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Letter from the Director
As I look back on a year filled with unexpected challenges, what stands out most is the impressive resilience and continued achievements of the Yale University Art Gallery’s staff. My colleagues’ ingenuity, flexibility, and creativity have allowed the museum to continue to make its permanent collection, exhibitions, and programming available to audiences, both near and far, in person and online. I cannot underscore enough that all of this was made possible through the generous support of loyal friends such as yourselves. Thank you for all that you do to enable the Gallery’s work. I am pleased to bring you the 2020–21 Annual Report.

With the return of staff, faculty, and students to campus, the Gallery has taken the opportunity to reflect on how we responded to the crises of the past year. In many ways, these challenges served to highlight our strengths and to help us identify the most crucial components of the Gallery’s path forward. We have a renewed sense of the importance of enhancing how visitors interact with the collection, whether in person, in print, or online, and consequently we seek to increase our investment in digital infrastructure. We have asked ourselves what we could do as museum professionals to engage in and facilitate dialogue about racial injustice. We continue to consider how we can ensure that our museum is an environment where every person—regardless of race, gender, background, or belief—belongs and is welcomed with dignity and respect. The Gallery is committed to fostering inclusive excellence and is diligently working to build a stronger foundation for Diversity, Equity, Inclusion, Accessibility, and Belonging in partnership with Yale University’s initiatives in this area.
In the last year, we found innovative ways to continue our collaborations with Yale, New Haven educators, and our wider community. The virtual training of undergraduate Gallery Guides culminated in 11 well-attended live E-Highlights Tours in the series “Double Take: Looking at Art with Gallery Guides.” Teacher workshops, including the monthly “Teacher Leadership Program,” became an important resource for K–12 teachers, museum educators, and university faculty alike, with total attendance exceeding 500 over 19 sessions. The shift to virtual public programming enabled the Gallery to connect with an expanded and global audience.

The Gallery has also offered families opportunities for virtual learning through the monthly “Stories and Art” program. These on-demand videos, available in both English and Spanish, were viewed nearly 10,000 times between July 2020 and June 2021. To further support at-home learning and play, the Gallery, along with colleagues at the Yale Center for British Art and the Yale Peabody Museum of Natural History, created “Art Kits to Go” for distribution to New Haven schools and families through the local chapter of Black Lives Matter, public libraries, and the district arts coordinator.

A new Yale partnership aims to foster connection and well-being. Together with Laurie Santos, Professor of Psychology, Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager, developed “Being Present with Art: The Impact of Mindful Engagement with Art,” a clinical study that integrates art-museum pedagogy with meditative practices drawn from Mindfulness-Based Stress Reduction to measure how a mindful engagement with art affects awareness and sense of belonging. In fall 2020, program participants were Yale undergraduates who were off campus, while this spring the study welcomed students from the School of Nursing and the Divinity School.

The Gallery reopened on May 14, 2021, with abundant health and safety precautions for our visitors and staff. I am thankful to our dedicated colleagues in the museum and across Yale who undertook this effort to invite audiences back. Now, more than ever, museums can offer a respite—whether fostering a sense of discovery and creativity or just serving as a place to come together. Upon returning, visitors were greeted by new
displays in several permanent-collection galleries, including a brilliant reimagination of the African art galleries and, on the third floor, reinstalled modern and contemporary galleries. Through August 2021, visitors can enjoy *Kline and Rothko: Six Works from the Lang Collection*, an installation of paintings and works on paper by Franz Kline and Mark Rothko, recent gifts from the Seattle-based Friday Foundation honoring the legacy of the late collectors Jane Lang Davis and Richard E. Lang. We are thankful to our Governing Board member Carolyn Grinstein and her husband, Gerald Grinstein, B.A. 1954, who facilitated this gift.

Thank you for all that you do to make this work possible. Although we do not know what the next 12 months will bring, we will continue to steadfastly steward our remarkable collection and make it accessible to the widest possible public. The Gallery’s many friends and supporters have been our closest allies during this period, contributing generously of their time and talent, and for that, we are truly grateful.

Stephanie Wiles
The Henry J. Heinz II Director
June 30, 2021
Letter from the Governing Board Chair
On Friday, May 14, the Yale University Art Gallery reopened to the public after months of closure. Feedback from visitors was overwhelmingly positive, and many expressed their gratitude to be back among the objects that we all cherish so much. The reopening was no small feat. I am thankful to the Gallery’s staff, who made this possible and took tremendous care to ensure the safety of the public, the collection, and one another.

When visitors returned to the museum, they were welcomed by two new installations. The Laura and James J. Ross Gallery of African Art has been engagingly reinstalled by James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art. In addition, the display *Kline and Rothko: Six Works from the Lang Collection*, curated by Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, and Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art, with Gregor Quack, Ph.D. candidate in the Department of the History of Art, celebrates the Friday Foundation’s significant gift of paintings and works on paper by Franz Kline and Mark Rothko in honor of the legacy of the late Seattle collectors Jane Lang Davis and Richard E. Lang.

Looking ahead, I am optimistic that we will continue to be able to come together to celebrate the power of art. I am especially pleased that, after pandemic-related delays, we will open the exhibition *On the Basis of Art: 150 Years of Women at Yale* in September 2021. Presented on the occasion of two major milestones—the 50th anniversary of coeducation at Yale College and the 150th anniversary of the arrival of the first women students to the University—this exhibition showcases the remarkable achievements of nearly 80 women artists who have graduated from Yale, including Eva Hesse, B.F.A. 1959; Sylvia Plimack Mangold, B.F.A. 1961; Maya Lin, B.A. 1981, M.Arch. 1986; An-My Lê,
M.F.A. 1993; Wangeci Mutu, M.F.A. 2000; and Mickalene Thomas, M.F.A. 2002. It features works drawn entirely from the Gallery’s collection that span a variety of media, such as paintings, sculpture, drawings, prints, photography, and video.

As we plan for the future and learn from the past, the museum’s commitment to promoting Diversity, Equity, Inclusion, Accessibility, and Belonging (DEIA/B) is stronger than ever. DEIA/B also plays an important role in the University’s capital campaign, “For Humanity,” which will officially launch in October 2021. “For Humanity” aims to unite the global Yale community and provide the necessary support to empower students and scholars to address some of the most critical challenges facing our world. The Gallery looks forward to creatively collaborating with our University colleagues to generate crucial support for this initiative.

Even as we celebrate the Gallery’s reemergence, we mourn the loss of three dear friends over recent months: Allan Chasanoff, B.A. 1961, Richard L. Feigen, B.A. 1952, and Gilbert Kinney, B.A. 1953, M.A. 1954. Allan Chasanoff is remembered for his love of the museum and his remarkable wit and ingenuity, which were reflected in his work as an artist and a collector. We are pleased to invite students to learn in the Allan Chasanoff Classroom at our Yale West Campus Collection Studies Center, where they can explore Allan’s unique collection. Many at the Gallery were affected by Richard Feigen’s death. As a prominent art dealer, collector, and philanthropist, Richard’s legacy lives on in his significant contributions to the Gallery’s permanent collection and in his step-children and grandchildren at Yale. As a longtime member of the Governing Board, Gil Kinney brought a passion for collecting to his work at the Gallery, and we honor his service later in the report.

Carol LeWitt
Chair, Yale University Art Gallery Governing Board
June 30, 2021
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
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
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
Ellen Susman
Sarah Sze, B.A. 1991
John Walsh, B.A. 1961
Anthony W. Wang, B.A. 1965
Wallace S. Wilson, B.A. 1951
FY21 HONORARY GOVERNING BOARD MEMBERS

William L. Bernhard, B.A. 1954
Robert W. Doran, B.A. 1955
†Gilbert H. Kinney, B.A. 1953, M.A. 1954
David McCullough, B.A. 1955, Hon. 1998
Alexander K. McLanahan, B.A. 1949

July 1, 2020–June 30, 2021

†Deceased as of June 30, 2021
In Memoriam
The Gallery lost a dear friend and dedicated Governing Board member when Gilbert “Gil” Kinney died on November 16, 2020. As an undergraduate and resident of Davenport College, Gil studied history and was on the staff of the Yale Daily News. He went on to earn an M.A. in International Studies from Yale in 1954 and an M.P.A. from Harvard Kennedy School in 1973. While at Harvard, he audited his first course in art history.

Gil served for four years in the United States Navy as an air intelligence officer with a squadron that rotated between San Diego and Iwakuni, Japan. He then joined the Foreign Service of the United States Department of State, working in Tokyo; Saigon (now Ho Chi Minh City), Vietnam; and Surabaya, Indonesia, interspersed with periods in Washington, D.C.

After retiring from the Foreign Service in 1973, Gil became a stalwart volunteer for Yale. As a member of the Gallery’s Governing Board from 1991 until his death, he served on the Collections and
Nominating Committees. He was also a cofounder of the Patrons Program. Gil and Ann Kinney’s generosity is further evident in the works of art they donated to the museum as well as in their support of its Department of Asian Art.

In addition, Gil was a devoted alumnus of the University, volunteering on the Reunion Gift Committee for his Yale College class, the Executive Committee of the Yale Development Board, and as chair of the Yale College Alumni Fund. He was awarded the Yale Medal in 1997 in recognition of his years of service to the University.

Gil served as a life trustee and the chief executive officer of the Corcoran Gallery of Art, Washington, D.C., and as chairman of the boards of the Archives of American Art, Smithsonian Institution, Washington, D.C.; the American Federation of the Arts, New York; and the International Council of the Museum of Modern Art, New York. At the Archives of American Art, Gil was interviewed for the Oral History Project, recalling his first purchases as an art collector. Gil and Ann endowed the Gilbert and Ann Kinney New York Collector at the Archives of American Art, a position responsible for gathering primary sources pertaining to the history of the visual arts in New York City.

Gil is survived by his wife of 61 years, Ann, his two daughters, Sarah Kinney Contomichalos, B.A. 1985, and Eleanor Hart Kinney, B.A. 1990, his son-in-law, Gerassimo Contomichalos, and six grandchildren, Alexandra Contomichalos, DC ’22, Dimitri Contomichalos, Sofia Contomichalos, DC ’24, and Eloise, Ridgely, and Anna Kelly.
Education and Public Programs
**FY21 EDUCATION AND PUBLIC PROGRAMS DATA**

**VIRTUAL UNIVERSITY VISITS AND DIGITAL CURRICULAR SUPPORT**

Class visits from 32 departments and disciplines facilitated by Gallery staff: 110

Courses for which hundreds of new videos and photographs were created: 27

First-year seminars that incorporated virtual Gallery visits: 16

Sessions hosted in the Wurtele Study Center: 19

Student researchers granted Gallery access to study works in person: 10

Faculty workshops offered: 7

**VIRTUAL SCHOOL VISITS AND YOUTH AND FAMILY RESOURCES**

K–12 and after-school sessions: 53

Student attendance for K–12 and after-school sessions: 827

Teacher Workshops and Teacher Leadership Program sessions: 19

Attendance for Teacher Workshops and Teacher Leadership Program sessions: 508

Wurtele Gallery Teachers: 16

Stories and Art YouTube videos in English and Spanish created by Wurtele Gallery Teachers: 24

Total views of Stories and Art videos: 9,098

**VIRTUAL AND PRERECORDED PUBLIC PROGRAMS**

Conversations, lectures, wellness sessions, study tours, one studio program, and one performance: 27

Attendance for above programs: 5,227

E-Highlights Tours led by Gallery Guides: 11

Attendance for E-Highlights Tours: 435

Gallery Guides: 22

Scheduled adult tours and access programs: 30

Attendance for adult tours and access programs: 578

E-Gallery Talks: 12

Total YouTube views for all public programs: 39,019

Total YouTube views for all prerecorded programs: 8,036

*The data cited does not capture the ongoing use of resources available on the Gallery’s website or YouTube channel.*
OVERVIEW OF VIRTUAL ENGAGEMENT

We reimagined our audience-engagement practices and became experts in new technologies that allowed us to offer exciting prerecorded and live virtual programming, rooted in our guiding principles.

We developed effective object-based pedagogies for teaching on Zoom and trained faculty, area educators, and staff in them. We trained our student Gallery Guides and Wurtele Gallery Teachers in new virtual pedagogies and approaches to online programming.

We reached audiences in new ways, facilitating expanded access to the collection and to educational and curatorial expertise. Our public programs attracted attendees from all over the United States and from dozens of international locations across six continents.

Our Teacher Leadership Program brought together schoolteachers, college faculty, and museum professionals—from many states and even abroad—to explore effective and innovative digital approaches to connecting their curricula and interest in art with our collection.

We welcomed first-year students to the Gallery with virtual class visits and a short video. We introduced the Gallery as a rich academic and personal resource for them as they begin their careers at Yale.

We opened wide the virtual doors to the Margaret and Angus Wurtele Study Center through many course visits that either utilized a document camera to offer an up-close look at artworks or focused on the hybrid nature of this open-storage and educational facility as an object of study.
We continued to innovate our practice by integrating Mindfulness-Based Stress Reduction meditation with art-museum pedagogy in a series of sessions hosted virtually at the Wurtele Study Center.

Our virtual E-Highlights Tours, led by student Gallery Guides, were attended by a global audience, which included the Gallery Guides’ parents, grandparents, friends, and relatives from across the country, thus enabling new intergenerational connections and exchange.

In partnership with staff, students, and community members, our team produced prerecorded digital programs, available on demand and serving academic and general audiences alike. For example, an innovative e-resource for Reckoning with “The Incident”: John Wilson’s Studies for a Lynching Mural made possible a multimodal exploration of the programming and teaching around this exhibition.

Liliana Milkova
The Nolen Curator of Education and Academic Affairs
June 30, 2021
Right now, my word is first, teachers.

and we're inviting everybody to participate in this.
FY21 PUBLIC PROGRAMS

Due to COVID-19, all FY21 programs were virtual.

DOUBLE TAKE: LOOKING AT ART WITH GALLERY GUIDES
An ongoing series in which undergraduate Gallery Guides take
two perspectives to a single work of art in the galleries. Organized
by Sydney Skelton Simon, the Bradley Assistant Curator of
Academic Affairs, and Molleen Theodore, Associate Curator of
Programs. Generously sponsored by the John Walsh Lecture and
Education Fund

February 18, Conor Downey, BR ’22, and Brianna Wu, MC ’22,
address Alberto Giacometti’s Mains tenant le vide (Hands
Holding the Void; 1934)

February 24, Madeleine Freeman, B.A. 2021, and Anna Smist
(Sac and Fox and Seminole), B.A. 2021, address Gift Basket
(early 20th century) by a once-known Pomo artist

March 10, Elizabeth Levie, BR ’24, and Kathryn Miyawaki, B.A. 2021,
address Wangechi Mutu’s Sentinel I (2018)

March 25, Akio Ho, SM ’23, and Sydney Skelton Simon, the Bradley
Assistant Curator of Academic Affairs, address Henry Fuseli’s
Danaë and Perseus on Seriphos (?) (ca. 1785–90)

March 31, Alma Bitran, B.S. 2021, and Nyeda Regina Stewart, PC ’22,
address the central African sculpture Nkisi N’kondi (Power
Figure; 19th–early 20th century)

April 7, Carla Decombes, MY ’23, and Amy DeLaBruere, B.A. 2021,
address Leda and the Swan (2nd century B.C.)

April 14, Sofia Ortega-Guerrero, ES ’23, and Eliza Spinna, GH ’23,
address Ogawa Machiko’s Round Vessel with a Torn Mouth
(2006)
April 21, Chloé Glass, TD ’22, and Emilie Kilfoil, B.A. 2021, address Orsola Maddalena Caccia’s *Vases of Flowers on a Table* (ca. 1625)

April 22, David Edimo, B.A. 2021, and Ivy Li, B.A. 2021, address the carved-ivory horn *Oliphant* (late 15th to mid-17th century)

April 29, Alyssa Agarwal, BK ’24, and Ida Brooks, PC ’24, address Kazimir Malevich’s *Tochil’schik Printsip Mel’kaniia* (The Knife Grinder or Principle of Glittering; 1912–13)

May 12, Brendan Rose, MY ’22, and Ethan Fogarty, BK ’22, address *Bell Krater: A, Orestes at the Altar of Apollo at Delphi* (ca. 375 B.C.)

**E-GALLERY TALKS**

An ongoing video series in which artists, students, and Gallery staff respond to the museum’s collection. Produced by Jake Gagne, the Jock Reynolds Fellow in Public Programs, and Molleen Theodore, Associate Curator of Programs. Edited by Jessica Smolinski, Documentation Photographer; Ammon Downer, New Haven Promise Intern, Summer 2020; Cathryn Seibert, JE ’22; and Sofía Kourí, MY ’24

July 14, Anna Smist (Sac and Fox and Seminole), B.A. 2021, on *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*

July 28, Manon Gaudet, Ph.D. student in the Department of the History of Art, on *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*

August 12, Jenna Marvin, the Marcia Brady Tucker Fellow in the Department of Photography, on William Christenberry’s *The Bar-B-Q Inn, Greensboro, Alabama* (1964–91, printed 2001)

September 10, Elissa Watters, the Florence B. Selden Senior Fellow in the Department of Prints and Drawings, on Albrecht Dürer’s *Saint John Devouring the Book* (ca. 1495–98, published 1511)
December 7, Jake Gagne, the Jock Reynolds Fellow in Public Programs, on John Caspar Wild’s *Eastern Penitentiary* (1840)

December 17, Leah Tamar Shrestinian, B.A. 2018, on *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*

January 28, Rachel Thompson, M.A.R. 2019, the John Walsh Fellow in Museum Education, on *Teaching with Text and Image: Connecting Emily Dickinson and Edward Hopper*

January 28, Carla Decombes, MY ’23, on Ruth Asawa’s *Untitled* (ca. 1975)

February 23, Ivory Fu, MY ’22, on Jean-Léon Gérôme’s *Ave Caesar! Morituri te salutant* (1859)

March 24, Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art, on *Textiles in Southeast Asia*

May 24, Alexandra Ward, the Marcia Brady Tucker Fellow in the Department of American Decorative Arts, on *The Magic of Red Coral*

**E-STUDY TOURS**

Virtual talks led by Gallery staff and guest speakers on objects in the James E. Duffy Study Room for Prints, Drawings, and Photographs and the Margaret and Angus Wurtele Study Center. Generously sponsored by the Martin A. Ryerson Lectureship Fund

September 18, *Carrie Mae Weems and Kara Walker: Imaging Histories of Enslavement*, Jenna Marvin, the Marcia Brady Tucker Fellow in the Department of Photography, and Elissa Watters, the Florence B. Selden Senior Fellow in the Department of Prints and Drawings

November 20, *A Conversation with Fred Wilson*, Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager, in conversation with artist Fred Wilson
January 22, Utopia and Dystopia in Modern European Art, Jenna Marvin, the Marcia Brady Tucker Fellow in the Department of Photography, and Elissa Watters, the Florence B. Selden Senior Fellow in the Department of Prints and Drawings

May 14, Representing Counterculture: Selections from Exit Art’s Print Portfolios, Jenna Marvin, the Marcia Brady Tucker Fellow in the Department of Photography, and Elissa Watters, the Florence B. Selden Senior Fellow in the Department of Prints and Drawings

E-FURNITURE STUDY TOURS AND TALKS
From the Leslie P. and George H. Hume American Furniture Study Center, Collection Studies Center, Yale West Campus. Generously sponsored by the Martin A. Ryerson Lectureship Fund

October 23, The Hume Furniture Study Reveals: Three Newport High Chests, Patricia E. Kane, Friends of American Arts Curator of American Decorative Arts, and Gary R. Sullivan, an independent scholar and art dealer in Sharon, Massachusetts

February 26, The Layered Edge: A Survey of Plywood Furniture, Kevin Adkisson, Associate Curator at the Cranbrook Center for Collections and Research, Bloomfield Hills, Michigan, and Alexandra Ward, the Marcia Brady Tucker Fellow in the Department of American Decorative Arts


E-RESOURCE
Many voices contributed to the programming and teaching around the exhibition Reckoning with “The Incident”: John Wilson’s Studies for a Lynching Mural. This multimedia resource offers interdisciplinary perspectives on John Wilson’s work and the legacy
of lynching. Organized by Jake Gagne, the Jock Reynolds Fellow in Public Programs, and Molleen Theodore, Associate Curator of Programs

December 10, Video, Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, introduces the exhibition

December 10, Video, Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, discusses John Wilson’s compositional process

December 10, Video, Beatrix Archer, B.A. 2019, considers the materiality of John Wilson’s drawings and prints

December 10, Video, Cassidy Arrington, SM ’23, performs her poem “Mural”

December 10, Video, Logan Klutse, SM ’23, performs his poem “Who to Save First”

December 10, Audio, Johanna Obenda, the former Lewis B. and Dorothy Cullman–Joan Whitney Payson Fellow in Academic Affairs and Outreach, reflects on a public talk with Crystal Feimster, Associate Professor of African American Studies, History, and American Studies

December 10, Audio, Doris J. Dumas, President of the Greater New Haven Branch of the National Association for the Advancement of Colored People (NAACP), discusses the history and relevance of the NAACP

December 10, Audio, Liliana Milkova, the Nolen Curator of Education and Academic Affairs, discusses the challenges of teaching with violent imagery

PDF, Chapbook, Giving Voice to “The Incident,” members of WORD: Performance Poetry at Yale
PDF, Illustrated brochure, *Reckoning with “The Incident,”* Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings; Pamela Franks, Class of 1956 Director, Williams College Museum of Art, Williamstown, Massachusetts, and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery; and Beatrix Archer, B.A. 2019

**EDUCATION WORKSHOPS**

September 3, October 1, November 5, December 3, January 7, February 4, March 4, April 1, May 6, June 3, *Teacher Leadership Program*, Jessica Sack, the Jan and Frederick Mayer Senior Associate Curator of Public Education; Rachel Thompson, M.A.R. 2019, the John Walsh Fellow in Museum Education; and Wurtele Gallery Teachers

**FEATURED PROGRAMS**

October 21, *Writing as Art and Technology: Six Objects from the Gallery*, Lisa R. Brody, Associate Curator of Ancient Art; Yagnaseni Datta, Ph.D. candidate in the Department of the History of Art; John Stuart Gordon, the Benjamin Attmore Hewitt Curator of American Decorative Arts; Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings; Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art; and Elissa Watters, the Florence B. Selden Senior Fellow in the Department of Prints and Drawings. Generously sponsored by the Martin A. Ryerson Lectureship Fund


May 5, *Breathing with Art*, breathwork facilitator Chauna Bryant and Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager. Generously sponsored by the Martin A. Ryerson Lectureship Fund
LECTURES AND CONVERSATIONS


November 12, Lecture and Conversation, *Rediscovering François Gérard*, Kathryn Calley Galitz, art historian at the Metropolitan Museum of Art, New York, and Ian McClure, the Susan Morse Hilles Chief Conservator. Generously sponsored by the Martin A. Ryerson Lectureship Fund


Professor in the Department of the History of Art. Generously sponsored by the Martin A. Ryerson Lectureship Fund


March 19, Conversation, *Pablo Picasso at Yale: Cubism, Picasso, and the Human Figure*, John Walsh, B.A. 1961, Director Emeritus of the J. Paul Getty Museum, Los Angeles, with Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art. Generously sponsored by the Martin A. Ryerson Lectureship Fund


April 15, Conversation, *Beads that Speak: Learning the Language of South African Beadwork*, Hlengiwe Dube, beadwork artist and specialist in traditional South African beadwork. Introduced by James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art, and facilitated by Roksana Filipowska, Wurtele Study Center Programs and Outreach Manager. Generously sponsored by the Martin A. Ryerson Lectureship Fund


MINDFULNESS AND ART PROGRAMS
Generously sponsored by the Martin A. Ryerson Lectureship Fund

September 9, October 7, November 4, December 9, Veritas in Lux: A Mindful Look at Illumination in Art, Anne Dutton, M.A. 1990

January 12, April 8, Mindful Movement with Art, Danielle Casioppo, Education Specialist and Certified Yoga Teacher, Being Well at Yale

February 4, Mindful Movement with Art, Anne Dutton, M.A. 1990

June 10, Mindfulness and Art at the Gallery, Anne Dutton, M.A. 1990, and Sadako Ohki, the Japan Foundation Associate Curator of Japanese Art

PERFORMANCES

January 27, Playing Images: An Exploration of Music and Art, Jessica Sack, the Jan and Frederick Mayer Senior Associate Curator of Public Education, in conversation with Yaira Matyakub, Artistic Director of Music Haven; music performed by the Haven String Quartet. Generously sponsored by the John Walsh Lecture and Education Fund

STORIES AND ART
A family program in which we listen to stories and look at art together

July 7, The Ant and the Grasshopper (La hormiga y el saltamontes)
August 4, *The Boy Who Drew Cats* (*El niño que dibujaba gatos*)

September 2, *The Girl Who Hated Sewing* (*La niña que odiaba coser*)

October 1, *The Farmer and the Bear* (*El labrador y el oso*)

October 30, *The Bald Parrot* (*El loro pelado*)

November 28, *The Heron Returns a Favor* (*La garza devuelve un favor*)

January 1, *The King’s New Clothes* (*El traje nuevo del rey*)

January 29, *The Cat and the Mice* (*La gata y los ratones*)

March 1, *The Fisherman’s Tale* (*El cuento del pescador*)

March 28, *The Adventures of Kintarō* (*Las aventuras de Kintarō*)

April 30, *The Story of the Ci Wara* (*La historia del Ci Wara*)

May 31, *The Tortoise and the Eagle* (*La tortuga y el águila*)

**STUDIO PROGRAMS**

WILLIAM BAILEY: LOOKING THROUGH TIME
2020
With essays by Mark D. Mitchell and John Yau
And an interview with the artist by Clifford Ross
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
Publication Fund

ART CAN HELP (Paperback edition)
2021
Robert Adams
Copublished with Yale University Press
Exhibitions
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
January 17, 2020–February 28, 2021
Organized by Pamela Franks, Class of 1956 Director, Williams College Museum of Art, Williamstown, Massachusetts, and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery, and Elisabeth 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–February 28, 2021
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

*PLACE, NATIONS, GENERATIONS, BEINGS: 200 YEARS OF INDIGENOUS NORTH AMERICAN ART
November 1, 2019–February 28, 2021
Organized by Yale University students K. N. 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
Place, Nations, Generations, Beings

200 Years of Indigenous North American Art
Made possible by The Andrew W. Mellon Foundation, the Jane and Gerald Katcher Fund for Education, and the Nolen-B Bradley Family Fund for Education

**KLINE AND ROTHKO: SIX WORKS FROM THE LANG COLLECTION**
April 9–August 8, 2021
Organized by Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, and Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art, with Gregor Quack, Ph.D. candidate in the Department of the History of Art

**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

*Exhibition accompanied by a Gallery-produced publication*

Following spread: The installation *Kline and Rothko: Six Works from the Lang Collection* displayed six paintings and drawings donated by the Seattle-based Friday Foundation in honor of the collecting legacy of Jane Lang Davis and Richard E. Lang. The installation brought attention to the stylistic range of Franz Kline and Mark Rothko, whose work the Langs much admired.
Advancement, Communications, and Visitor Services
DURING FY21, THE GALLERY’S Advancement, Communications, and Visitor Services Departments closely coordinated their efforts to support the museum’s immediate and long-term goals. Working under the constraints of the COVID-19 pandemic and being mindful of the health of visitors and staff, these departments focused on building donor support, keeping the Gallery’s far-flung audience informed about activities and offerings, and welcoming visitors to view our collections and special exhibitions in person, when possible.

Fundraising is the primary responsibility of the Advancement Department, and throughout the pandemic we have seen an outpouring of generosity from our many supporters both within and beyond the Yale community. At the heart of our efforts are the many opportunities tied to the University’s capital campaign, “For Humanity.” Among the emphases this year were to strengthen cross-collection searching at the University level and to lay the financial foundation for a new, robust website, the anchor of our digital initiatives.

The Advancement Department received grants from the Terra Foundation for American Art, the National Endowment for the Arts, the E. Rhodes and Leona B. Carpenter Foundation, and the Samuel H. Kress Foundation to advance important projects across a wide range of collecting areas. The museum also received support from the Helen Frankenthaler Foundation Climate Initiative to update its fourth-floor exhibition spaces from incandescent fixtures to a state-of-the-art LED system. In addition, the Advancement Department strengthened its membership program, integrating its engagement and outreach initiatives into an overall fundraising strategy. As part of this, the department reinvigorated the Gallery Patrons program, offering increased opportunities for philanthropic support.

Gallery colleagues have worked together to ensure that information about our reactivation status is presented consistently and accurately. The success of these efforts is a tribute to the Communications Department, which managed to remain productive during the closure and found creative ways to engage with our audiences across numerous platforms. With a new
Visitor Guidelines

A limited number of visitors will be admitted at a time. Please have your timed ticket ready.

Always wear a mask covering your nose and mouth.

Please keep 6 feet between yourself and other people.

Follow the indicated one-way navigation.

Please wash/sanitize your hands.
strategic plan in hand, the department worked with Gallery staff and outside stakeholders—including members of the New Haven community and Yale faculty, alumni, and students—to gather input that will inform the creation of a fully redesigned and reconceived website. As part of this project, the museum is analyzing its systems and workflows to develop a digital infrastructure that will meet the needs of a worldwide audience while continuing to advance the Gallery’s scholarly and collections-based mission.

During FY21, the Visitor Services Department was at the center of reimagining a safe reopening. The department considered every aspect of the visitor experience to institute an online-ticketing protocol, a redesigned routing and way-finding system, and a carefully managed approach to visitor capacity. Visitor Services worked in concert with the Gallery’s facilities and security teams and carefully aligned their efforts with those of the Office of the Provost and the Office of Environmental Health and Safety. Through creativity and collaboration, the department helped facilitate access to the Gallery’s exhibitions, permanent collections, and teaching spaces during a period of extreme uncertainty.

Brian P. McGovern
Director for Advancement
June 30, 2021

← Visitor Guidelines signage during the COVID-19 pandemic
DESPITE THE PANDEMIC, MEMBERS OF the Conservation Department continued to carry out treatments for exhibition, rotation, and loan, while also pursuing research projects and teaching opportunities and serving on cross-departmental and external committees.

Sydney Beall Nikolaus, Assistant Conservator of Paintings, completed the conservation treatment of three paintings and the structural treatment of two more, all by Edwin Austin Abbey, Hon. 1897. Amanda Kasman, an intern from the Winterthur/University of Delaware Program in Art Conservation, finished the treatment of Scarsellino’s Deposition from the Cross (ca. 1590–1600), part of a gift from the late Richard L. Feigen, B.A. 1952. She has been hired as an assistant conservator at the Atlanta Art Conservation Center. Sarah Schlick concluded her pre-program internship in June 2021.

The treatment of works for the exhibition On the Basis of Art: 150 Years of Women at Yale, which will open in September, was mostly undertaken by the department’s fellows and interns, supervised by Anne Turner Gunnison, the Alan J. Dworsky Senior Associate Conservator of Objects; Cynthia (Cindy) Schwarz, Senior Associate Conservator of Paintings; and Catherine (Cathy) Silverman, Assistant Conservator of Objects and Furniture. Amanda, in collaboration with paintings-conservation fellow Anna Vesaluoma, prepared Mabel Dodge Luhan (1913–14) by Mary Foote, B.F.A. 1906, and Young Girl Seated in a Chair (1878) by Emma Bacon, Art School Certificate of Completion 1885. Katherine (Kiki) Peters, whose pre-program internship was extended for another year, worked on the wood sculpture Judith and Holofernes (ca. 1950s) by Isabel Case Borgatta, B.F.A. 1944. Madeline Smith, Postgraduate Associate in Time-Based Media Conservation, prepared four time-based works, each with very different installation requirements. Theresa Fairbanks Harris, Senior Conservator of Works on Paper, treated watercolors by Irene Weir, B.F.A. 1906, and undertook the conservation and mounting of a wall-size collage by Fran Siegel, M.F.A. 1987.
Irm a Passeri, Senior Conservator of Paintings, and Cathy have commenced the cleaning and restoration of Luca Signorelli’s *Madonna and Child with Saints* (ca. 1498–99), a recent acquisition. They have also begun uncovering its original 15th-century frame, hidden under later additions. Anna examined and treated *Portrait of a Young Girl* (1874) by Winslow Homer, later revised by John Ferguson Weir, Hon. 1871. Kelsey Wingel, Assistant Conservator of Paintings, and Cindy completed the structural treatment of Abbey’s *The Hours* (ca. 1909–10), and the painting, 12 feet in diameter, is now mounted on its original stretcher.

Cathy has begun an examination of works by Alexander Calder for a future exhibition. She and Anne, with James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art, continue to study objects for the exhibition *Bámíg bóyé: A Master Sculptor of the Yorubá Tradition* and to engage in the Gallery’s collaboration with colleagues at the National Museum, Lagos, Nigeria.

Ian McClure, the Susan Morse Hilles Chief Conservator, completed the treatment of the portraits of Heer and Mevrouw Bodolphe (1643) by Frans Hals. Paul Panamarenko, Conservation Technician, worked closely with Cindy to prepare 14 works by Josef Albers for an exhibition that will open in September, after a year’s delay, at the Musée d’Art Moderne de Paris. Theresa continues to treat a range of works on paper, including Abbey’s large chalk preparatory sketches for the Boston Public Library murals. Elizabeth Godcher, Senior Administrative Assistant, returned to her office after working remotely for over a year.

Cindy was nominated as the Chair of the Paintings Specialty Group of the American Institute for Conservation and Irma as the Assistant Program Chair. Mark Aronson, Chief Conservator at the Yale Center for British Art, and Cindy organized the third weeklong Yale HBCU Students and Mentors Institute in Technical Art History, which will take place virtually in July. Participants have been sent workshop materials and will be guided by instructors via Zoom.

Amreet Kular, Postgraduate Associate in Objects Conservation, and Kiki continue studying and treating the Gallery’s collection of Chinese celadon. Working with scientists from the Institute for
the Preservation of Cultural Heritage Technical Studies Lab, they hope that analysis of glazes and clay bodies will help assign works to specific groups. Irma and Kiki finished the first stage of cataloguing the Petryn collection of reference art materials. Madeline continues to examine and document the Gallery’s holdings of time-based media.

Working with Yer Vang-Cohen, Data and Database Administrator, Anne established a small working group to implement TMS Conservation Studio, a new documentation software that can be customized to the department’s needs and will make conservation records more accessible in the future.

Ian McClure
The Susan Morse Hilles Chief Conservator
June 30, 2021

Following spread: Ian McClure, the Susan Morse Hilles Chief Conservator, retouches the portrait of a man thought to be Heer Bodolphe (1643) by Frans Hals.
Curatorial
In a “normal” year, the most visible aspects of the work of a professional curatorial staff would be exhibitions and acquisitions. The former requires the collaborative efforts of most of the departments at a museum and can involve four years or more of planning and negotiation. The latter takes a range of forms, from responding instantaneously to unanticipated opportunities to patiently cultivating possibilities over 20 or more years. The pandemic year 2020–21 left both of these components of curatorial labor virtually invisible to the public but did not lighten the burden on the curatorial staff. Largely on a remote basis, the Gallery’s curators were involved in preparatory work for a full slate of exhibitions for the period September 2021 through January 2026, while also stewarding the unprecedented bounty of major works of art donated to or purchased by the Gallery over this past year. In more public-facing projects, the Departments of African Art and of Modern and Contemporary Art oversaw major reinstallations of their collections; the Department of Ancient Art installed a new display of Egyptian, Greek, Near Eastern, and Roman glass; the Department of Numismatics advanced plans for a new gallery space, to open in May 2022; and the Departments of Prints and Drawings and of Photography continued work on a permanent display space dedicated to works on paper, the first installation of which is scheduled for March 2022.

A large share of curatorial energy this past year was devoted to improving the data available to researchers online—accurate object identification, provenance, measurements, and bibliography. Alongside this ongoing preoccupation, a new initiative to make all of the Gallery’s out-of-print publications accessible online, free of charge, took great strides forward. In addition to managing this demanding project, our Department of Publications and Editorial Services made plans to launch two new series of curatorial publications, one dedicated to monographic studies of works of art in the Gallery’s holdings and one to full-scale, in-depth catalogues of our collections of Indo-Pacific textiles and of early Italian paintings.

The Collection Studies Center at Yale West Campus represented a final focus of concentration that co-opted the time and attention of many of our curators this past year, several of whom shifted
their offices and primary spheres of activity there. Plans are now being refined and debated for transferring all of our study collections and object storage to one facility at West Campus and for enlarging and outfitting a library or archive space there to enhance research opportunities in immediate physical proximity to conservation facilities and to the collections themselves.

Laurence Kanter
Chief Curator and the Lionel Goldfrank III Curator of European Art
June 30, 2021
Exhibitions, Collections, and Facilities
THE PERIOD FROM JULY 2020 THROUGH JUNE 2021 was among the most challenging in the Gallery’s history. But while the doors of the museum were closed to the public through most of FY21, the work accomplished and lessons learned will long outlive the pandemic. Within the technical departments—Exhibitions, Collections, and Facilities, as well as the Registrar’s Office—durable progress was made in four main areas.

Construction Planning
In 2019 the University retained the services of Samuel Anderson Architects, a firm with which it had worked in the past to develop the Shared Conservation Lab at the Institute for the Preservation of Cultural Heritage. The focus of the commissioned study was the continued expansion of the Collection Studies Center (CSC) at Yale West Campus, specifically the creation of cross-collection study and storage spaces, using as models the Margaret and Angus Wurtele Study Center and the Leslie P. and George H. Hume American Furniture Study Center. Following a series of programming workshops, four studies, and numerous iterations, Sam Anderson delivered in August 2021 plans for a clearly defined construction project that will allow the Gallery to vacate our Hamden facility and consolidate all collections under one roof at the CSC. With each subsequent project, West Campus gets closer to the “One Yale” concept of seamless cross-collection access and collaboration.

Infrastructural Improvements and Consolidation
Taking advantage of the Gallery’s closure, projects were completed over the course of the fiscal year to make improvements to the building infrastructures and to reduce and consolidate staff office areas. Among the most significant were the refinishing of the floor on the fourth floor of the Kahn building and the vacating of the space leased at 341 Crown Street.

The Kahn floor project allowed us to bring the deteriorating original (ca. 1952) floor up to par with the recently replaced ground-level floors. Simultaneously, we reconfigured the third-floor layout of modern and contemporary material under the guidance of Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art. The new floors will be...
unveiled in spring 2022 with the opening of a permanent-collection gallery for the Department of Prints and Drawings and Department of Photography.

The consolidation of office locations furthers the Gallery’s goal of creating more convenient and collaborative environments for staff members.

University Partnerships
Through cooperation both on the West Campus construction project and on the development of protocols to ensure a safe return to the workplace and a safe public reopening, we have created strong ties with University partners. Likewise, the joint struggle to respond and adapt to ever-changing information and policies has given rise to mutually dependent and trusting relationships across the Gallery and across campus. Work toward safety protocols, staffing strategies, signage, surface sanitation, and traffic- and occupancy-control plans was, necessarily, collaborative and demanded consideration of the full spectrum of employee and public comfort levels.

Permanent-Collection Improvements
Summer and fall 2020 saw the reshaping of the African art galleries on the first floor of the Kahn building, under the direction of James Green, the Frances and Benjamin Benenson Foundation Assistant Curator of African Art. Incorporating a more dynamic wall configuration and an immersive projection of African rock-art sites, the reconfigured galleries opened to audiences in spring 2021. Additionally, the Mary and James Ottaway Gallery of Ancient Dura-Europos was reinstalled to include a small focus gallery containing many of the museum’s most important examples of ancient glass.

Finally, in January 2021, Wall Drawing #681E by Sol LeWitt—a promised gift to the museum in memory of Stephen D. Susman, B.A. 1962—was installed in the Jan and Frederick Mayer Lobby. For years to come, it will provide a colorful backdrop for those entering the museum.

Jeffrey Yoshimine
Deputy Director of Exhibitions, Collections, and Facilities
June 30, 2021
Outgoing Loans
In FY21 the Yale University Art Gallery loaned the following objects to other distinguished museums and cultural institutions (listed in chronological order by loan date):


Operating Income and Expenses
## FY21 OPERATING INCOME AND EXPENSES

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment Income</td>
<td>25,209,000</td>
</tr>
<tr>
<td>Gift Income</td>
<td>4,101,800</td>
</tr>
<tr>
<td>University Support (GA)</td>
<td>11,357,700</td>
</tr>
<tr>
<td>Other Income</td>
<td>296,600</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>$ 40,965,100</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Personnel Expenses</td>
<td>16,012,500</td>
</tr>
<tr>
<td>Nonsalary Expenses</td>
<td>2,420,700</td>
</tr>
<tr>
<td>Buildings and Facilities Expenses</td>
<td>10,512,900</td>
</tr>
<tr>
<td>University Assessments</td>
<td>3,906,600</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$ 32,852,700</strong></td>
</tr>
</tbody>
</table>

*Figures exclude acquisitions, capital projects, the Wurtele Center and Hume Furniture Study collection moves, and Yale West Campus special-collections rooms.*

*Acquisitions: FY21 art-acquisition income was $5,860,500 and expenses were $2,901,600.*
Donors of Works of Art
Anonymous
Vincent D. Andrus, B.A. 1963, and Caroline Andrus
Darcy F. and John Treacy Beyer, B.A. 1965
Michael de Havenon, B.A. 1962, and Georgia de Havenon
Fiona Doherty, J.D. 1999, and Christopher Klatell, J.D. 1999
Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970
Regina F. Dubin
Robert W. Ebendorf
†Richard L. Feigen, B.A. 1952
Friday Foundation
†Estate of Grant H. Griswold, Class of 1957
†John M. Hall
Robert V. Hunt
Laurence Kanter
Jane and Gerald Katcher, LL.B. 1950
Linda Lindroth
†Mary Jane Long
Eliza Mabry and Jonathan Gibson
Eleanor Moty
Robert D. Mowry
Catherine Niles and Andrew Niles
Theodore Courtney Rogers and
   Elizabeth Barlow Rogers, M.C.P. 1964
Linda Leonard Schlenger
Tim Sciarillo
†Nancy Jane and Alan Shestack
Kenneth Spitzbard
Theodore E. Stebbins, Jr., B.A. 1960
John C. Waddell, B.A. 1959
Justin Scott Zaremby, B.A. 2003, Ph.D. 2007, J.D. 2010

†Deceased as of June 30, 2021
Gifts
FY21 CAPITAL AND ENDOWMENT CONTRIBUTIONS

$100,000 AND OVER
Dudley and Michael Del Balso, B.S. 1966
Dr. Jane Frank Katcher and Gerald Katcher, LL.B. 1950
Wallace S. Wilson, B.A. 1951

$25,000–$99,999
Nancy and Barry C. Barnett, B.A. 1981
Jerald Dillon Fessenden, B.A. 1960
Carla Knobloch, B.A. 1981
Anne W. Mininberg
Lily Mu, B.A. 2015

$5,000–$24,999
Joseph Clark, B.A. 1968, M.A. 1972, M.Phil. 1973
Suzanne Clary, B.A. 1983, and Richard W. Clary
Andrew Mills Drabkin, B.A. 2001, and Brian Hughes, B.A. 2005
Elizabeth M. Gordon
Peter David Joralemon, B.A. 1969, M.Phil. 1974
Cathy M. Kaplan, B.A. 1974
H. Christopher Luce, B.A. 1972
Lance B. Lundberg, B.S. 1978
Mary H. and James H. Ottaway, Jr., B.A. 1960
Edward B. Smith, Jr., B.A. 1966
Yung G. Wang, M.Arch. 1961
Jeanie Kilroy Wilson
†Chas O. Wood III, B.S. 1960
$500–$4,999

Martha and James Alexander, B.A. 1973  
Mrs. Martin E. Anderson, Jr.  
Owen C. Rambow, B.A. 1985, and John Mark Bacon, B.A. 1985  
Constance Clement  
Ulysses Grant Dietz, B.A. 1977  
Margaret K. Hofer, B.A. 1987, and Andrew P. Hofer, B.A. 1986  
Stuart J. Holzer  
Lesley B. and Joseph C. Hoopes, Jr.  
Cynthia Adams Hoover  
Caroline A. Kaplan, B.A. 1987, and Douglas Clark  
Mrs. Edward B. Leisenring  
Carol LeWitt  
William J. Mayer  
Sarah Coffin O’Connor, B.A. 1973, and Thomas O’Connor  
Anita B. and Thomas J. O’Sullivan, B.A. 1961  
Anne Poulet  
Jules D. Prown, Hon. 1971  
Gayle and Howard Rothman  
John C. Waddell, B.A. 1959  
Mary-Jo W. Warren  
Ruth and David M. Waterbury, B.A. 1958  
Justin Scott Zaremby, B.A. 2003, Ph.D. 2007, J.D. 2010

$100,000 AND OVER
Anonymous
William L. Bernhard, B.A. 1954
Thomas Jaffe, B.A. 1971
Dr. Jane Frank Katcher and Gerald Katcher, LL.B. 1950
Jane P. Watkins, M.P.H. 1979
Wallace S. Wilson, B.A. 1951

$25,000–$99,999
Georgia and Michael de Havenon, B.A. 1962
Happy and Robert W. Doran, B.A. 1955
Laura and James A. Duncan, B.A. 1975
Betsy and Frank H. Goodyear, Jr., B.A. 1966
Leslie P. and George H. Hume, B.A. 1969
H. Christopher Luce, B.A. 1972
John Marquez
Ronay and Richard Menschel
Clifford A. Ross, B.A. 1974
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
Kay and William Bates III, B.A. 1971
Nancy Marx Better, B.A. 1984, and James Better
Kathy and Theodore E. Calleton, B.A. 1956
Dr. Lily L. Chu, B.A. 1982, and Gerald W. Weaver II, B.A. 1977
Elissa and Edgar M. Cullman, Jr., B.A. 1968
Marguerite P. Cullman
Peggy and Richard M. Danziger, LL.B. 1963
Barbara and James E. Duffy, B.S. 1951
Nina M. Griggs
Carolyn H. and Gerald Grinstein, B.A. 1954
Nancy D. Grover
Peter David Joralemon, B.A. 1969, M.Phil. 1974
Alice D. Kaplan and Jay Aronson
Cathy M. Kaplan, B.A. 1974
Ann and †Gilbert H. Kinney, B.A. 1953, M.A. 1954
Jane A. Levin, M.Phil. 1972, Ph.D. 1975, and President Emeritus
   Richard C. Levin, M.Phil. 1972, Ph.D. 1974, Hon. 2013
Dr. Virginia P. Riggs and †Dr. Robert W. Lyons, M.D. 1964
Basak and Osman Nuri Nalbantoglu, B.A. 1995
Maura and Mark H. Resnick, B.A. 1978
Adam R. Rose, B.A. 1981, and Peter R. McQuillan
†Linda A. McMahon and Robert H. Saunders, B.A. 1978
Dianna L. La Basse and Alan D. Seget, B.A. 1971
Anna A. and Dr. Richard L. Strub, B.A. 1961
Alexa D. and Marc R. Suskin, B.A. 2001
Ellen Susman
Elliot Sussman, B.A. 1973, and Nancy Cromer
Jill and John Walsh, B.A. 1961
Lulu and Anthony W. Wang, B.A. 1965
Lynn Dale and Frank V. Wisneski, Jr., B.A. 1968
Margaret Wurtele

$500–$4,999
Anonymous (3)
Aaron P. Albright, M.B.A. 1999
Mary-Jo and Dr. John M. Amatruda, B.A. 1966
Elizabeth S. Armandroff, M.A. 1984, M.Phil. 1987, and Taft E.
   Armandroff, Jr., M.S. 1984, M.Phil. 1985, Ph.D. 1988
Gail S. Aronow
Grace and Jay W. Bright, M.Arch. 1971
Carole B. Brown
Randall B. Chapnick, Esq.
Carol L. Cheney
John D. Childs, B.A. 1985
Stuart Cohen, B.A. 1970
Charles W. Cook, Jr., B.S. 1956
F. Cheney Cowles, B.A. 1966
Dr. Mark S. DeFrancesco, B.A. 1971
Sandra deRoulet
Dr. Kevin Dale Dieckhaus
Elizabeth W. Easton, M.A. 1979, M.Phil. 1981, Ph.D. 1989, and James S. Traub
George Edwards
Deborah J. Freedman, B.A. 1982, and Ben Ledbetter
Nathaniel W. Gibbons, B.A. 1979
Linda and Dr. Charles Hamlin, B.A. 1961
Thomas B. Harris
James N. Heald 2nd, B.S. 1949
Leslie P. and George H. Hume, B.A. 1969
Peter Hunt
Sharon C. and Richard A. Hurowitz, B.A. 1995
Deborah Welling and Jack Intrator
Philip H. Isles
Jacqueline C. Keeshan
Virginia Shawan Drosten and Patrick Kenadjian, B.A. 1970
Thomas B. Ketchum, B.A. 1972
Charles C. Kingsley, B.A. 1959
Stewart M. Landefeld, B.A. 1976
Carol LeWitt
Tappy W. Lynn, M.A. 1978, Ph.D. 1981
Marjorie E. MacArthur
Cheryl L. Bruce and Kerry James Marshall
Mr. and Mrs. Alexander K. McLanahan, B.A. 1949
Dr. Robert D. Mowry
John R. G. Ordway, B.A. 2001
Mary H. and James H. Ottaway, Jr., B.A. 1960
Rose-Marie and Eijk van Otterloo
Clauđia Taylor Overstrom, B.A. 1989, and Gunnar Overstrom
Joanne Payson
Martha and Dr. Samuel R. Peterson
Dr. E. Anthony Petrelli, B.A. 1961
Lia and William J. Porru, B.A. 1956
Alexander Purves, B.A. 1958, M.Arch. 1965
Melanie A. H. and Edward R. Ranney, B.A. 1964
Dr. Eve Hart Rice, B.A. 1973, Hon. 2015
Kellye and Jeff L. Rosenheim, B.A. 1983
Fernande E. Ross
Henry Sacks
Geoffrey Ellis Shamos, B.A. 2002
Carol Sirot
Wendy and Mark Stanbury-O’Donnell, Ph.D. 1990
Susan Ricci and Theodore E. Stebbins, Jr., B.A. 1960
Caroline H. Sydney, B.A. 2016
Valerie and Hunter Thompson
Reverend Ellen L. Tillotson, S.T.M. 2014
Jill and John Walsh, B.A. 1961
Michelle Wang
Laura B. Whitman, M.A. 1990, and Thomas Danziger
Stephanie Wiles and Jeff Rubin
Francis Williams

↑ Previous spread: Anne Turner Gunnison, the Alan J. Dworsky Senior Associate Conservator of Objects, and Catherine Silverman, Assistant Conservator of Objects and Furniture, examine Moshood Olúṣọmọ Bámígbọyé’s Equestrian Shrine Figure (Ojúbọ Ẹlẹ́ṣin) Depicting a Priestess of Ọya (1920–40).
ESTATES, FOUNDATIONS, TRUSTS, FUNDS, AND BUSINESSES

Estate of Allan K. Chasanoff, B.A. 1961
Community Foundation for Greater New Haven
Denver Foundation
Friday Foundation
Estate of Alan L. Gans, B.A. 1948
Henry Luce Foundation
Estate of S. Roger Horchow, B.A. 1950, Hon. 1999
Estate of Paul William Richelson, B.A. 1961
Samuel H. Kress Foundation
Terra Foundation for American Art

†Deceased as of June 30, 2021

List represents gifts as of June 30, 2021.

Every effort has been made to ensure the accuracy of this list; for corrections or clarifications, contact Brian P. McGovern, Director for 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 FY21, LISTED CHRONOLOGICALLY, NEWEST FIRST

Alan S. Gans Fund
Class of 1981 Magna Carta University Art Gallery Resource Fund
Neisser Family Fund
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
David Swensen Yale University Art Gallery Fund
Alan J. Dworsky Conservator Fund
Jane and Gerald Katcher Endowment Fund
Wallace S. Wilson Fund
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Following spread: Images of African rock-art sites projected onto the convex exterior of Louis Kahn’s stairwell in the newly reinstalled Laura and James J. Ross Gallery of African Art
African Rock Art

This chapter presents an overview of the art of African rock art, which is a significant aspect of African cultural heritage. African rock art is often associated with prehistoric societies and is found in various parts of the continent. It is characterized by its use of natural pigments and is closely tied to the spiritual beliefs of the communities that created it.

The pigments used in African rock art are typically collected from natural sources, such as ochre,.red, yellow, and black. These pigments are made by mixing powdered minerals with water or oil to create a natural binder. The art is then applied to the rock surfaces using a variety of techniques, including scratching, pecking, and painting. The images created are often of animals, landscapes, and human figures.

The significance of African rock art is not only its artistic value but also its cultural and historical importance. It provides insights into the societies that created it, offering a glimpse into their beliefs, traditions, and daily life. African rock art also serves as a reminder of the continent's rich cultural heritage.

This chapter aims to introduce and explore the fascinating world of African rock art, highlighting its importance and the techniques used in its creation.
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*Departed the Gallery on or before June 30, 2021*
The 2020–21 Annual Report was produced by the Yale University Art Gallery and covers the period from July 1, 2020, through June 30, 2021.

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Front and back cover: A new installation of Sol LeWitt’s Wall Drawing #681E, a promised gift, greets visitors in the Jan and Frederick Mayer Lobby. Following visual and textual specifications by LeWitt regarding the work’s ink formulas, application processes, and color combinations, 3 artists completed the installation over a period of 15 days.
