration of the diversity and richness of Indigenous cultures and their contributions to the world.

We're always known for our trees, our land, and our people. We know the land and the people. We have a special relationship with the land and the people who live here. We have always taken care of the land and the people. We have always respected the land and the people. We have always cared for the land and the people. We have always respected the land and the people.

LEANNIE BETALESMOS (NISHI SABIN NIGI)
February 26, Viewing “The Incident”: Teaching with John Wilson’s Studies for a Lynching Mural, Crystal Feimster, Associate Professor of African American Studies, History, and American Studies, and Johanna Obenda, the Cullman-Payson Fellow in Academic Affairs and Outreach

March 4, Beaded Bags and Miniature Canoes: Indigenous Artists and Souvenir Markets, Manon Gaudet, Ph.D. student in the History of Art

Canceled: March 25, The Incident in Context, Beatrix Archer, B.A. 2019, Education and Public Programs Fellow, Brooklyn Museum

Canceled: April 1, Meditations on a Bird’s Nest, Edward S. Cooke, Jr., the Charles F. Montgomery Professor of the History of Art, Director of the Center of Study in American Decorative Arts and Material Culture, and Professor of American Studies; and James Prosek, B.A. 1997, artist, writer, and naturalist, and the 2018 Happy and Bob Doran Artist in Residence

Canceled: April 8, Blankets as Native Art and Medium, Isabella Robbins, Ph.D. student in the History of Art

Canceled: April 15, Mummy Portraits from Ancient Egypt, Susan B. Matheson, the Molly and Walter Bareiss Curator of Ancient Art

Canceled: April 22, Language Perception and Representation, Tanya Kelley, linguist and artist, and James Prosek, B.A. 1997, artist, writer, and naturalist, and the 2018 Happy and Bob Doran Artist in Residence

Canceled: April 29, Indigenizing the Gallery, Indigenizing Yale: Perspectives on Place, Nations, Generations, Beings, Ned Blackhawk (Western Shoshone), Professor of History and American Studies

At the Gallery’s annual Family Day, held on January 26, 2020, families and children of all ages were invited to explore the entire museum. The afternoon included special art-making activities, storytelling, and tours.
HIGHLIGHTS TOURS
Interactive tours of the permanent collection, museum architecture, and special exhibitions given by student guides. No two tours are the same

Offered Thursdays, Fridays, Saturdays, and Sundays through March 8. For this year’s Gallery Guides and Wurtele Gallery Teachers, see the staff list

PRINTS, DRAWINGS, AND PHOTOGRAPHS STUDY ROOM TOURS
Tours of the James E. Duffy Study Room for Prints, Drawings, and Photographs, highlighting a selection of the Gallery’s 66,000 works on paper

Offered the first Friday of each month through March 6

WURTELE STUDY CENTER TOURS
Monthly tours of the Margaret and Angus Wurtele Study Center Collection Studies Center, Yale West Campus, which houses over 42,000 objects from the Gallery’s collection

Offered on January 24 and February 21

FAMILY PROGRAMS
Stories and Art, offered in the gallery the second Sunday of every month. After March 8, the program moved to an online video released monthly on YouTube.

January 26, Family Day

TEEN PROGRAM
Sessions let teens explore the museum’s diverse collection and make art with friends

Offered Wednesdays through March 3 and facilitated by staff from the Education Department

Ian McClure, the Susan Morse Hilles Chief Conservator, works on the painting Saint John the Baptist in the Wilderness (c. 1652.), a recent acquisition by Guercino (Giovanni Francesco Barbieri).
FEATURED PROGRAMS

September 9, Scholars’ Day, celebrating the new Leslie P. and George H. Hume American Furniture Study Center and the Anne T. and Robert M. Bass Sack Family Archive

October 3, Educators’ Open House

November 2, Land Acknowledgment, Introductions, and Reception, celebrating the opening of Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art. Land acknowledgment given by Melissa Tantaquidgeon Zobel (Mohegan), the Medicine Woman and Tribal Historian of the Mohegan Nation. Sponsored by the Martin A. Ryerson Lectureship Fund

December 1, Museum Store Sunday

December 6, Odds and Ends Art Book Fair

February 12, Art and Social Justice: An Evening with the Greater New Haven NAACP. Cosponsored by the Greater New Haven NAACP and the Yale University Art Gallery’s Martin A. Ryerson Lectureship Fund

FILM SCREENINGS

December 5, Still Beginning, followed by a discussion with Viva Ruiz, artist; Gregg Gonsalves, Assistant Professor of Epidemiology, Yale School of Public Health, and Associate (Adjunct) Professor of Law, Yale Law School; Roderick Ferguson, Professor of Women’s, Gender, and Sexuality Studies and American Studies; and Alex Fialho, Ph.D. student in the History of Art and African American Studies. Presented in partnership with Visual AIDS for the 30th Annual Day With(out) Art and in conjunction with the Yale Office of LGBTQ Resources and the Yale School of Public Health. Sponsored by the Martin A. Ryerson Lectureship Fund

↑ Previous spread: A visitor to the Margaret and Angus Wurtele Study Center at Yale West Campus

← Artist Viva Ruiz speaks on the 30th Annual Day With(out) Art. The panel included (from left) Alex Fialho, Ph.D. student in the History of Art and African American Studies; Roderick Ferguson, Professor of Women’s, Gender, and Sexuality Studies and American Studies; and Gregg Gonsalves, Assistant Professor of Epidemiology, Yale School of Public Health, and Associate (Adjunct) Professor of Law, Yale Law School.
December 5. *Video against AIDS*, three two-hour tapes screened throughout the day. Program 1: PWA Power, Discrimination, AIDS, and Women; Program 2: Resistance, Mourning, Community Education; Program 3: Loss, Analysis, Activism. Sponsored by the Martin A. Ryerson Lectureship Fund

Canceled: April 23, *Timbuktu*, introduced by Jill Jarvis, Assistant Professor, Department of French. Part of the “Desert Futures: Sahara” symposium. Cosponsored by the Whitney Humanities Center Humanities/Humanity program, the Council on Middle East Studies, the Edward J. and Dorothy Clarke Kempf Memorial Fund, the Whitney and Betty MacMillan Center for International and Area Studies at Yale, and the Yale University Art Gallery’s Martin A. Ryerson Lectureship Fund

**GALLERY+**

An ongoing series of collaborations that invites students to respond to the Gallery’s collection through special programs and performances

October 24, *Gallery+The Control Group*, Yale’s experimental theater ensemble

November 7, *Gallery+Yale Gospel Choir*, an undergraduate musical group founded in 1973 seeking to spread the message of Jesus Christ through song

January 23, *Gallery+Memorial*, Alice Oswald’s *Memorial: A Version of Homer’s Iliad* as performed by students in Yale’s Directed Studies program, the Department of Classics, and others

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Michelle Donnelly, Ph.D. student in the History of Art, spoke about Louise Nevelson’s creative process in a public Gallery Talk through a focused look at *Hanging Column*, from *Dawn’s Wedding Feast* (1959) and *Atmosphere and Environment XI* (designed in 1969 and fabricated in 1971).

Following spread: *Sentinel I* (2018) by Wangechi Mutu, M.F.A. 2000. The artist spoke with (from left) Johanna Obenda, the Cullman–Payson Fellow in Academic Affairs and Outreach; Holly Bushman, M.E.D. 2020; Jake Gagne, the Jock Reynolds Fellow in Public Programs; and Rachel Thompson, M.A.R. 2019, the John Walsh Fellow in Museum Education.
February 6, *Gallery+Indigenizing the Gallery*, with Jami Powell (Osage), Associate Curator of Native American Art, the Hood Museum of Art at Dartmouth, Hanover, New Hampshire; Morgan E. Freeman (Nipmuc), DAMLI Native American Art Fellow at the Hood Museum; Nolan Arkansas (Unagalisgi), TC ’23; Madeleine Freeman (Choctaw and Chickasaw), BF ’21; Isabella Robbins (Diné), Ph.D. student in the History of Art; Anna Smist (Sac and Fox and Seminole), BR ’21; and Alexandra M. Thomas, Ph.D. student in the History of Art and African American Studies

Canceled: April 2, *Gallery+Drama*, graduate students from the Yale School of Drama

**(INTER)SECTIONS**

Programs that promote interdisciplinary dialogue and engage the Gallery’s collection, offering perspectives on culture, identity, and power to critically reflect on the human experience

October 25, *Responding to the Work of Do Ho Suh*, Leah Mirakhor, Lecturer in Ethnicity, Race, and Migration and the Program in American Studies; Janis Jin, B.A. 2020; Anne Wu, M.F.A. 2020; and Edi Dai, M.F.A. 2019

**LECTURES AND CONVERSATIONS**

September 8, Lecture, “*Shells for Inlaying...for Sale on Very Moderate Terms*”: *Furniture Inlay in Federal America*, Stephen P. Latta, Professor of Cabinetmaking and Wood Technology, at the Thaddeus Stevens College of Technology, Lancaster, Pennsylvania. Sponsored by the Oswaldo Rodriguez Roque Memorial Lectureship Fund, established by a generous gift from the Chipstone Foundation and contributions by family, friends, and colleagues in memory of Oswaldo Rodriguez Roque, B.A. 1972, M.A. 1975, a scholar of American paintings and decorative arts

*Koshare Clown Holding a Watermelon* (2010–11) by Kathleen Wall (Jemez Pueblo) is a recent gift of Patti Skigen, LL.B. 1968.

September 18, Windham-Campbell Lecture and Prize Ceremony, Lecture, Why I Write, Eileen Myles, author and poet, introduced by Kathryn Lofton, Professor of Religious Studies, American Studies, History, and Divinity. Prizes in poetry, fiction, drama, and nonfiction presented by Yale University president Peter Salovey in conjunction with the Windham-Campbell Prizes. Moderated by Michael Kelleher, Program Director of the Windham-Campbell Prizes

September 19, Readings by Windham-Campbell Drama Prize Recipients, Patricia Cornelius and Young Jean Lee, playwrights. Presented in conjunction with the Windham-Campbell Prizes and cosponsored by the Yale School of Drama

September 20, Readings by Windham-Campbell Prize Recipients, David Chariandy, fiction; Patricia Cornelius, drama; Kwame Dawes, poetry; Ishion Hutchinson, poetry; Raghu Karnad, nonfiction; Young Jean Lee, drama; Danielle McLaughlin, fiction; and Rebecca Solnit, nonfiction. Moderated by Michael Kelleher, Program Director of the Windham-Campbell Prizes. Presented in conjunction with the Windham-Campbell Prizes

September 26, Lecture, Indigo and the Orient: A Story of Blues, Jenny Balfour-Paul, artist and author. Sponsored by the Martin A. Ryerson Lectureship Fund

October 10, Lecture, The Hilton Als Series: Lynette Yiadom-Boakye. Cosponsored by the Andrew Carnduff Ritchie, Hon. 1958, Lectureship Fund and the Yale Center for British Art; held at the Yale Center for British Art
November 2, Lecture, *First Teachers Balance the Universe*, Marie Watt (Seneca), M.F.A. 1996. Sponsored by the Martin A. Ryerson Lectureship Fund

November 8, Lecture, *Teaching Traumatic Themes: Art as an Entryway to Difficult Discussions*, Steven S. Volk, Professor of History Emeritus and Founding Director, Center for Teaching Innovation and Excellence, Oberlin College, Ohio. Cosponsored the Poorvu Center for Teaching and Learning and the Yale University Art Gallery’s Martin A. Ryerson Lectureship Fund


November 21, Panel Conversation, *Teaching for Understanding: A Conversation on Museums and Indigenous Art*, and Gallery Talks, *Teaching for Understanding: In-Gallery Conversations on Museums and Indigenous Art*. Cosponsored by the Beinecke Rare Book and Manuscript Library, the Yale Peabody Museum of Natural History, the Yale Center for British Art, the Yale-Smithsonian Partnership, and the Yale University Art Gallery’s Martin A. Ryerson Lectureship Fund

February 20, Conversation, *The Legacy of Lynching: Artistic Confrontations of Racial Terror*, W. Fitzhugh Brundage, the William Umstead Distinguished Professor, Department of History, University of North Carolina–Chapel Hill;


In a public Gallery Talk, Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art, introduces the Gallery’s newly acquired painting *South American Dancers* (1946) by Flora Crockett, a mid-20th-century artist who worked in the United States.
Crystal Feimster, Associate Professor of African American Studies, History, and American Studies, Yale University; Ken Gonzales-Day, interdisciplinary artist and the Fletcher Jones Chair in Art, Scripps College, Claremont, California; and Jonathan Kubakundimana, Program Manager, Equal Justice Initiative. Moderated by David W. Blight, Director, Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, and Sterling Professor of American History, Yale University. Cosponsored by the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, the Yale Center for the Study of Race, Indigeneity, and Transnational Migration, and the Yale University Art Gallery’s Martin A. Ryerson Lectureship Fund

February 27, Lecture, Human and Animal Art Worlds, Richard O. Prum, the William Robertson Coe Professor of Ornithology, Department of Ecology and Evolutionary Biology, Yale University, and Curator of Ornithology and Head Curator of Vertebrate Zoology, Yale Peabody Museum of Natural History; and James Prosek, B.A. 1997, artist, writer, and naturalist, and the 2018 Happy and Bob Doran Artist in Residence. Sponsored by the Martin A. Ryerson Lectureship Fund

March 6, Lecture, Surimono: Text and Subtext in Japanese Poetry Prints, John T. Carpenter, the Mary Griggs Burke Curator of Japanese Art, the Metropolitan Museum of Art, New York. Sponsored by the Martin A. Ryerson Lectureship Fund

Canceled: March 26, Lecture, Savage Splendor: The Life and Bodily Intervention of Féral Benga, James Smalls, Professor of Art History and Museum Studies, University of Maryland, Baltimore County; Cécile Feza Bushidi, Postdoctoral Associate, Yale MacMillan Center Council on African Studies; Joanna Fiduccia, Assistant Professor in European and American Modernism; and Kobena Mercer, Professor in the History of Art and African American Studies. Cosponsored by the Council on African Studies, Professor Cécile Fromont and the Department of the History of Art, and the Yale University Art Gallery’s Martin A. Ryerson Lectureship Fund


**MINDFULNESS PROGRAMS**

July 10, 17, 24, and 31, August 7, January 8 and 31, and February 12 and 28, *Practice with Art: Cultivating Mindfulness in the Galleries*, Anne Dutton, Director of Mindfulness Education, Yale Stress Center, and Danielle Casioppo, Health Educator, Being Well at Yale.

**PERFORMANCES**

September 15 and 18, *Playing Images: An Exploration of Music and Art*, Jessica Sack, the Jan and Frederick Mayer Senior Associate Curator of Public Education, and the Haven String Quartet.

STUDIO PROGRAMS
October 3, Sketching in the Galleries, Mariel Capanna, M.F.A. 2020, and Jose D. Chavez-Verduzco, M.F.A. 2020

November 3, Sewing Circle, Marie Watt (Seneca), M.F.A. 1996. Sponsored by the Martin A. Ryerson Lectureship Fund


Canceled: April 7, 8 and 9, Artist in Residence, Will Wilson (Diné), the 2020 Happy and Bob Doran Artist in Residence, making tintype portraits of members of the Yale community

SYMPOSIUM
September 24–25, Material Immaterial: Photographs in the 21st Century. This symposium was made possible by The Andrew W. Mellon Foundation Fund for Collaborative Workshops in Photograph Conservation and the National Endowment for the Humanities. Additional funding came from the Foundation for Advancement in Conservation (FAIC) Endowment for Professional Development, which was created by a grant from The Andrew W. Mellon Foundation and is supported by donations from members of the American Institute for Conservation (AIC) and its friends

Previous spread: The opening performance for the exhibition Reckoning with “The Incident”: John Wilson’s Studies for a Lynching Mural, with performances by WORD: Performance Poetry at Yale and Shades of Yale.


BOOKS AND JOURNALS

PLACE, NATIONS, GENERATIONS, BEINGS: 200 YEARS OF INDIGENOUS NORTH AMERICAN ART
2019
Katherine Nova McCleary and Leah Tamar Shrestinian with Joseph Zordan
Preface by Melissa Tantaquidgeon Zobel
Essay by Ned Blackhawk and Summer Sutton
Made possible by The Andrew W. Mellon Foundation, the Jane and Gerald Katcher Fund for Education, and the Nolen-Bradley Family Fund for Education

YALE UNIVERSITY ART GALLERY BULLETIN 2019
2019
Funding for this issue of the Bulletin has been provided by the Andrew W. Mellon Foundation and the Mary Cushing Fosburgh and James Whitney Fosburgh, B.A. 1933, M.A. 1935, Publication Fund
JAMES PROSEK: ART, ARTIFACT, ARTIFICE
2020
James Prosek
With an essay by Edith Devaney
Distributed by Yale University Press
Made possible by Donna and Marvin Schwartz, with additional support provided by Susan and Stephen Mandel, Jr., the Milton and Sally Avery Arts Foundation, the Richard P. Garmany Fund, the Janet and Simeon Braguin Fund, and the Robert Lehman, B.A. 1913, Endowment Fund

THE PRIVATE WORLD OF SURIMONO: JAPANESE PRINTS FROM THE VIRGINIA SHAWAN DROSTEN AND PATRICK KENADJIAN COLLECTION
2020
Sadako Ohki with Adam Haliburton
Distributed by Yale University Press
Made possible by Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970, and the Art Gallery Exhibition and Publication Fund

Previous spread: a session of “Teaching with Objects” training for Ph.D. students in the History of Art, led by Jessica Sack, the Jan and Frederick Mayer Senior Associate Curator of Public Education, in the Kubler-Thompson Gallery of Indo-Pacific Art.

In a public Gallery Talk, Adam Haliburton, Ph.D. student in East Asian Languages and Literatures, describes a group of Japanese surimono prints from the collection of Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970.

Following spread: Bird Spectrum (2019) made from more than 200 bird specimens from the Yale Peabody Museum of Natural History, was the centerpiece of the exhibition James Prosek: Art, Artifact, Artifice.
Exhibitions
A NATION REFLECTED: STORIES IN AMERICAN GLASS
March 29–September 29, 2019
Organized by Yale University students Julia Marie Carabatsos, B.A. 2020, Nolan Crawford, B.A. 2019, Lily Dodd, SM ’21, Adelaide Goodyear, B.A. 2018, Mariana Melin-Corcoran, B.A. 2020, and Jocelyn Wickersham, B.A. 2019, under the mentorship of John Stuart Gordon, the Benjamin Attmore Hewitt Associate Curator of American Decorative Arts, with the assistance of Alexandra Ward, the Marcia Brady Tucker Fellow, Department of American Decorative Arts
Made possible by the Friends of American Arts at Yale Exhibition Fund, the Jane and Gerald Katcher Fund for Education, the John F. Wieland, Jr., B.A. 1988, Fund for Student Exhibitions, and the Nolen-Bradley Family Fund for Education

CEREMONIAL DRESS FROM SOUTHWEST CHINA: THE ANN B. GOODMAN COLLECTION
September 6, 2019–January 5, 2020
Organized by Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art, and Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art
Made possible by the Wolfe Family Exhibition and Publication Fund
WILLIAM BAILEY: LOOKING THROUGH TIME
September 6, 2019–January 5, 2020
Organized by Mark D. Mitchell, the Holcombe T. Green Curator of American Paintings and Sculpture
Made possible by Richard and Ronay Menschel, Clifford Ross, the Eugénie Prendergast Fund for American Art given by Jan and Warren Adelson, and the Friends of American Arts at Yale Exhibition Fund

†PLACE, NATIONS, GENERATIONS, BEINGS: 200 YEARS OF INDIGENOUS NORTH AMERICAN ART
November 1, 2019–February 28, 2021
Organized by Yale University students Katherine Nova McCleary (Little Shell Chippewa–Cree), B.A. 2018, and Leah Tamar Shrestinian, B.A. 2018, with Joseph Zordan (Bad River Ojibwe), B.A. 2019. Assistance provided by Kaitlin McCormick, the former Andrew W. Mellon Postdoctoral Fellow in Native American Art and Curation, Department of American Paintings and Sculpture
Made possible by The Andrew W. Mellon Foundation, the Jane and Gerald Katcher Fund for Education, and the Nolen-Bradley Family Fund for Education

Previous spread: In a public Gallery Talk, Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art, discusses an outfit made in the mid-20th century, part of the exhibition Ceremonial Dress from Southwest China: The Ann B. Goodman Collection, cocurated by Barnes and Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art. Worn during special events, the clothing is made by women in the community who gather the cotton and indigo, dye the cloth, sew the garments, and embellish them with batik, embroidery, appliqué, and other techniques.

RECKONING WITH “THE INCIDENT”: JOHN WILSON’S STUDIES FOR ALYNCHING MURAL
Grinnell College Museum of Art, Iowa
January 25–April 7, 2019
David C. Driskell Center, University of Maryland, College Park
June 3–August 9, 2019
Clark Atlanta University Art Museum
October 6–December 6, 2019
Yale University Art Gallery, New Haven, Connecticut
January 17, 2020–February 28, 2021
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, the Sutphin Family Curator of Prints and Drawings, Yale University Art Gallery
Made possible by the Isabel B. Wilson Memorial Fund

†JAMES PROSEK: ART, ARTIFACT, ARTIFICE
February 14, 2020–November 29, 2020
Organized by James Prosek with Laurence Kanter, Chief Curator and the Lionel Goldfrank III Curator of European Art
Made possible by Donna and Marvin Schwartz, with additional support provided by Susan and Stephen Mandel, Jr., the Milton and Sally Avery Arts Foundation, the Richard P. Garmany Fund at the Hartford Foundation for Public Giving, the Janet and Simeon Braguin Fund, and the Robert Lehman, B.A. 1913, Endowment Fund
EXHIBITIONS ON TOUR

SOL LEWITT: A WALL DRAWING RETROSPECTIVE
Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, Massachusetts
November 16, 2008–November 8, 2043
Organized by the Yale University Art Gallery, MASS MoCA, and the Williams College Museum of Art

LET US MARCH ON: LEE FRIEDLANDER AND THE PRAYER PILGRIMAGE FOR FREEDOM
Yale University Art Gallery, New Haven, Connecticut
January 13–July 9, 2017
National Civil Rights Museum, Memphis
September 11–December 17, 2017
Boston University Art Gallery
February 1–March 25, 2018
Fisk University Galleries, Nashville
April 12–August 19, 2018
Picker Art Gallery, Colgate University, Hamilton, New York
September 20–December 16, 2018
Margaret Walker Center, Jackson State University, Mississippi
August 5–November 1, 2019
Organized by La Tanya S. Autry, the Marcia Brady Tucker Senior Fellow, Department of Photography
Made possible by the Janet and Simeon Braguin Fund and the James Maloney ’72 Fund for Photography
RECKONING WITH “THE INCIDENT”: JOHN WILSON’S STUDIES FOR A LYNCHING MURAL

Grinnell College Museum of Art, Iowa
January 25–April 7, 2019

David C. Driskell Center, University of Maryland, College Park
June 3–August 9, 2019

Clark Atlanta University Art Museum
October 6–December 6, 2019

Yale University Art Gallery, New Haven, Connecticut
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Made possible by the Isabel B. Wilson Memorial Fund

† Exhibition accompanied by a Gallery-produced publication

Previous spread: A visitor to the exhibition A Nation Reflected: Stories in American Glass.

Sydney Skelton Simon, the Bradley Assistant Curator of Academic Affairs, leads a workshop for Yale Language Instructors with the installation Boiler Room, London Studio, by Do Ho Suh, M.F.A. 1997.
Outgoing Loans
In FY20 the Yale University Art Gallery loaned the following objects to other distinguished museums and cultural institutions (listed in chronological order by loan date):


Yale University acknowledges that indigenous peoples and nations, including the Eastern Pequot, eastern Mohegan, Pequot, Mashantucket Pequot, Narragansett, Niantic, Quinnipiac, Schaghticoke, and other Algonquian-speaking peoples, have stewarded these lands and waterways of what is now the state of Connecticut. We honor and respect the enduring relationships that exist between these peoples and waters and this land.


Marsden Hartley, *Rubber Plant*, 1920 (1941.500), and *Mountain Landscape* (*Garmisch-Partenkirchen*), ca. 1930–35 (1946.70), to the exhibition *Marsden Hartley*, Louisiana Museum of Modern Art, Humlebæk, Denmark


Ernst Ludwig Kirchner, *Girl in White Chemise*, 1914 (1962.44), *Badende Frauen–Moritzburg* (*Bathing Women–Moritzburg*), 1910 (1969.60.20), *Kokotten am Kurfürstendamm* (*Coquettes on the Kurfürstendamm*), 1914 (1969.60.23), and *Liegender Akt* (*Reclining Nude*), 1907 (1969.60.29), to the exhibition *Ernst Ludwig Kirchner*, Neue Galerie, New York

← Anna Smist (Sac and Fox and Seminole), BR ‘21, discusses works in the exhibition *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art* in a public Gallery Talk co-presented with Madeleine Freeman (Choctaw and Chickasaw), BF ‘21.


In a public Gallery Talk, Kern Samuel, M.F.A. 2020, explores issues of power and cultural history in objects in the Gallery’s collection, including an African power figure (*Nkisi N’kondi*; early 20th century).
Trousseau Box, mid- to late 17th century (2001.80.1), and
Nobleman’s Meal Table (Kakeban), ca. 14th–15th century
(2002.88.1), to the exhibition Gifts of Gold: The Art of Japanese
Lacquer Boxes, Fairfield University Art Museum, Connecticut

Presentation Trumpet, 1817 (1934.369), and Robert Nash, Prize
Horn of the Society of Royal Kentish Bowmen, 1790 (1948.192),
to the exhibition Resounding Brass: Conch Shells to Silver
Trumpets, Collection of Musical Instruments, Yale University,
New Haven, Connecticut

Jean-François Millet, Starry Night, ca. 1850–65 (1961.22), to the
exhibition Millet and Modern Art: From Van Gogh to Dalí, Saint
Louis Art Museum.

John Trumbull, Richard Stockton, 1791 (1931.67), Thomas Lynch,
n.d. (1931.68b), Benjamin Franklin (1706–1790), M.A. (Hon.)
1753, 1778 (1960.13), and Samuel Chase, ca. 1791 (2010.75.3), to
the exhibition Founding Fathers across the Atlantic—History
and Legacy in Norway and the USA, Eidsvoll 1814, Eidsvoll
Verk, Norway

Rufino Tamayo, Two Women of Tehuantepec, 1939 (1970.14), to the
exhibition Vida Americana: Mexican Muralists Remake American

Winslow Homer, Below Zero, 1894 (1968.87), to the exhibition
Natural Forces: Winslow Homer and Frederic Remington,
Denver Art Museum. The exhibition also traveled to the
Portland Museum of Art, Maine, and the Amon Carter Museum,
Fort Worth.

Henri de Toulouse-Lautrec, Programme du Chariot de Terre Cuite,
1895 (1951.3.2), to the exhibition Félix Fénéon: The Anarchist
and the Avant-Garde—from Signac to Matisse and Beyond,
Museum of Modern Art, New York
Operating Income and Expenses
### FY20 OPERATING INCOME AND EXPENSES

<table>
<thead>
<tr>
<th>Revenue Source</th>
<th>Amount</th>
</tr>
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<tr>
<td>Endowment Income</td>
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<td>Gift Income</td>
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<td>Other Income</td>
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<td><strong>Total Revenue</strong></td>
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<td>Nonsalary Expenses</td>
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<tr>
<td>Buildings and Facilities Expenses</td>
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<tr>
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<td><strong>Total Expenses</strong></td>
<td><strong>$ 33,502,300</strong></td>
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Figures exclude acquisitions, capital projects, the Wurtele Center and Hume Furniture Study collection moves, and Yale West Campus special-collections rooms.

Acquisitions: FY20 art acquisition income was $5,532,400 and expenses were $1,686,200.
Donors of Works of Art
The Yale University Art Gallery is grateful to the donors who have contributed to its mission and success. We are pleased to acknowledge here those who have made gifts of art in FY20; these gifts continue a legacy of excellence at this museum.

Kerstin and Robert Adams
L.Lynne Addison
*Terry and *Richard Albright, B.A. 1961
American Academy of Arts and Letters, New York
Rahul Arora
Melvin Bedrick, B.A. 1953, LL.B. 1956
James A. Bergquist
Patricia E. Kane, Ph.D. 1987, and W. Scott Braznell, Art.A. 1967
Peter Cohen
Edward S. Cooke, Jr., B.A. 1977
Kirtland H. Crump
Ben Lee Damsky
Michael de Havenon, B.A. 1962, and Georgia de Havenon
*John H. Denison, B.A. 1955
Richard and Elizabeth Devereaux, B.A. 1981
Jane Davis Doggett, M.F.A. 1956
David Drabkin, LL.B. 1968
Regina F. Dubin
Helen Runnells DuBois, B.A. 1978
Les Fagen, B.A. 1971
Susan and Arthur Fleischer, Jr., B.A. 1953, LL.B. 1958
Helene Fortunoff
Barbara G. Fraser and David W. Fraser
Gesso Foundation
Alva Greenberg
Nancy D. Grover
Gus Hall Collection
Ann Hamilton, M.F.A. 1985
Emma Bennie Harrell and Burrus Goodwin Harlow
Judith F. Hernstadt
Fritz Hansen and Katherine Hinds
Melissa H. Harris, B.A. 1982, and Michael E. Hoffman
Alice Merrill Hyland
Robert Louis Jackson
Thomas Jaffe, B.A. 1971
James Castle Collection and Archive
Peter David Joralemon, B.A. 1969, M.Phil. 1974
Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970
Stephen Vincent Kobasa, M.Div. 1972
Mr. and Mrs. Gerald D. Kohs
Michiko Levine and Dr. Stephen J. Levine
Dr. Terry Light, B.A. 1969
Eric Litke
H. Christopher Luce, B.A. 1972
Stanton and Jean Macdonald-Wright Estate
Bruce H. Macleod, B.A. 1967
Rahul Shah and Bruce H. Macleod, B.A. 1967
The Manuel Neri Trust
Ravi Mathura
Meryl Blau Menon, M.A.T. 1961
Dr. Robert D. Mowry
*Judith Neisser and family
Nuveen
Daniel Ostroff
Claudia Taylor Overstrom, B.A. 1989, and Gunnar Overstrom
Joan A. Parcher
Stephen Parks, B.A. 1961
Martha and Sam Peterson
Monroe E. Price, B.A. 1960, LL.B. 1964, and Aimée Brown Price,
M.A. 1963, Ph.D. 1972
Suzanne Hellmuth and Jock Reynolds
Stewart G. Rosenblum, J.D. 1974, M.A. 1974, M.Phil. 1976,
Ph.D. 2010

*Dr. Herbert and *Monika Schaefer
Linda Leonard Schlenger
DeForest W. Smith, B.A. 1961
Thomas Strong, M.F.A. 1967
Elliott Sussman, B.A. 1973, and Nancy Cromer
Deborah Volberg Pagnotta and Dr. Rachel Volberg
John Walsh, B.A. 1961
James Wilson
Thaddeus Wolfe and R & Company
Susan M. Yecies, B.A. 1971

*Deceased as of June 30, 2020

← Each summer, the Gallery invites fellows to share their research in public Gallery Talks. Kelsey Wingel, Postgraduate Associate in Paintings Conservation, discusses concealed compositions and pentimenti in paintings in the Richard and Jane Manoogian Foundation Galleries of American Art before 1900.

Following spread: Wooden objects in the Leslie P. and George H. Hume American Furniture Study Center
Gifts
FY20 ANNUAL FUND AND CURRENT USE

$100,000 AND OVER
Anonymous
William L. Bernhard, B.A. 1954
Allan K. Chasanoff, B.A. 1961
Suzanne and *Alan J. Dworsky, B.A. 1952
Thomas Jaffe, B.A. 1971
Donna and Marvin Schwartz

$25,000–$99,999
Antoine W. van Agtmael, M.A. 1970
Happy and Robert W. Doran, B.A. 1955
Laura and James A. Duncan, B.A. 1975
Jerald Dillon Fessenden, B.A. 1960
Liz and Bruce D. Fiedorek, B.A. 1973
Denise Bouché Fitch
Georgia and Michael de Havenon, B.A. 1962
*S. Roger Horchow, B.A. 1950, Hon. 1999
Leslie P. and George H. Hume, B.A. 1969
Carol LeWitt
H. Christopher Luce, B.A. 1972
Susan and Stephen F. Mandel, Jr.
Gail and Elliott L. Schlang, B.A. 1956
Anna Marie and Robert F. Shapiro, B.A. 1956
Mary Jo and Ted Shen, B.A. 1966, Hon. 2001

$5,000–$24,999
Sarah Baker and Timothy Albright
Nancy Marx Better, B.A. 1984, and James Better
Sarah K. Contomichalos, B.A. 1985
Elissa and Edgar M. Cullman, Jr., B.A. 1968
Peggy and Richard M. Danziger, LL.B. 1963
Barbara and James E. Duffy, B.E. 1951
Nathaniel W. Gibbons, B.A. 1979
The Gallery invites graduate students to deliver public Gallery Talks on their areas of research. Here, Nathalie Miraval, Ph.D. student in the History of Art and African American Studies, discusses a model of a ballgame, a popular pastime in Mesoamerica, in the Cornelia Cogswell Rossi Foundation Gallery of Art of the Ancient Americas.
Anonymous (2)
Mary-Jo and Dr. John M. Amatruda, B.A. 1966
Karen Bedrosian-Richardson
Grace and Jay W. Bright, M.Arch. 1971
Carole B. Brown
Suzette and Allan E. Bulley III, B.A. 1986
John D. Childs, B.A. 1985
Charles T. Clark
Stuart Cohen, B.A. 1970
Elizabeth W. Easton, M.A. 1979, M.Phil. 1981, Ph.D. 1989, and James S. Traub
Deborah J. Freedman, B.A. 1982, and Ben Ledbetter
Barbara Fuldner
Anne Goldrach, M.A. 1982
Linda and Dr. Charles Hamlin, B.A. 1961
Thomas B. Harris
James N. Heald 2nd, B.S. 1949
Peter Hunt
Sharon C. and Richard A. Hurowitz, B.A. 1995
Deborah Welling and Jack Intrator
Philip H. Isles
Bruce R. Josephy
Dr. Jane Frank Katcher and Gerald Katcher, LL.B. 1950
Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970
Catherine W. Lynn, M.A. 1978, Ph.D. 1981

← Eryn Rosenthal, B.A. 1998, shares her experience teaching in the galleries as part of the Gallery Talk, “Art Objects as Teaching Tools,” which explored how single objects in the collection can be used to teach subjects as diverse as environmental studies, political science, and physics. Behind her is Society Woman’s Cloth (Gold) (2006), by Ghanaian artist El Anatsui. The work is a gift of Thomas Jaffe, B.A. 1971, in honor of Robert Farris Thompson, B.A. 1955, M.A. 1961, Ph.D. 1965.
In this public Gallery Talk, “Sights, Sounds, Emotions: An Introduction to Indian Ragamala Painting” Yagnaseni Datta, Ph.D. candidate in the History of Art, explores the imagery of Indian paintings known as Ragamalas.
FY20 CAPITAL AND ENDOWMENT CONTRIBUTIONS

$100,000 AND OVER
*Richard Albright, B.A. 1961
Thomas Jaffe, B.A. 1971
Wallace S. Wilson, B.A. 1951

$25,000–$99,999
Dudley and Michael Del Balso, B.S. 1966
Jerald Dillon Fessenden, B.A. 1960
Nancy D. Grover
Lily Mu, B.A. 2015
Margaret and Amor H. Towles, B.A. 1987

$5,000–$24,999
Owen C. Rambow, B.A. 1985, and John Mark Bacon, B.A. 1985
Elizabeth Ballantine, B.A. 1971, M.A. 1974, M.Phil. 1974,
M.S.L. 1982, Ph.D. 1986, and Paul Leavitt
Joseph Clark, B.A. 1968, M.A. 1972, M.Phil. 1973
Suzanne Clary, B.A. 1983, and Richard W. Clary
Helen Runnells DuBois, B.A. 1978, and Raymond DuBois
Elizabeth M. Gordon
Andrew Mills Drabkin, B.A. 2001, and Brian Hughes, B.A. 2005
Barbara and Joseph R. Hyde
Sarah Jeffords
Cathy M. Kaplan, B.A. 1974
William J. Mayer
Mary H. and James H. Ottaway, Jr., B.A. 1960
Pamela A. and Mel A. Shaftel, B.A. 1965
Yung G. Wang, M.Arch. 1961
Mr. and Mrs. Charles O. Wood III, B.S. 1960
$500–$4,999

Martha and James Alexander, B.A. 1973
Mrs. Martin E. Anderson, Jr.
John P. Axelrod, B.A. 1968
Mrs. George P. Bissell, Jr.
Margaret B. Caldwell
Constance Clement
Ulysses Grant Dietz, B.A. 1977
Jeannine Falino
Stuart J. Holzer
Lesley B. and Joseph C. Hoopes, Jr.
Cynthia Adams Hoover
Leslie P. and George H. Hume, B.A. 1969
Diane D. Jacobsen
Alice D. Kaplan
Caroline A. Kaplan, B.A. 1987, and Douglas Clark
Jane and Charles Klein
Ruth G. Koizim, M.A. 1974, M.Phil. 1977
Thomas Lloyd, B.A. 1977
Miriam C. Niederman
Anita B. and Thomas J. O’Sullivan, B.A. 1961
Jules D. Prown, Hon. 1971
Janet Ross
Gayle and Howard Rothman
Ileene A. Smith and Howard A. Sobel
John C. Waddell, B.A. 1959
Mrs. Richard Warren
Justin Scott Zaremby, B.A. 2003, Ph.D. 2007, J.D. 2010

For Halloween, Gallery Guides made costumes inspired by a work of art in the collection. Here, Olivia Thomas, B.A. 2020, poses with Sano di Pietro’s Saint Anthony Abbot Tormented by Demons (ca. 1435–40).
Charina Endowment Fund
Community Foundation for Greater New Haven
Dobson Foundation
Drue and H. J. Heinz II Charitable Trust
Estate of Robert H. Ellsworth
Henry Luce Foundation
Milton and Sally Avery Arts Foundation
Estate of William M. Osborne, Jr., B.A. 1951
Richard P. Garmany Fund at the Hartford Foundation for Public Giving
Robert Lehman Foundation
Estate of Clive Runnells, B.A. 1948
Samuel H. Kress Foundation
Shamos-Booster Family Fund
Estate of William C. Siegmann

*Deceased as of June 30, 2020

List represents gifts as of June 30, 2020.

Every effort has been made to ensure the accuracy of this list; for corrections or clarifications, contact Brian P. McGovern, Director of Advancement, at 203.436.8400 or b.mcgovern@yale.edu.
Endowed Funds
The Yale University Art Gallery acknowledges those donors who have created endowed funds to support the strategic and long-range goals of the Gallery. Funds established for the Gallery are part of the Yale University Endowment. The Gallery is most grateful to David Swensen, Ph.D. 1980, Hon. 2014, Chief Investment Officer, Yale University, and his team for their careful stewardship of these funds.

ENDOWED FUNDS THROUGH FY20, LISTED CHRONOLOGICALLY, NEWEST FIRST

Robert Hatfield Ellsworth Fund
Monika Schaefer Fund
John Walsh Lecture and Education Fund
Robert and Kerstin Adams Endowment Fund
The Hope and John L. Furth, B.A. 1952, Endowment Fund
Jerald D. Fessenden, B.A. 1960, Endowment Fund for American Art
Susan G. and John W. Jackson, B.A. 1967, Endowment Fund for Numismatics
Lily Mu ’15 Endowment Fund
The Donna Torrance Curatorial Endowment
Friends of American Arts at Yale Exhibition Fund
Dudley and Michael Del Balso, B.S. 1966, Contemporary Art Endowment Fund
Friends of American Arts at Yale Publication Fund
Erika and Thomas Leland Hughes Fund
Yung G. Wang Family Endowment Fund
Kempner Family Endowment Fund
Cathy M. Kaplan, B.A. 1974, Photography Endowment Fund
Mininberg Family Endowment Fund
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Jane and Gerald Katcher Endowment Fund
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Wallace S. Wilson Director of Scientific Research Fund
Albert Sack Archives Curatorial Assistant Fund
Vincent J. Scully, Jr., Fund for Education
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Arthur Ross Collection Fund
Director’s Resource Endowment Fund
The Alva Gimbel-Greenberg Family Fund
Mimi Gates Fund
Allan Chasanoff Collection Support
Raymond and Helen Runnells DuBois Publication Fund
Michael de Havenon, B.A. 1962, Fund
The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Fund
Katharine Ordway Exhibition and Publication Fund
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Clary Family Fund
Richard Benson Curator of Photography and Digital Media Arts Fund
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Carol LeWitt Fund
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Rosalee and David McCullough Family Fund
Stephen S. Lash Fund
Wolfe Family Exhibition and Publication Fund
Alan J. Dworsky, B.A. 1952, Fund
Mary Jo and Ted Shen Fund
Leslie and Joseph Fogg III, B.A. 1968, Access to Digital Assets
Ellen and Stephen D. Susman, B.A. 1962, Fund
Société Anonyme Acquisition Fund
Société Anonyme Endowment Fund
The Nolen Center for Art and Education Endowment Fund (4)
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Seedlings Foundation Public Education Fund
Susan Morse Hilles Fund for Collection Support
The Manton Foundation Public Education Fund
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John F. Wieland, Jr., B.A. 1988, Fund for Student Exhibitions

Masterfully crafted objects from the Hunter and Valerie Thompson Collection of Javanese Gold.
Charles B. Benenson, B.A. 1933, Acquisition Fund
Stephen Kahn 1987 Suzanne Bober 1987 Fund
Benjamin Attmore Hewitt Assistant Curator of American
Decorative Arts at Its Art Gallery
Benjamin Attmore Hewitt Table Fund
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Lisa Koenigsberg and David Becker Acquisition Fund
James Edward Maloney ’72 Fund for Photography
H. Christopher Luce, B.A. 1972, Asian Art Fund
Mary Jane Taft Acquisition Fund for Emerging Artists
Leah G. and Allan C. Rabinowitz Yale College Class of 1954 Fund
The Lundberg Family Fund
Thomas B. Wheeler, B.A. 1958, Fund
Lewis B. and Dorothy Cullman Fund for Education
Fleur E. Fairman, B.A. 1978, Endowment Fund
Steven D. Brooks Early European Art Endowment Fund
Sandra and Joseph Lee Fund
Jane and Gerald Katcher Fund for Education
Louis F. Laun Endowment Fund
Adelbert K. Charles, Jr., Endowment Fund
The Alan J. Ginsberg 1983 Endowment Fund
The Spirit of Elihu Yale Fund given by the Benjamin Zucker ’62
Family, an Education Fund
Margaret and Angus Wurtele, B.A. 1956, Fund for Education
Trumbull Fund for YUAG Programs and Operations
Carol and Sol LeWitt Fund for Education
Drue and David, B.A. 1952, LL.B. 1959, Weild III Fund
The Nolen-Bradley Family Fund for Education
Endowment Fund
Carol and Sol LeWitt Fund
David Kruidenier, B.A. 1944, Fund for Academic Initiatives
Donald D’Agati, B.A. 1972, Fund
Ruth and Bruce Dayton Curator of Asian Art
Robert Lehman Foundation Fund for the Study of Early European
and Modern and Contemporary Art
Robert Lehman Foundation Acquisition Fund for Early European
and Modern and Contemporary Art
Nancy Horton Bartels Scholars
George Hopper (1932) Fitch Trust
Friends of American Art Fund
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Joann and Gifford Phillips, Class of 1942, Fund
The Mary Hotchkiss Williams Travel Fellowship
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The Sutphin Family Assistant Curator of Prints, Drawings, and Photographs
The Nitkin Family Fund for Photography
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The Horace W. Goldsmith Assistant Curator of Modern and Contemporary Art
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The Edward Byron Smith, Jr., (1966) Family Fund for Contemporary Art
Allan S. Kaplan Memorial Fund for Undergraduate Programs
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Iola S. Haverstick Fund for American Art
Heinz Family Endowed Fund
The Happy and Bob Doran Artist-in-Residence Fund
Susan Morse Hilles Conservation Fund
The Richard S. Field Purchase Fund for Contemporary Photography
and Works on Paper
Shamos Family Fund in Support of Student Outreach Programs
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American Decorative Arts Acquisition
Walter H. and Margaret Dwyer Clemens Director’s Discretionary Fund for the Yale University Art Gallery
Frederick and Jan Mayer Education Curatorship Fund
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Holcombe T. Green, B.A. 1961, Curator in American Painting and Sculpture Fund
Lionel Goldfrank III, B.A. 1965, Early European Art Curatorship
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Turned Wooden Objects Acquisition Fund
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Allen Grover Fund for Contemporary Art
American Decorative Arts Fund
Janet and Simeon Braguin Fund
Allan and Alice Kaplan Endowment for the Department of American Paintings and Sculpture

↑ Artist Will Wilson (Diné), the 2020 Happy and Bob Doran Artist in Residence at the Gallery, talks with Gallery Guide Madeleine Freeman (Choctaw and Chickasaw), BF ’21.
American Decorative Arts Curatorship Fund
Molly and Walter, B.S. 1940S, Bareiss Curator Fund
Florence B. Selden Prints, Drawings, and Photography Fund
Florence B. Selden Prints, Drawings, and Photography Publications
   and Program Fund
James A. Close, B.A. 1929, Fund
Fleur E. Fairman, B.A. 1978, Fund
Leslie Cheek, Jr., M.Arch. 1935, Conservation Fund
Seligmann and Twentieth-Century Collection Maintenance Fund
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Lydia Winston Malbin Fund
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Conservation Fund
Mellon and Fosburgh Fund
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Seymour H. Knox European and Contemporary Art
   Curatorship Funds
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Richard Brown Baker, B.A. 1935, Collection Care and
   Enhancement Fund
Josephine Setze Fund
Robert Lehman, B.A. 1913, Endowment Fund
Mary C. and James W., B.A. 1933, M.A. 1936, Fosburgh Fund
American Arts Fund
Art Gallery Exhibition and Publication Fund
Stanley Stone Fund
Marcia Brady Tucker Fund
Art Gallery Program Fund
Friends of American Arts Acquisition Fund
Numismatics and Other Special Collections Fund
J. Paul Oppenheim (Class of 1929) Fund

Art books on display in the Jan and Frederick Mayer Lobby at the Odds and Ends Art Book
Fair, held in December. The fair showcases books from small independent publishers who
focus on art, architecture, photography, and design; rare and limited-edition books; zines
printed in short runs; and artists’ books by students and alumni of the Yale School of Art and
the Rhode Island School of Design.
Olive Louise Dann Fund  
A. C. Goodyear Fine Arts Award  
Arabella D. Huntington Memorial Fund  
Leonard C. Hanna, Jr., Class of 1913, Fund  
Enoch Vine Stoddard, B.A. 1905, Fund  
Everett V. Meeks Fund  
Hobart, B.A. 1900, and Edward Small (Class of 1940S) Moore  
Memorial Collection Fund  
Ada Small Moore Fund  
John Hill Morgan Fund  
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*Funds with a (number) in parentheses support multiple purposes.*

*For more information, contact Brian P. McGovern, Director of Advancement, at 203.436.8400 or b.mcgovern@yale.edu.*
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Lisa Scilipote Senior Executive Assistant to the Director

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Valerie Richardson Stewardship Manager
Emily Herberich Advancement Assistant

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Laurie Laliberte Special Events Coordinator

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Theresa Fairbanks-Harris Senior Conservator of Works on Paper,
Yale University Art Gallery and Yale Center for British Art
Irma Passeri Senior Conservator of Paintings
Anne Turner Gunnison Senior Associate Conservator of Objects
Cynthia Schwarz Senior Associate Conservator of Paintings
Catherine Silverman Assistant Conservator of Objects and Furniture
Andrés Garcés Conservation Assistant
Elizabeth Godcher Senior Administrative Assistant
Paul Panamarenko Museum Technician
Kelsey Wingel Postgraduate Associate
†Olav Bjornerud Pre-Program Intern

↑ Previous spread: Theresa Clinkscale, Collection Maintenance Technician, cleans a glass case in the Isabel B. and Wallace S. Wilson Gallery of Ancient Art shortly after a limited number of staff members returned to the Gallery in June.

CURATORIAL
Laurence Kanter Chief Curator

African Art
James Green Frances and Benjamin Benenson Foundation Assistant Curator of African Art
Elizabeth Soden Senior Museum Assistant

American Decorative Arts
Patricia E. Kane Friends of American Arts Curator of American Decorative Arts
John Stuart Gordon Benjamin Attmore Hewitt Associate Curator of American Decorative Arts
Eric Litke Museum Assistant
Nancy Stedman Museum Assistant
Alexandra Ward Marcia Brady Tucker Fellow

American Paintings and Sculpture
Mark D. Mitchell Holcombe T. Green Curator of American Paintings and Sculpture
Janet M. Miller Museum Assistant
Josephine W. Rodgers Marcia Brady Tucker Fellow

Ancient Art
Susan B. Matheson Molly and Walter Bareiss Curator of Ancient Art
Lisa R. Brody Associate Curator of Ancient Art
Megan Doyon Senior Museum Assistant

Asian Art
Denise Patry Leidy Ruth and Bruce Dayton Curator of Asian Art
Sadako Ohki Japan Foundation Associate Curator of Japanese Art
Ami Potter Museum Assistant

Christina Czap Vergara, Senior Museum Technician, cleans a glass case in the Laura and James J. Ross Gallery of African Art shortly after a limited number of staff members returned to the Gallery in June.

Irma Passeri, Senior Conservator of Paintings, works on the structural treatment of Venetian Nobleman and Two Women (ca. 1515), recently attributed to Palma il Vecchio.
Graduate Curatorial Interns
Blair Betik, Ph.D. candidate, History of Art, Department of Ancient Art
Soffia Gunnarsdottir, Ph.D. candidate, History of Art, Department of Ancient Art
Kevin Hoffman, Ph.D. candidate, History, Department of Numismatics
Eleanor Martin, Ph.D. student, Classics and History, Department of Ancient Art
Leslie Rose, M.A. candidate, African Studies, Department of African Art
Stephanie Wisowaty, B.A. 2016, Ph.D. candidate, History of Art, Department of European Art

Graduate Research Assistant
Alexandra M. Thomas, Ph.D. candidate, History of Art and African American Studies, Department of African Art

EXHIBITIONS, COLLECTIONS, AND FACILITIES
Jeffrey Yoshimine Deputy Director for Exhibitions, Collections, and Facilities

Collections
Burrus Harlow Director of Collections
Jason DeBlock Associate Director of Collections
Elizabeth Godcher Senior Administrative Assistant
Anna Russell Museum Assistant
Thomas Philips Senior Materials Assistant/Lift Operator
David Norris Senior Museum Technician
Vicki Onofrio Senior Museum Technician
Nancy Valley Senior Museum Technician
George Chardiet Museum Technician
Anthony Florio Museum Technician
Thomas Reilly Museum Technician
Kevin Wigginton Museum Technician

An event for students interested in museum careers took place at the Yale Center for British Art in January. Gallery staff members Sydney Skelton Simon, the Bradley Assistant Curator of Academic Affairs, and Tamara Schechter, Assistant Editor, describe their professional roles at the Gallery.
Exhibitions
Andrew Daubar Exhibition Production Manager
Anna Russell Museum Assistant
Peter Cohen Senior Museum Technician
Christina Czap Vergara Senior Museum Technician
Patrick Brown Museum Technician
David Marshall Museum Technician
Alicia Van Campen Museum Technician
Theresa Clinkscale Collection Maintenance Technician
Adam Kirk Collection Maintenance Technician

Facilities
Sean Dunn Director of Facilities
José Branco Manager of Facilities
John Laudano Building Systems Specialist
Bradley Olson Building Systems Specialist
Julio Patron Mechanical Systems Specialist
Antoinette Brown Senior Administrative Assistant

Registrar
L.Lynne Addison Registrar
Amy Dowe Senior Associate Registrar
Anne Goslin Senior Associate Registrar
Elizabeth Aldred Associate Registrar
Bethany Day Assistant Registrar
Antonia V. Bartoli Curator of Provenance Research
Ashley Kane Museum Assistant

← Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art, leads a Gallery Guide training tour in the Ruth and Bruce Dayton Gallery of Asian Art.
EXHIBITIONS, PROGRAMMING, AND EDUCATION
Heather Nolin Deputy Director for Exhibitions, Programming, and Education
Cheri Cercone Senior Administrative Assistant

Communications
Anu Krishnan Web Content and Project Manager
Janet Sullivan Communications Coordinator

Education
Liliana Milkova Nolen Curator of Education and Academic Affairs
Jessica Sack Jan and Frederick Mayer Senior Associate Curator of Public Education
Sydney Skelton Simon Bradley Assistant Curator of Academic Affairs
Molleen Theodore Associate Curator of Programs
Roksana Filipowska Wurtele Study Center Programs and Outreach Manager
Elizabeth Harnett Programs Coordinator
Robie-Lyn Harnois Academic Affairs Coordinator
Elizabeth Kitson Senior Administrative Assistant
Johanna Obenda Cullman-Payson Fellow in Academic Affairs and Outreach
Jake Gagne Jock Reynolds Fellow in Public Programs
Rachel Thompson John Walsh Fellow in Museum Education

Gallery Guides
Alyssa Agarwal, BK ’23
Alma Bitran, GH ’21
Ida Brooks, PC ’23
Ale Canales, B.A. 2020
Kaan Cankat, B.A. 2020
Kishore Chundi, B.A. 2020
Carla Decombe, MY ’23
Amy DeLaBruere, DC ’21
Remy Dhingra, B.A. 2020 Co-Head Gallery Guide
Conor Downey, BR ’21
David Edimo, BR ’21
Theodore Elliman, B.A. 2020 Co-Head Gallery Guide
Adin Feder, ES ’22
Ethan Fogarty, BK ’21
Madeleine Freeman, BF ’21
Ivory Fu, MY ’21
Chloé Glass, TD ’21
Akio Ho, SM ’23
Alex Hu, TD ’22
Tyler Jager, SM ’22
Caroleine James, BR ’22
Emilie Kilfoil, PC ’21
Irene Kim, BK ’21
Elizabeth Levie, BR ’23
Ivy Li, TD ’21
Kathryn Miyawaki, MY ’21
Sofia Ortega-Guerrero, ES ’22
Brendan Rose, MY ’22
Sarah Saltzman, TC ’21
Nyeda Sam, PC ’22
Lara Schull, SM ’21
Anna Smist, BR ’21
Eliza Spinna, GH ’23
Olivia Thomas, B.A. 2020
Odette Wang, B.A. 2020
Brianna Wu, MC ’21

**Wurtele Gallery Teachers**
James Bartolacci, M.F.A. 2020
Ximena Benavides, LL.M. 2006, J.S.D. candidate, Law School
Candace Borders, Ph.D. candidate, American Studies and African American Studies
Holly Bushman, M.E.D. 2020
Martha Engvall, Ph.D. candidate, Spanish and Portuguese
Charlotte Hecht, Ph.D. candidate, American Studies
Emmanuel Lachaud, Ph.D. candidate, History
Jathan Martin, M.Div. candidate
Jesus Abraham Mora-Valle, M.Arch. candidate
Molly Murphy, M.M.A. candidate
Madeleine Muzdakis, M.A. 2020
David Roy, M.F.A. 2020
Hannah Sachs, M.Div. 2020
Kern Samuel, M.F.A. 2020
Melinda Stang, Ph.D. candidate, American Studies and Film and Media
Alexandra M. Thomas, Ph.D. candidate, History of Art and African American Studies
Freddy Villalobos, M.F.A. candidate, Sculpture
Hannah Weinberg-Wolf, Ph.D. candidate, Psychology
Anne Wu, M.F.A. 2020

Albert Sack Intern
Margaret “Molly” Martien, M.A.R. candidate, Department of American Decorative Arts

Art Museum Scholar Summer Intern
Yihan (Isabella) Yang, SY ‘21, Patricia E. Kane Scholar, Department of American Decorative Arts

Goodyear Interns
Bradford Case, B.A. 2020, Department of Ancient Art
Remy Dhingra, B.A. 2020, Education Department
Theodore Elliman, B.A. 2020, Education Department
Rory Hamovit, M.F.A. 2020, Department of Photography
Kathryn Miyawaki, SY ‘21, Department of Prints and Drawings

Mary Hotchkiss Williams Travel Fellows
2020 program canceled due to COVID-19

Mininberg Intern
Lina Kapp, B.A. 2020, Department of Ancient Art

Gabriella Svenningsen, Senior Museum Assistant, with the class “Photography: Practice and Production” in the Richard “Chip” Benson Object-Study Classroom at the Collection Studies Center, Yale West Campus.
Nancy Horton Bartels Scholar Interns
Alie Brussel Faria, DC ’22, Education Department
Arese Uwuoruya, B.A. 2020, Department of African Art

Robert and Jean Steele Graduate Curatorial Intern
Amara Lawson-Chavanu, Ph.D. student, African American Studies and American Studies, Department of Modern and Contemporary Art

Rose Herrick Jackson Interns
Anjelica Gallegos, M.Arch. candidate, Department of American Decorative Arts
Gavriella Levy Haskell, Ph.D. candidate, History of Art, Department of American Paintings and Sculpture

New Haven Promise Interns
Ammon Downer, Education Department
Alyssa Pagan Hagearty, Department of African Art
Maya Henderson, Graphic Design Department
Shaelyn Moody, Education Department

Graphic Design
Christopher Sleboda Director of Graphic Design
Cecilia Estanislao Graphic Designer

Information Technology
Thomas R. Raich Director of Information Technology
Tim Speevack Data Systems Specialist
Yer Vang-Cohen Data and Database Administrator
Gregory Snortheim Senior Help Desk Specialist
Lieyang Zhou Help Desk Coordinator

Publications and Editorial Services
Tiffany Sprague Director of Publications and Editorial Services
†Theresa Huntsman Assistant Editor
Tamara Schechter Assistant Editor
Jennifer Lu Editorial and Production Assistant
Visitor Services
Leonor Barroso Director of Visitor Services
Michael Moore Visitor Services Assistant
Hilary Sierpinski Visitor Services Assistant

Visual Resources
John ffrench Director of Visual Resources
Alexander Harding Senior Photographer
Richard House Senior Photographer
Kathleen Mylen-Coulombe Rights and Reproductions Coordinator
Jessica Smolinski Documentation Photographer
David Whaples Visual Resources Coordinator

FINANCE AND ADMINISTRATION
Jessica Labbé Deputy Director for Finance and Administration

Business Office
Charlene Senical Operations Manager
Catherine Sparer-Morales Operations Manager

Human Resources
Cynthia Pattison Human Resources Generalist
Debra Simon Human Resources Support Specialist

Security
Frank Biceglia Chief of Security
Chuck Iannotti Security Supervisor
Alberto Noriega Security Supervisor
Mark Paturzo Security Supervisor
Antoinette Brown Senior Administrative Assistant
Edward Bauer Security Officer
Curtis Bennett Security Officer
Janina Blazejowski Security Officer
Patricia Bradley Security Officer
Ernest Chiarelli Security Officer
Julius DelGuidice Security Officer
Anthony DellaRocco Security Officer  
William Doggett Security Officer  
William Farnham Security Officer  
Frank Fazzino Security Officer  
Eliger Humes Security Officer  
Tashawna Hyman Security Officer  
Ida Jones Security Officer  
Imani Lane Security Officer  
John Lisa Security Officer  
Christine Magistro Security Officer  
Christopher McNeil Security Officer  
Stephen Opotzner Security Officer  
Scott Patton Security Officer  
Xuxa Perea Security Officer  
Clyde Riccio Security Officer  
John Rodican Security Officer  
Fred Slater Security Officer  
Martin Tondalo Security Officer  
Wayne Vere Security Officer  
Ray Weymann Security Officer  
Wilfred Wilcox Security Officer

**Bursary Students**

Lillian Agutu, M.Arch. candidate, Department of African Art  
Itai Almor, B.A. 2020, Department of Prints and Drawings  
Mario Andrade, B.S. 2019, Information Technology Department  
Kyla Arsadjaja, M.F.A. 2020, Graphic Design Department  
Merritt Barnwell, SY ’21, Department of Prints and Drawings  
Nadia Balderas, B.A. 2020, Visitor Services Department  
Frankie Barrett, Ph.D. candidate in American Studies, Education Department  
Fiona Bensen, SY ’21, Visitor Services Department  
Merritt Barnwell, SY ’21, Department of Prints and Drawings  
Fiona Benson, SY ’22, Visitor Services Department  
Griffin Berlin, JE ’21, Department of American Paintings and Sculpture

← A visitor using the Gallery’s mobile app examines the 1951 portrait of Manet Helen Fowler, the first African American woman to earn a Ph.D. in cultural anthropology in the U.S. at Cornell in 1952.
James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art, talks about ideals of beauty in African art in a public Gallery Talk that began in the Gallery's African art galleries and ended in the Yale Center for British Art's installation of the work of Lynette Yiadom-Boakye.
Elissa Watters, the Florence B. Selden Fellow, Department of Prints and Drawings, discusses women’s essential role in the emergence of abstract art in interwar Germany and across Europe in a public talk, one in a series of monthly tours of the James E. Duffy Study Room for Prints, Drawings, and Photographs.
Harrison Smith, BF ’22, Department of Prints and Drawings
Rebecca Soulen, B.A. 2020, Advancement Department
Audrey Steinkamp, MY ’22, Visitor Services Department
Lester Stephens, Ph.D. candidate, Classics and History, Department of Numismatics
Bella Taylor, SY ’23, Advancement Department
Lia Umlauf, M.A.R. candidate, Department of Numismatics
Raisha Waller, BF ’22, Department of African Art
Betty Wang, M.F.A. candidate, Graphic Design Department
Mianwei Wang, M.F.A. candidate, Graphic Design Department
Madison Bleu Wells, ES ’21, Visitor Services Department
Alexander Whittaker, TC ’21, Exhibitions Department
Sam Wood, M.F.A. 2020, Graphic Design Department
Grace Wynter, B.A. 2020, Education Department
Yihan (Isabella) Yang, SY ’21, Department of Asian Art
Tanvi Yende, BF ’22, Department of Numismatics
Orysia Zabeida, M.F.A. 2020, Graphic Design Department
Zachary Zabib, TD ’22, Facilities Department
Joseph Zordan, B.A. 2019, Department of European Art

†Departed the Gallery on or before June 30, 2020

Previous spread: Kevin Hoffman, Ph.D. student in History, talks about English coinage through 1066, the year of the Norman Conquest, which marked the end of the Anglo-Saxon period. The public Gallery Talk was held in the Bela Lyon Pratt Study Room for Numismatics.

Eliger Humes, Security Officer, at the Margaret and Angus Wurtele Study Center in the Collection Studies Center, Yale West Campus.
The 2019–20 Annual Report was produced by the Yale University Art Gallery and covers the period from July 1, 2019 through June 30, 2020.

Brian P. McGovern  
Director of Advancement

Valerie Richardson  
Stewardship Manager

Emily Herberich  
Advancement Assistant

Bella Taylor, SY ’23  
Bursary Student, Advancement Department

Cecilia Estanislao  
Graphic Designer

Chris Chew  
Graphic Designer

Tamara Schechter  
Assistant Editor

Carolyn Lumsden  
Editorial Support

Jessica Smolinski  
Documentation Photographer

Pages 6–7: Marie Watt (Seneca), M.F.A. 1996, hosted a community sewing circle in conjunction with the opening of the exhibition Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art. Many of Watt’s works are made through sewing circles.

Pages 8–9: Neil Grasty, Morehouse College class of 2024, and Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, speaking in the exhibition Reckoning with “The Incident”: John Wilson’s Studies for a Lynching Mural. This discussion was part of an evening celebration with the Greater New Haven NAACP, commemorating the 111th anniversary of the formation of the organization.

Page 10: The Anne T. and Robert M. Bass Sack Family Archive is an extraordinary collection of comparative materials for the study of American furniture from the business records of Israel Sack, Inc. For much of the 20th century, Israel Sack and his descendants were the premier vendors for early American furniture.

Pages 12–13: The Leslie P. and George H. Hume American Furniture Study Center at Yale West Campus opened on September 10, 2019. The Hume Furniture Study is a three-dimensional textbook of furniture, clocks, and other objects from 1650 to the present.

Pages 14–15: In September, the Gallery welcomed students back to campus with refreshments, student-led tours, and giveaways. Head Gallery Guide Remy Dhingra, B.A. 2020, describes Edward Hopper’s Western Motel (1957). Art © 2021 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), N.Y.