

**GRAND OPENING OF REINSTALLED GALLERY FOLLOWS MULTI-YEAR RENOVATION AND EXPANSION UNITING THREE HISTORIC BUILDINGS**

*Project enables Gallery to show more than 4,000 works, including some 1,100 new acquisitions; present a greater diversity of special exhibitions; and expand its education programming for the Yale community and the public at large.*

On **December 12, 2012**, the Yale University Art Gallery **celebrates the grand opening of the renovated and expanded museum**. This important initiative, which has been accompanied by parallel growth in the museum’s holdings, has enabled the Gallery not only to enhance its role as one of the nation’s preeminent teaching institutions, but also to join the ranks of the country’s leading public art museums.

The \$135 million\* project has increased the space occupied by the museum from one-and-a-half buildings – the 1953 modernist



View of ancient art sculpture hall

structure designed by Louis Kahn and approximately half of the 1928 Old Yale Art Gallery, designed by Egerton Swartwout – to three, encompassing the Kahn building, the entire Old Yale Art Gallery, and the contiguous 1866 Street Hall, designed by Peter Bonnett Wight (and home to the Gallery from 1867 to



View of modern and contemporary art galleries

1928). The project – designed and led by Duncan Hazard, Management Partner, and Richard Olcott, Design Partner, in the New York City-based **Ennead Architects** (formerly Polshek Partnership) – has united the three buildings into a cohesive whole while maintaining the distinctive architectural identity of each.

**Jock Reynolds, the Henry J. Heinz II Director of the Yale University Art Gallery**, notes, “The reinstallation of the Gallery following its renovation and expansion is a stunning testament to the transformation that

this project has achieved. The new galleries are superb places for viewing art, with space for generous installations in which recently acquired works provide new perspectives on longtime favorites. At last visitors can fully experience the remarkable depth and sweep of the Gallery’s holdings. We are deeply

grateful to all of the Yale friends and alumni—including our Governing Board—who have made this initiative possible, and especially for the visionary leadership of **Yale President Richard C. Levin**, who has supported the project from its inception.”

The expanded and renovated Gallery contains **69,975 square feet of exhibition space, compared to 40,266 square feet prior to the expansion**, and occupies the length of one-and-a-half city blocks. The Gallery’s eleven curatorial departments were all involved in planning for the project and in the reinstallation. Designated collection galleries include those devoted to African, Asian, Indo-Pacific, and modern art, located in the Louis Kahn building; art of the ancient Americas, ancient art, European art, coins and medals, photography, and contemporary art, located in the Old Yale Art Gallery; and American paintings and sculpture and American decorative arts, located in Street Hall. Works on paper are integrated into a number of the galleries, and the reinstalled museum also features a number of study galleries, including one on the arts of Islam; the new Nolen Center for Art and Education; and three special-exhibition galleries.



View of European art galleries

### Highlights of Recent Acquisitions

Visitors to the expanded and renovated Gallery encounter not only long-celebrated treasures, such as Frans Hals’s double portrait *De Heer Bodolphe and Mevrouw Bodolphe* (1643), John Trumbull’s *Declaration of Independence* (1786–1820), Vincent van Gogh’s *Night Café* (1888), Marcel Duchamp’s *Tu m’* (1918), and early American period rooms, among many others, but also some 1,100 new acquisitions. These have been selected from among approximately 57,000 works generously donated to the Gallery since 1998, when plans for the expansion began.

Recent acquisitions range from paintings, sculptures, photographs, drawings, and prints to decorative arts and design objects. The works encompass a broad range of cultures and historic eras, reflecting the Gallery’s efforts to expand the reach of its collection to represent more accurately the diversity and scope of world culture.

### African Art

The Department of African art was established through a gift of both artwork and funds for a curatorial position, donated in 2004 by Charles B. Benenson, B.A. 1933. In addition to 85 examples from the Benenson gift, from a total of 585 objects, the galleries of African art now also display 34 works from a highly important 2010 gift of more than 200 antiquities from SusAnna and Joel B. Grae. Objects on view from the Grae collection—which has transformed the Gallery’s ability to convey the depth and complexity of the history of African art—include human figures in terracotta, some almost life-sized, from the civilizations of Sokoto, Katsina, and Nok in ancient Nigeria. Dating back 3,000 years, these were collected in the 1950s and 1960s by the civil-rights leader Bayard Rustin.

### American Decorative Arts

The Gallery's American decorative arts collection is among the finest in the United States, with historic strengths in silver of the colonial and early Federal periods from the Mabel Brady Garvan Collection. Among new acquisitions are a New Jersey spoon rack (1737); a Philadelphia Queen Anne armchair (ca. 1740); a horn chair made in San Antonio, Texas (ca. 1890); and two important collections of modern objects. One of these, a generous gift from John C. Waddell, B.A.

1959, comprises more than 150 objects designed between 1925 and 1940, including examples by many of the leading American designers of the modern period. The other is the Swid Powell Collection, with more than 1,500 examples of innovative ceramics, silver, and glass, in addition to preparatory sketches and prototypes, designed for Swid Powell by architects, artists, and designers. More than 30 objects from the Waddell collection are on view in the new galleries, including a sterling-silver centerpiece bowl designed by Eiel Saarinen for Charter Company (1929–30); a Plexiglas side chair designed by Gilbert Rohde (1939); and John Vassos's *Model No. 77-B1* microphone and stand, designed for the Radio Corporation of America (1937–38). About a dozen objects from the Swid Powell Collection are on view, including the *Teaside* tea set by Stanley Tigerman (1986); Robert Venturi's *Grandmother* pattern ceramics (1984); and a salad serving set designed by Michael Graves (1990).



View of modern and contemporary art and design galleries

### American Paintings and Sculpture

The Gallery's eminent collection of American paintings and sculpture, comprising works from the 17th to the mid-20th century, are installed in expansive, sky-lit galleries. The more than 3,000 paintings, sculptures, and miniatures in the collection have been enhanced by several extraordinary recent acquisitions, such as the exquisite painting *Two Hummingbirds with Their Young* (ca. 1865), by Martin Johnson Heade. A gift of longtime patron Jerald Dillon Fessenden, B.S. 1960, the painting shows the birds, painted by

Heade on a trip to Brazil, with their iridescent, jewel-like red and green feathers glittering against a hazy gray sky and distant mountains. Another new acquisition – vastly different from the Heade – is *Tunnel of Love* (1947), a complex, multilayered painting by Henry Koerner that was inspired by Coney Island. Also adding to the department's 20th-century strengths is *Invasion Barge* (1943), a vigorous scene created at the height of the Second World War by George L. K. Morris, B.A. 1928, a leading member of the small but important group of artists known as the "Park Avenue Modernists" who were devoted to advancing



View of American paintings and sculpture galleries

abstraction. The gift of two rare watercolor-on-ivory mourning miniatures, *Memorial for Sarah Myers* (ca. 1795) and *Memorial for Mrs. Lucy Carew Tillinghast* (ca. 1800–1810), from Davida Tenenbaum Deutsch and Alvin Deutsch, LL.B. 1958, brings additional depth to the Gallery's already remarkable collection of American miniatures, many of them earlier gifts from the Deutsches.

### **Art of the Ancient Americas**

The new galleries of the art of the ancient Americas span more than 3,000 years, exploring themes in art that cross cultural boundaries from the Olmec to the Inca and geographic regions from Mexico to Peru. The installation of the new galleries has been enhanced by recent acquisitions that include a Costa Rican *ocarina* (whistle) in the form of a kinkajou, a Maya ballplayer figure in full regalia, and a collection of gold and jade ornaments and tools.

### **Art of the Ancient Mediterranean**

An expansive sculpture hall that is home to the display of art from the ancient Assyrian world through early medieval Europe, with smaller thematic installations along the way, fills much of the ground floor of the Old Yale Art Gallery. New acquisitions on view include marble portraits of Marcus Aurelius (A.D. 147–49), Julia Domna (A.D. 203–17), and Plato (ca. 3rd-century A.D.); a painted wood mummy portrait of an old woman (A.D. 100–140); and an intact red-figure vase with a scene of sacrifice (ca. 420 B.C.).

All of the objects in the gallery dedicated to Yale's celebrated collection of major finds from the ancient city of Dura-Europos were excavated in the 1920s and 1930s. Visitors to the gallery will find a new, full-scale reconstruction of the city's Mithraeum, a complete set of horse armor from the Roman cavalry (never before on view at Yale), and newly restored wall paintings from the baptistery, including some of the earliest-known images of Christ.

### **Asian Art**

In celebration of the opening of the expanded Gallery, the Department of Asian Art has reinstalled the Ruth and Bruce Dayton Gallery of Asian Art. Masterpieces of Chinese and Japanese painting, calligraphy, and prints, along with a recently acquired Korean screen, are on display, complementing East Asian ceramics and sculpture from the permanent collection. Of special interest is the display of contemporary Japanese ceramics, including such recent additions as Kondo Takahiro's *Green Mist* (2006). Indian miniature paintings of the mid-18th century and recent gifts of Indian sculpture, including the 10th-century sandstone *Kubera and Riddhi*, are featured in the South Asian section of the gallery.

### **Coins and Medals**

The Gallery's collection of coins and medals, which until now has been housed in the University's Sterling Memorial Library, comprises some 100,000 pieces, including Greco-Roman coins, Renaissance medals, medals related to the American Revolution, and medals from the Civil War era, among others. Newly acquired examples include a silver Roman didrachm (300 B.C.); a bronze coin depicting Septimus Severus, emperor of Rome in A.D. 193–211, from the Halicarnassu mint; and an 18th-century copper medal of Jean Dassier depicting several Roman poets. Coins also enrich installations in other areas of the museum, including in the ancient art and American decorative arts galleries.

## European Art

The galleries devoted to European art represent a collection that encompasses some 2,000 objects from the 9th through the 19th century, including paintings, sculpture, textiles, and a small but distinguished group of decorative arts. Roughly 400 of these works are now installed in the galleries, which present some of the most exceptional works created in Western Europe during this time period. The numerous new acquisitions on view include recently discovered works by Renaissance masters Donatello, Pontormo, and Garofalo; a painting of the Crucifixion (1584–94), a powerful and poignant work of private devotion by the important Italian painter Annibale Caracci; a superb gilt bronze crucifix (ca. 1690–1700), the work of Italian sculptor Camillo Rusconi, one of the finest sculptors of his day; Francois Baron Gerard's enchanting *Portrait of Emilie Brogniart* (1795), his first submission to the Paris salon; and a masterpiece of early Romantic painting in France, the *Retreat of Napoleon's Army from Russia* in 1812, by Ary Scheffer (1826).



View of European art galleries

## Indo-Pacific Art

Formed through gifts of three superb collections, this new department has placed the Gallery among the leaders in the field of Indo-Pacific art. On view in the opening installation are highlights drawn from an important collection of Indo-Pacific art, a promised gift to the Gallery made in 2009 by Thomas Jaffe, B.A. 1971, who has since added many works. The promised gift includes more than 600 ethnographic sculptures and roughly the same number of Indonesian textiles, most of the latter originally collected by renowned experts Robert Holmgren and Anita Spertus.



View of Indo-Pacific art galleries

Also on view are selections from the 2007–8 gift of Valerie and Hunter Thompson, Toronto collectors and arts benefactors whose outstanding and comprehensive collection features ancient Javanese gold jewelry and sculpture.

Additionally, Mr. Jaffe provided the funds to fully endow a curatorial position and to create the new Kubler–Thompson Gallery of Indo-Pacific Art, named in honor of two pioneering Yale art historians, the late Professor George Kubler and Professor Robert Farris Thompson.

## Modern and Contemporary Art

This exceptional collection – among the finest and most wide-ranging in the United States – is now installed throughout the spacious and newly named Sharon and Thurston Twigg-Smith and Charles B. Benenson galleries, honoring two Yale governing-board members who have gifted important collections to their alma mater’s teaching museum. Numbering more than 100 works, the Benenson collection of modern and contemporary art, donated in 2006, includes modern masterworks by artists such as Alexander Calder, Stuart Davis, Pablo Picasso, and Kurt Schwitters.



View of modern and contemporary art galleries

A selection from the Benenson collection is on view in the new installation, which also features major works by Richard Diebenkorn, Frank Stella, Wayne Thiebaud, H. C. Westerman, and others. The installation additionally highlights a selection of recent gifts and purchases of Yale alumni artists, such as Dawoud Bey, Chuck Close, Nancy Graves, Peter Halley, Eva Hesse, Roni Horn, Robert Mangold, Sylvia Plimack Mangold, Brice Marden, Judy Pfaff, Clifford Ross, Richard Serra, and Jessica Stockholder. Recent acquisitions are also included in a special exhibition of contemporary sculpture.

The above are presented alongside many other stellar works from the Gallery’s modern and contemporary holdings, including those from the Société Anonyme Collection, an exceptional anthology of European and American art of the early 20th century. Other works from the Société Anonyme Collection are presented in a special exhibition, *Société Anonyme: Modernism for America*, timed to the Gallery’s opening.

## Prints, Drawings, and Photographs

Visitors will find many works on paper throughout the museum, in the modern and contemporary, American paintings and sculpture, American decorative arts, and Asian art galleries, where they will be presented on a rotating basis. New acquisitions on view include selections from Kara Walker’s *Harper’s Pictorial History of the War (Annotated)*, in the contemporary galleries, and John La Farge’s preparatory watercolor study for the *Good Knight* stained-glass window, in the American decorative arts galleries. Three newly acquired and realized wall drawings by Sol LeWitt, including *Wall Drawing #786A*, featuring arcs in white crayon laid out against a black background, are also on view. In addition, a special gallery dedicated to photography will feature rotating installations, beginning with a selection of 20th-century American masterworks by photographers such as Walker Evans, Lee Friedlander, and Dorothea Lange.



View of modern and contemporary art galleries

## **University's Master Plan for the Yale Arts Area**

The Gallery's renovation and expansion project is an important element of Yale University's Master Plan for the Yale Arts Area, developed in the mid 1990s to facilitate the preservation of important historic buildings while improving and expanding arts facilities. The ambitious Master Plan is intended to benefit not only the University community, but also the people of New Haven and visitors from across the nation and around the world.

## **Yale University Art Gallery**

The Yale University Art Gallery – the oldest and one of the most important university art museums in America – was founded in 1832, when patriot-artist John Trumbull donated more than 100 paintings to Yale College and designed a gallery to house them. Since then, the Gallery's collections have grown to number more than 200,000 objects from around the world, ranging in date from ancient times to the present day. These provide an invaluable resource for the national and international world of artists, art enthusiasts, scholars, and museum professionals. They are used not only to educate Yale students in all subject areas, but also to inspire and increase understanding of great works of art among the wider public, from schoolchildren to adults.

In addition to its collections, the Gallery presents an active program of special exhibitions and public and education programs. As part of its efforts to share its collections with a broader public, it also organizes traveling exhibitions, which are presented at museums across the country and internationally. For additional information, the public may call +1.203.432.0600, or visit [www.artgallery.yale.edu](http://www.artgallery.yale.edu).

## **Public Information**

The Gallery is located at 1111 Chapel Street, in New Haven, Connecticut. Hours are Tuesday through Friday, 10 AM to 5 PM (Thursday until 8 PM, September through June); Saturday and Sunday, 11 AM to 5 PM; closed Mondays and major holidays. It is open to the public, and admission is free. For additional information, the public may call 203.432.0600, or go to [www.artgallery.yale.edu](http://www.artgallery.yale.edu).

\* \* \*

\* This figure includes the renovation and restoration of the Louis Kahn building, Old Yale Art Gallery, and Street Hall.

## **Press Information**

For additional information, contact Maura Scanlon at the Yale University Art Gallery: [maura.scanlon@yale.edu](mailto:maura.scanlon@yale.edu) or 203.432.0611

**DESIGN AND CONSTRUCTION FACT SHEET  
RENOVATION AND EXPANSION OF YALE UNIVERSITY ART GALLERY**

**Project** The Yale University Art Gallery has completed the final phase of a comprehensive renovation and expansion that transforms the visitor experience of both the gallery and its esteemed collections. The project began with the restoration and renovation of the Gallery's landmark 1953 Louis Kahn building, completed in 2006, and continued with the renovation and expansion of the 1928 Old Yale Art Gallery, designed by Egerton Swartwout, and the 1866 Street Hall, designed by Peter Bonnett Wight. The project has united all three buildings into a cohesive whole, enabling the Gallery to show a vastly larger portion of its collections, present a greater diversity of special exhibitions, and expand its education programming for both the Yale community and the public at large. Already one of the nation's most prominent teaching institutions, the Gallery is now able to join the ranks of the country's leading public museums.

The renovation and expansion has been led by Duncan Hazard, Management Partner, and Richard Olcott, Design Partner, Ennead Architects (formerly Polshek Partnership).

**Reopening** **December 2012**

**Cost** Total: \$135 million  
Kahn building, construction and reinstallation: \$44 million  
Old Yale Art Gallery and Street Hall, construction and reinstallation: \$91 million

**Description** The restoration of the Kahn building returned the structure to its original purity and integrity, including recapturing expansive, unobstructed vistas, while introducing up-to-date building systems. Work on the Italianate Gothic Old Yale Art Gallery and the Ruskinian Gothic Street Hall included restoration of the interiors of the latter – including the preservation and reuse of historic architectural elements and finishes – as well as of the historic masonry facades of both buildings. In ensuring that the reconfigured Gallery provides both an up-to-date environment for art and a seamless visitor experience, the architects also introduced a new stairway and elevator to unify circulation patterns into a logical flow, upgraded the buildings' mechanical systems, and improved the thermal performance of the exterior walls, among numerous other undertakings.

In addition to the extensive work on the existing buildings, the architects added a new rooftop structure that provides a suite of temporary-exhibition galleries. Clad in zinc and glass, this addition is set back from the perimeter of the roof, creating a sculpture terrace.

## **Project Team**

### **Gallery Staff and Consultants**

Henry J. Heinz II Director: Jock Reynolds  
Deputy Director for Operations and Planning: Carol DeNatale  
Renovation Project Manager: Leslie Myers  
Exhibition Design: Daniel Kershaw  
Wayfinding Design: Projects Projects  
Gallery and Lobby Lighting: Hefferan Partnership, Inc.

### **Yale University Office of Facilities**

Associate Vice President for Facilities: John Bollier  
Major Projects Director, Construction: Robert Corbett  
Senior Project Manager, Construction: Danielle Gunther-Gawlak  
Director, University Planning: Laura Cruickshank  
Senior Architect Project Manager: Kristina Chmelar

### **Architect: Ennead Architects LLP**

Management Partner: Duncan Hazard  
Design Partner: Richard Olcott  
Partner in Charge of Construction: Joseph Fleischer  
Project Manager for Construction: Todd Van Varick  
Project Managers for Design: Lloyd DesBrisay, David Tepper, Jane Lin  
Project Architect for Construction: Kevin Krudwig  
Project Team: Gary Anderson, Kingman Brewster, Jeffrey Geisinger, Margaret Gorman, Brad Groff, Gihong Kim, Christopher Lewis, Nathan McRae, Adam Mead, Kenichiro Mito, Dona Orozova, Charmian Place, Michael Regan, Setu Shah, Paul Stanbridge, Frederick Tang, Akari Yakebayashi, Jordan Yamada

### *Consultant Team*

Structural Engineer: Robert Silman Associates  
Mechanical, Electrical, Plumbing, Fire Protection Engineer: Altieri Sebor Wieber  
Civil Engineer: BVH Integrated Services  
Preservation: Building Conservation Associates  
Landscape: Towers | Golde  
Lighting: Hefferan Partnership, Inc.  
Exterior Envelope: Simpson Gumpertz & Heger  
*Additional Ennead Architects consultants available upon request.*

**Construction Manager: Dimeo Construction**

Vice President of Operations: Paul Aballo

Project Manager: Chris Doepper

General Superintendent: Mike Camp

Assistant Project Managers: Chris Roux, Maricel Ramos-Valcarcel

Restructuring Superintendent: Mark Toper

Building-Envelope Superintendent: Jeff Sturtevant

Mechanical, Electrical, Plumbing Superintendents: Steve DePaola, Chris Mazzulli

Assistant Superintendent: Ed Giesbrandt

Second-Shift Superintendent: Jeff Mansfield

Project Engineer: Jared Novinski

*Dimeo Construction Company subcontractors available upon request.*

\* \* \*

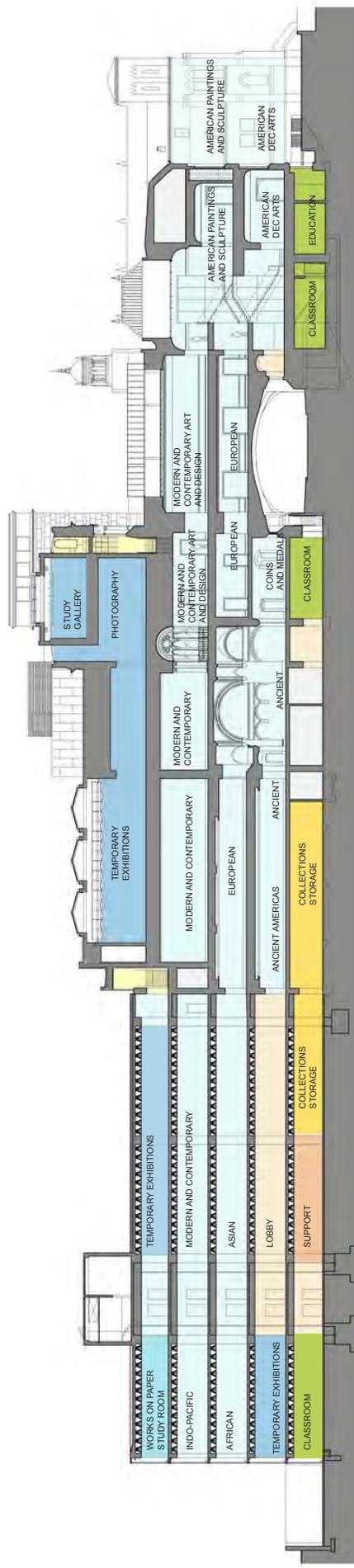
December 2012

**Press Information**

For additional information, contact Maura Scanlon at the Yale University Art Gallery:  
maura.scanlon@yale.edu or 203.432.0611



View From Chapel Street



KAHN BUILDING

OLD YALE ART GALLERY

STREET HALL

East-West Section

RENOVATION AND EXPANSION PROJECT, DECEMBER 2012  
SELECT IMAGES



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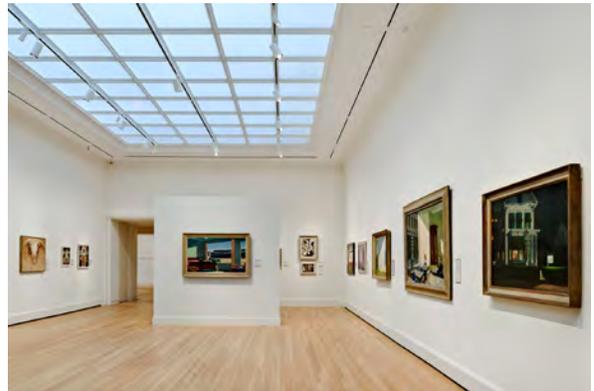
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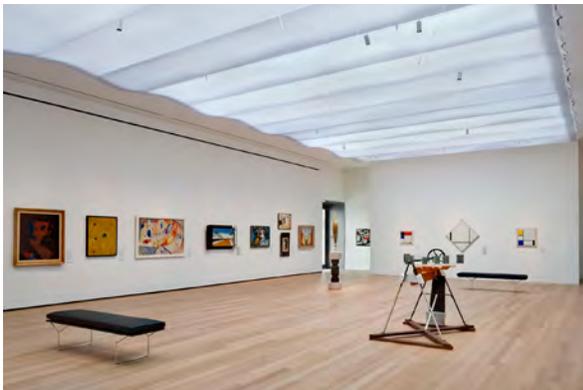
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## **RENOVATION AND EXPANSION PROJECT SELECT IMAGES**

### **Image Captions**

- [1] View of ancient art sculpture hall, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [2] View of European art galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [3] View of European art galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [4] View of American paintings and sculpture galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [5] View of American paintings and sculpture galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [6] View of Indo-Pacific art galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [7] View of modern and contemporary art galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [8] View of modern and contemporary art galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [9] View of modern and contemporary art galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [10] View of modern and contemporary art galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [11] View of special-exhibition galleries in Old Yale Art Gallery, Yale University Art Gallery.  
© Elizabeth Felicella, 2012
- [12] View of modern and contemporary art and design galleries, Yale University Art Gallery.  
© Elizabeth Felicella, 2012
- [13] View of American decorative arts galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [14] View of restored Yellin Gates, Yale University Art Gallery. © Elizabeth Felicella, 2012
- [15] View of American paintings and sculpture galleries, Yale University Art Gallery. © Elizabeth Felicella, 2012

[16] View through Yellin Gates into coins and medals gallery, Yale University Art Gallery. © Elizabeth Felicella, 2012

[17] View of sculpture terrace, Yale University Art Gallery. 2012

[18] View of Street Hall elevator and stair, Yale University Art Gallery. © Elizabeth Felicella, 2012

[19] Exterior view of the Yale University Art Gallery, (left to right: Louis Kahn building, Old Yale Art Gallery building, Street Hall). © Elizabeth Felicella, 2012

[20] Exterior view of the Yale University Art Gallery, (left to right: Louis Kahn building, Old Yale Art Gallery building, Street Hall). © Chris Gardner, 2012

[21] South exterior elevation, (left to right: Louis Kahn building, Old Yale Art Gallery building, Street Hall). © Ennead Architects

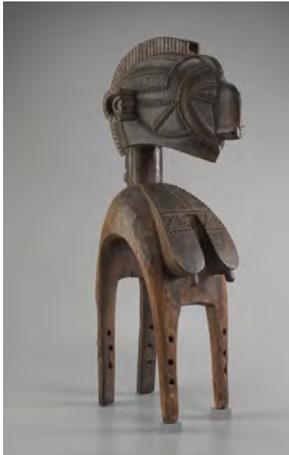
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December 2012

### **Press Information**

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maura.scanlon@yale.edu or 203.432.0611

## **COLLECTIONS OVERVIEW**



*Mask with a Superstructure Representing a Beautiful Mother (D'mba), Baga, Sitem subgroup; Bulungits; or Puku. Guinea, late 19th–early 20th century. Wood and brass. Yale University Art Gallery, Charles B. Benenson, B.A. 1933, Collection*

### **African Art**

The Yale University Art Gallery's collection of art from Africa south of the Sahara originated in 1937 with gifts of several textiles and now numbers some 1,800 objects in wood, metal, ivory, ceramic, and other materials. Major milestones in the development of the collection were reached in 1954, with the acquisition of the Linton Collection of African Art, purchased for the Gallery by Mr. and Mrs. James M. Osborn, and in 2004, with the gift of the entire Charles B. Benenson, B.A. 1933, Collection of 585 objects of African art. Concurrent with the 2004 gift, Benenson endowed the new position of the Frances and Benjamin Benenson Foundation Curator of African Art, and the Department of African Art at the Yale University Art Gallery was established. In 2010 the Department received a collection of approximately 200 African antiquities from SusAnna and Joel B. Grae.

The collection is strongest in ritual figures and masks from West and Central Africa, and terracotta antiquities from the Sahel area. There are also a number of specialized collections, including Christian crosses from Ethiopia and miniature masks from Liberia. The ancient African civilizations represented include the Djenne, Nok, Bura, Sokoto, Koma, Sapi, and Benin.

The Laura and James J. Ross Gallery present roughly 350 objects, including approximately 40 African antiquities from throughout West Africa, a display of immense ceramic vessels from across the continent, a number of musical instruments, ritual dance costumes, silver jewelry from the Sahel, and masks and figures from hundreds of African cultures.



*John Wolfe Forbes, Pitcher, New York, 1827. Silver. Yale University Art Gallery, Gift of Mr. Carl R. Kossack, B.S. 1931, M.A. 1933*

### **American Decorative Arts**

Featuring approximately 18,000 objects in all media, the Gallery's collection of American decorative arts is among the finest in the United States. Its particular strengths are the colonial and early Federal periods, due in large part to generous gifts from Francis P. Garvan, B.A. 1897. The furniture collection encompasses outstanding examples from all periods. In addition to the pieces displayed in the Gallery, more than 1,000 examples can be seen by appointment in the Furniture Study, a working library of furniture and wooden objects. Yale's collection of early silver is noted for superior examples from New England, New York, and Philadelphia. Also present in the American decorative arts collection are significant holdings in pewter and other metals, as well as glass, ceramics, textiles, and wallpaper. The

collection was vastly expanded in the 1980s, when Carl R. Kossack, B.S. 1931, M.A. 1933, and his family donated more than 7,000 pieces of American silver, with concentrations in the late 18th and early 19th centuries. In recent decades, acquisitions have focused on late 19th- and 20th-century objects, including contemporary turned wood, the John C. Waddell Collection of American modernist design, and the Swid Powell Collection. The department has also developed a website, the Rhode Island Furniture Archive at the Yale University Art Gallery, as a resource for the study of furniture making in Rhode Island from the 17th to the 19th centuries.

The new Lulu C. and Anthony W. Wang Galleries of American Decorative Arts feature a chronological survey of American design from the colonial period to 1900. Thematic cases also explore how issues of commerce, gender, religion, and ethnicity are integrated into the American experience. The Leslie and George Hume Galleries feature 20th- and 21st-century design, including several recent acquisitions.



Thomas Eakins, *John Biglin in a Single Scull*, 1874. Oil on canvas. Yale University Art Gallery, Whitney Collections of Sporting Art, given in memory of Harry Payne Whitney, B.A. 1894, and Payne Whitney, B.A. 1898, by Francis P. Garvan, B.A. 1897, M.A. (HON.) 1922

### American Paintings and Sculpture

The Gallery's collection of American paintings, miniatures, and sculpture easily stands preeminent among college and university holdings anywhere, and among the top major museum collections in the nation. Yale has been collecting American art since at least 1750, when Yale College acquired the 1670 *Portrait of Reverend John Davenport*. In 1832 Yale first built a museum when patriot-artist John Trumbull donated more than 100 of his history paintings and portraits. In the nearly two centuries since then, the collections have grown to include renowned works of art from every period in American history, offering an unparalleled teaching resource. Superb examples from a virtual "who's who" of American artists represent the best art that our culture has produced: Trumbull, Copley, West, Church, Cole, Powers, Homer, Eakins, Heade, Bierstadt, Dewing, Remington, Bellows, Sheeler, Dove, Hopper, Sargent, Calder, and Joseph Stella. Iconic works of art are among the collection's more than 2,500 paintings, 500 sculptures, and 300 miniatures, all created before the mid-20th century.

The Gallery's new and enlarged Jane and Richard C. Manoogian Galleries and the Mary Jo and Ted Shen Gallery, under soaring skylights, make it possible for the collections to "breathe," and for curators to present new visual alliances and create a variety of artistic and historic conversations. The diversity, richness, character, and quality of vision that generations of American artists have brought to their art are on full display.

### Art of the Ancient Americas

Inspired by the renowned late Yale scholar and professor George Kubler, the Gallery began collecting ancient American art in the 1950s with the gift of Mr. and Mrs. Fred Olsen's collection. The gift provided a representative base of Mesoamerican art and established the strength of the collection in the art of the Maya and the cultures of West Mexico, including outstanding Maya terracotta figurines from Jaina Island and striking Nayarit figures and house models. Fostered by Yale professor Mary Miller, now dean of Yale



*Quadruped Vessel with Peccary Feet and a Lid with a Bird-and-Fish Handle, Maya, Guatemala or Mexico, ca. A.D. 250-400. Ceramic with pigment. Yale University Art Gallery, Gift of Peggy and Richard M. Danziger, LL.B. 1963*

College, the collection has grown with a special focus on the Maya and the ballgame, with acquisitions including a rare clay model of a ballgame, figures of ballplayers, and ballgame paraphernalia. Recent acquisitions have included the largest-known carved Maya femur, along with notable Olmec and early Maya pieces and a major donation of antiquities from Costa Rica. South American cultures are represented by a range of vessels, sculptures, and textiles.

The new galleries of the ancient Americas span more than 3,000 years, tracing themes in art from ancient Mexico to Peru, and across cultural boundaries from the Olmec to the Inca. The installation explores religion, music, writing, the ballgame, and the arts. Themes of warfare, wealth, and power feature objects in gold, jade, and shell, as well as textiles, all materials that were both items of luxury and

emblems of power. Dominating the new gallery are drawings of the murals of Bonampak, the finest Maya wall paintings known today, shown at Yale through the painstaking reconstructions by artist and anthropologist Heather Hurst and artist Leonard Ashby.



*Portrait of Commodus as a Boy, Roman, A.D. 172-73. Marble. Yale University Art Gallery, Ruth Elizabeth White Fund*

#### **Art of the Ancient Mediterranean**

The Gallery's art from the ancient Mediterranean world comprises over 13,000 objects from the Near East, Egypt, Greece, Etruria, and Rome. Highlights include a strong collection of Greek vases, Roman portraits, and Assyrian stone reliefs from the palace of the ninth-century b.c. king Assurnasirpal II. The majority of the collection is now displayed in the expansive Sculpture Hall in the Old Yale Art Gallery, installed chronologically to move from ancient Babylon through early medieval Europe. Visitors first encounter objects representing the ancient Near East, including the Assyrian reliefs, followed by a thematic installation of vases, glass, sculpture, and mosaics from the Greek and Roman civilizations. Subjects explored include politics, theater, daily life, roles of

women and children, representation of the "other," cult and religion, and commemoration, featuring the Gallery's strong collections of Greek vases and Roman portraits.

The collection of ancient art is perhaps best known for important finds from Yale's excavations in the 1920s and 1930s at Dura-Europos, in present-day Syria. These digs uncovered one of the earliest Christian churches, a synagogue with wall paintings of biblical scenes (now in the National Museum in Damascus), and a shrine to the Roman god Mithras, among many other buildings and objects. The new installation of these works, located in the dedicated Mary and James J. Ottaway gallery, explore themes of daily life, religion, warfare, and funerary practices in this ancient city. Visitors are able to study a full-scale reconstruction of the Mithraeum, newly restored wall paintings from the baptistery (with one of the earliest known images of Christ), decorated ceiling tiles from the synagogue, and rare examples of military equipment.

In the 1920s and 1930s, Yale also participated in excavations at Gerasa, which unearthed mosaics that represent the best of early Byzantine church mosaic production in Jordan. One of the Gallery's most important objects is a spectacular sixth-century A.D. floor mosaic with isometric images of Alexandria and Memphis, in storage since the 1940s. Thanks to innovative conservation and installation treatment the mural is a highlight of the Gallery's reinstallation.



*Tomb Guardian Creature (Zhenmushou)*, Chinese, Eastern Zhou dynasty, Warring States period, 4th–3rd century B.C.E. Lacquered wood. Yale University Art Gallery, Gift of Audrey Lam

### Asian Art

With approximately 6,500 objects, the Asian art collection encompasses works from East Asia (China, Korea, and Japan), Southeast Asia, South Asia, and the Near East from the Islamic era. The Chinese and Japanese collections were built initially through the gifts and bequest of Mrs. William H. Moore between 1937 and 1960. The greatest strengths of the Chinese holdings are in ceramics and paintings, including a group of vessels from the Changsha region of Hunan Province, from around 500 B.C.E. to 1000 C.E., assembled for the most part by John Hadley Cox, B.A. 1935. Chinese paintings range from the Tang dynasty (618–907 C.E.) through the 20th century, with particular strengths in the 17th century and, with recent gifts of more than 100 19th- and 20th-century paintings, in the modern and contemporary periods as well.

The Japanese collection has important concentrations in the arts of the Edo period (1615–1868). Approximately 1,200 prints, the majority of which are ukiyo-e prints of the 18th and 19th centuries, demonstrate the breadth of this medium, and recent additions have included a group of 20th-century prints. Several important screens and hanging scrolls of the 14th through 18th centuries highlight the department's holdings of Japanese painting and calligraphy, while Japanese textiles are represented by fragments from the Shōsōin repository in Nara, Noh robes, kimonos, and a collection of Buddhist priests' robes. Japanese ceramics, a growing area of the collection, span from the Neolithic period to the present day, with important recent additions of contemporary ceramic sculpture.

The South Asian and Islamic collections, again founded by the gifts of Mrs. Moore, are represented by an excellent group of textiles, ceramics, miniature paintings, and manuscript pages. Gifts of more than 80 Persian and Indian miniature paintings, and others of Indian sculpture, have greatly augmented the holdings of Iranian and South Asian art.

The newly installed Ruth and Bruce Dayton Gallery of Asian Art has a new area for Japanese textiles, as well as a tokonoma-like area, meant to evoke an alcove that is used to display art and decorative objects in a Japanese interior. In addition, the design enables Japanese screens to be displayed side-by-side for the first time at the Gallery. Chinese, Korean, and Southeast Asian ceramics, as well as Chinese and Indian sculpture, have also been reinstalled. And with the expanded Gallery now open, highlights of the arts of Islam are displayed in a new object study gallery.



Sesterius of C. Caesar Augustus Germanicus (Caligula), Rome, A.D. 37-41. Orichalcum. Yale University Art Gallery, Ruth Elizabeth White Fund

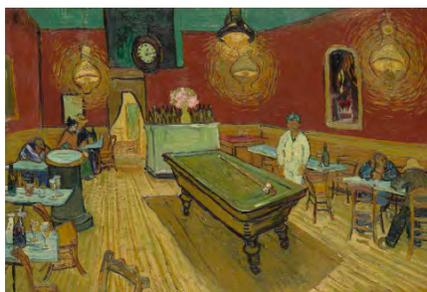
### Coins and Medals

Yale's collection of coins and medals is among the University's oldest, dating to the early years of the 19th century. Formerly known as the Yale Numismatic Collection, jurisdiction over the collection passed from the University Library to the Gallery in 2001. It now comprises approximately 100,000 pieces and is by far the largest assemblage at any American university.

The collection provides the basis not only for formal instruction in numismatics but also for expanding the horizons of historians, art historians, archaeologists, and the general public.

Its great strength is Greco-Roman coins, including examples of the earliest coinage of western Asia Minor, the supreme artistic achievements of Syracuse and southern Italy, and masterpieces of Hellenistic and Roman portraiture. Silver coinage of the Roman Republic has been systematically acquired and the collection of imperial coins is comprehensive. Other strengths include fine examples from English and German traditions, a broad selection of Renaissance medals, and the coins from Dura-Europos, which complement the Gallery's other holdings from this important Yale excavation. The most important single bequest to the department of objects from the modern period was C. W. Betts's collection of medals pertaining to the American Revolution, which was the basis of an 1894 book that is still referenced today. The collection also includes paper money, with many thousands of Confederate notes selected to represent virtually every issue of the Civil War period and, for the modernist, a superb run of Connecticut coppers.

The new installation occupies a gallery next to the coins and medals study room (open by appointment) and includes representative examples from many of the traditions mentioned above. The study room and gallery are named for Bela Lyon Pratt, B.F.A. 1899, a Connecticut medalist and sculptor who studied at Yale, with one case in the gallery devoted to his designs. Other cases treat ancient coinage by theme (nature, portraiture, architecture, and women), with a final case presenting Tudor coinage. The centerpiece of the display is Yale's marble portrait of Caligula, with an example of the coinage that makes possible its identification. Taken together, the installation represents the most extensive display of coinage ever undertaken at Yale.



Vincent van Gogh (Dutch, 1853-1890), *The Night Café*, 1888. Oil on canvas. Yale University Art Gallery, Bequest of Stephen Carlton Clark, B.A. 1903

### European Art

Encompassing close to 2,000 objects, the collection of European art at Yale comprises paintings, sculpture, textiles, and a small but distinguished group of decorative arts, all spanning the 9th through the 19th centuries. The painting collection is panoramic in range, with particular strength in Italian art of the early Renaissance. Featuring one of the largest and finest groups of 13th- and 14th-century Tuscan paintings in the world, it also contains a significant number of 15th-century Sieneese paintings and such acknowledged masterworks as Gentile da Fabriano's

*Virgin and Child* (ca. 1424–25), Antonio Pollaiuolo's *Hercules and Deianira* (ca. 1475–80), and Pontormo's *Madonna del Libro* (ca. 1545–46). The early Italian holdings are complemented by Northern Renaissance art, including Hieronymus Bosch's *Allegory of Intemperance* (ca. 1495–1500) and Hans Holbein's *Hanseatic Merchant* (1538), along with 17th-century Dutch landscape and portraiture, highlighted by Frans Hals's *De Heer Bodolphe* and *Mevrouw Bodolphe* (1643) and a select group of paintings by Peter Paul Rubens. Nineteenth-century works include strong groups of paintings by Jean-Baptiste-Camille Corot, Claude Monet, Edgar Degas, Paul Cézanne, and Édouard Vuillard, as well as Édouard Manet's *Young Woman Reclining in Spanish Costume* (1862–63) and Vincent van Gogh's seminal *Night Café* (1888).

With the expansion of the European galleries, the number of works of art on view has tripled. Included are recent purchases as well as newly reattributed and restored works, the result of an extensive campaign of conservation and reassessment of the collection. The rooms present coherent ensembles of the best works created by artists from Western Europe during each period of the millennium covered by the Gallery's exceptional holdings.



*Kris Handle in the Shape of a Demon*, Javanese, ca. 1000–1400. Gold. Yale University Art Gallery, Gift of Valerie and Hunter Thompson

### Indo-Pacific Art

Established in 2009, the Department of Indo-Pacific Art is the newest department at the Gallery. The inaugural installation will feature three areas of strength: ethnographic sculpture, Javanese gold from the prehistoric to the late medieval period, and Indonesian textiles. The spectacular ethnographic carvings include ancestral sculpture, ceremonial objects, and architectural components from Indonesia, the Philippines, the aborigines of Taiwan, and mainland Southeast Asia.

The earliest materials in the department's holdings are a collection of approximately 500 gold objects – coins, jewelry, statues, and ritual objects – from Central and East Java. Donated to the Gallery by Valerie and Hunter Thompson, these date mainly from the 8th to the 13th century but also include some prehistoric material. The collection also holds about 600 textiles from Indonesia, mainly collected by Robert Holmgren and Anita Spertus. This group is of exceptional quality and ranks among the finest in any museum. Its particular strength is textiles from South Sumatra, Sulawesi, and Borneo, and it includes rare and unique weavings that reflect the history of Indonesian designs.

The new galleries, named for Yale professors Robert Farris Thompson and the late George Kubler, display approximately 445 objects.

### Modern and Contemporary Art

The visual arts of the early 20th century were characterized by a radical international reassessment of the relationship between vision and representation, as well as the social and political role of artists in society at large. The extraordinary modern collection at Yale spans these years of dramatic change, and features rich holdings in Cubist painting and sculpture by artists such as Pablo Picasso and Georges Braque. Many of these works came to Yale in the form of gifts and bequests from important American collections, including those of Molly and Walter Bareiss, B.S. 1940s; Stephen Carlton Clark, B.A. 1903; Mr. and Mrs. Paul Mellon, B.A. 1929; Katharine Ordway; and John Hay Whitney.



Roy Lichtenstein (American, 1923–1997), *Blam*, 1962. Oil on canvas. Yale University Art Gallery, Gift of Richard Brown Baker, B.A. 1935

Roy Lichtenstein's *Blam* (1962), part of a larger gift of important postwar works donated to the Gallery by Richard Brown Baker, B.A. 1935. Recent gifts from Charles B. Benenson, B.A. 1933, and Thurston-Twigg Smith, B.E. 1942, have dramatically expanded the collection with works by artists such as James Rosenquist, Ed Ruscha, and Wayne Thiebaud; and with the expanded Gallery open, many of these acquisitions are presented in new galleries named in honor of these remarkable patrons.

The reinstatement features previously unheralded aspects of the collection, including painting and sculpture by European and American Surrealists, and a survey of paintings by the influential Yale professor and artist Joseph Albers. One of the special features of the galleries is an installation drawn from the Société Anonyme Collection, *Radical Visions, Practically Applied: Women's Innovations in Abstraction, 1915–1937*.



Georges Seurat (French, 1859–1891), *Echo*, study for *Bathing Place, Asnières*, 1883. Conté crayon on Michallet paper. Yale University Art Gallery, Bequest of Edith Malvina K. Wetmore

### Prints, Drawings, and Photographs

The Gallery's collection of prints, drawings, and photographs contains approximately 28,000 prints; over 10,000 drawings and watercolors, ranging from the 15th century to the present; and nearly 12,000 photographs. Particular strengths include more than 600 prints and drawings from the early modern period, including German Expressionism; a sizable selection of American works of the 19th through early 20th centuries; and some 800 works by artists of the second half of the 20th century from the collection of Richard Brown Baker, B.A. 1935. The Gallery also boasts the deepest institutional holdings anywhere of work by American photographers Robert Adams and Lee Friedlander.

Other highlights are extraordinary prints by the great Old Master printmakers Albrecht Dürer and Rembrandt van Rijn, an exemplary group of Dutch and Flemish 16th- and 17th-century drawings that constitute a study collection with few rivals in the United States, and a strong collection of printed portraits of the 16th to 18th centuries. Recently, some outstanding prints made in Italy in the 16th century by Giorgio Ghisi and others, and in France in the 18th century by Louis-Marin Bonnet, have substantially enhanced those areas of the collection. Among numerous 19th-century French drawings are stunning

Art from 1920 to 1940 is strongly represented at the Gallery by the group of objects collected by the Société Anonyme, an artists' organization founded by Katherine S. Dreier and Marcel Duchamp with Man Ray. This remarkable collection, which was transferred to Yale in 1941, comprises a rich array of paintings, drawings, prints, and sculpture by major 20th-century artists, including Duchamp, Constantin Brancusi, El Lissitzky, and Piet Mondrian, as well as lesser-known artists who made important contributions to the modernist movement.

The Gallery is also widely known for its outstanding collection of American painting after World War II. Highlights include Jackson Pollock's *Number 13A: Arabesque* (1948) and



Robert Adams, *Longmont, Colorado*, 1970–74. Gelatin silver print. Yale University Art Gallery, Janet and Simeon Braguin Fund

examples by Eugène Delacroix, Édouard Manet, Edgar Degas, Auguste Rodin, Georges Seurat, and Édouard Vuillard. The Gallery also holds an extensive collection of drawings by the American pre-Raphaelite painter and illustrator Edwin Austin Abbey and virtually all the lithographs by two 19th-century French artists, Théodore Géricault and Paul Gavarni. In recent decades the Gallery has acquired works by many contemporary artists, including Georg Baselitz and William Kentridge; numerous wall drawings by Sol Lewitt; and significant groups of photographs by Walker Evans, Emmet Gowin, Lewis Baltz, Judith Joy Ross, and others.

The James E. Duffy Study Room for Prints, Drawings, and Photographs holds approximately 25,000 prints, 8,000 drawings and watercolors, and 5,000 photographs and is open to visitors by appointment. Select examples from the collection are integrated into other collection galleries where they will be presented on a rotating basis. In addition, a special gallery dedicated to photography features rotating installations, beginning with a selection of 20th-century American masterworks by photographers such as Walker Evans, Lee Friedlander, and Dorothea Lange.

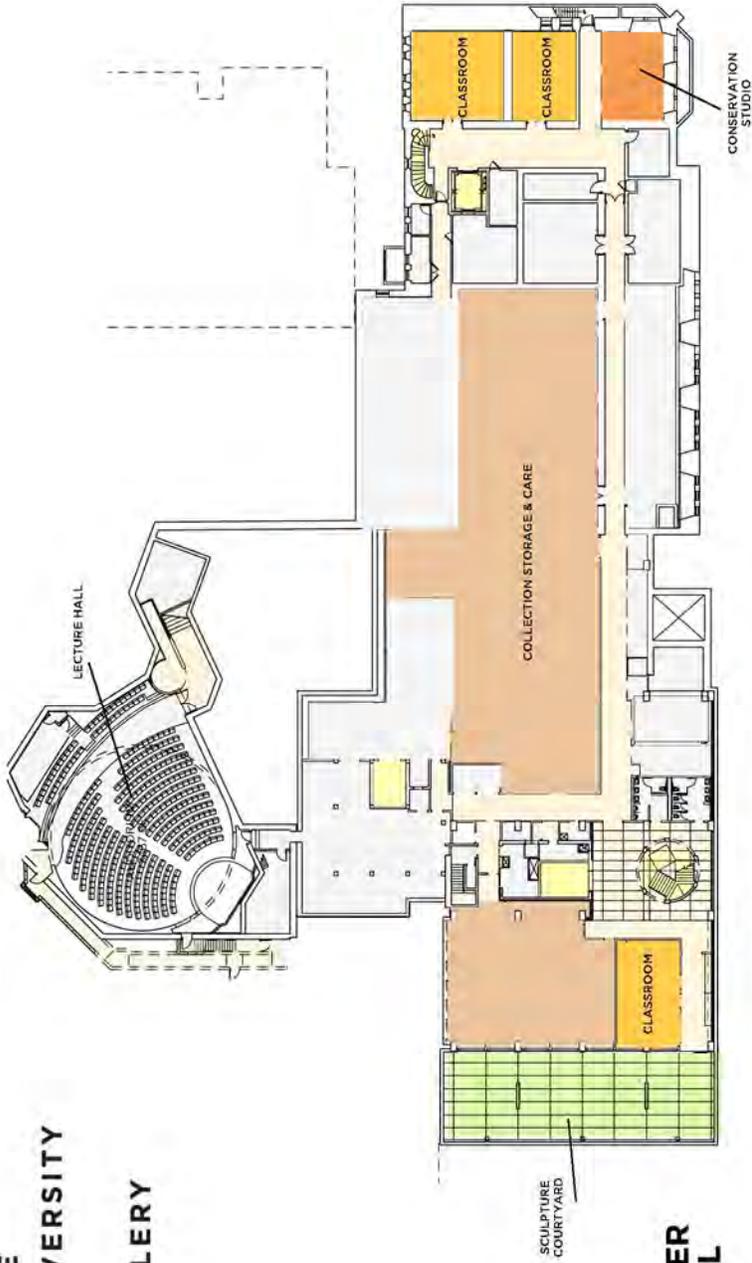
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December 2012

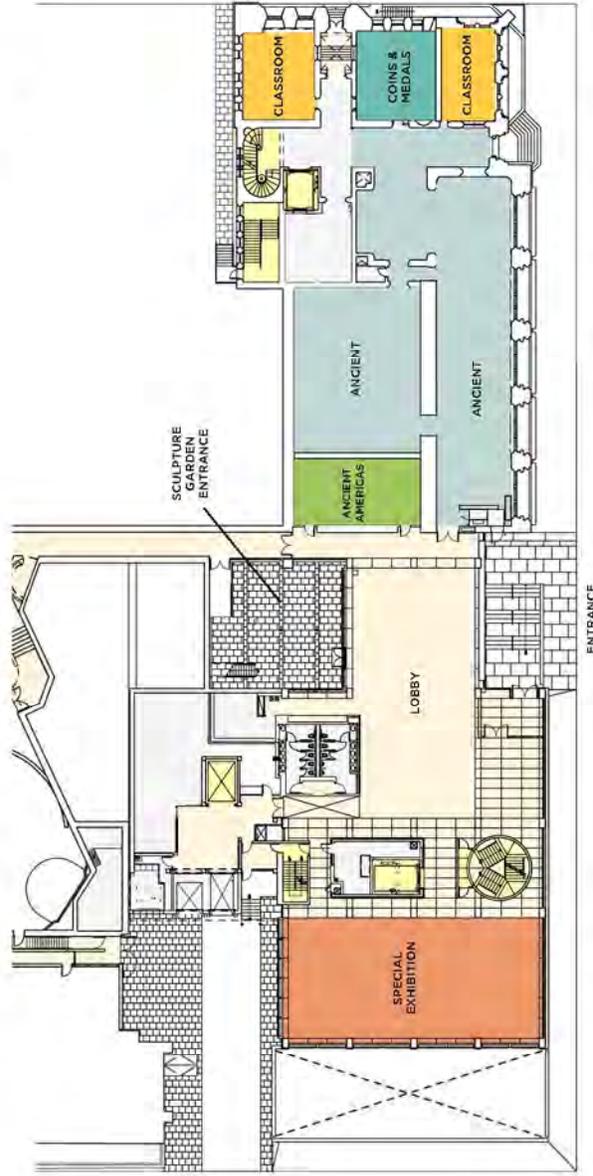
### Press Information

For additional information, contact Maura Scanlon at the Yale University Art Gallery: [maura.scanlon@yale.edu](mailto:maura.scanlon@yale.edu) or 203.432.0611

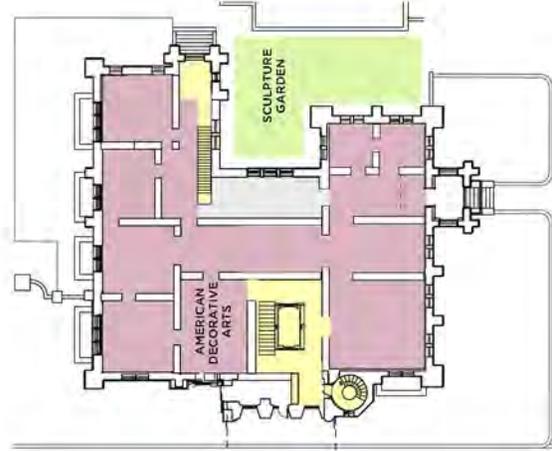
**YALE  
UNIVERSITY  
ART  
GALLERY**



**LOWER  
LEVEL**



**FIRST  
FLOOR**

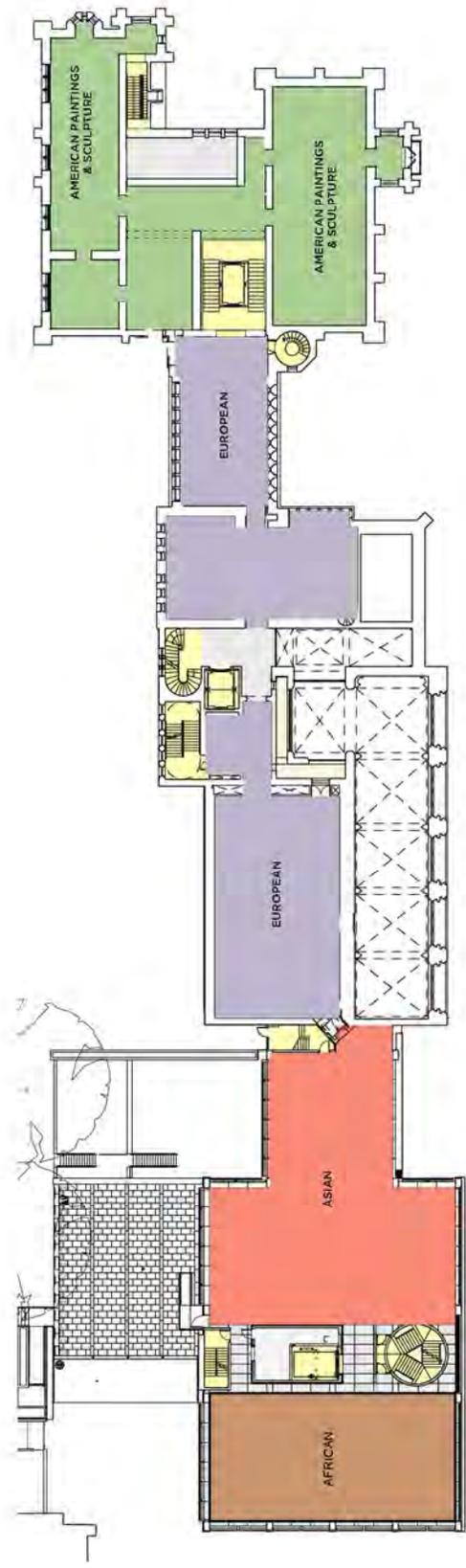


**STREET HALL**

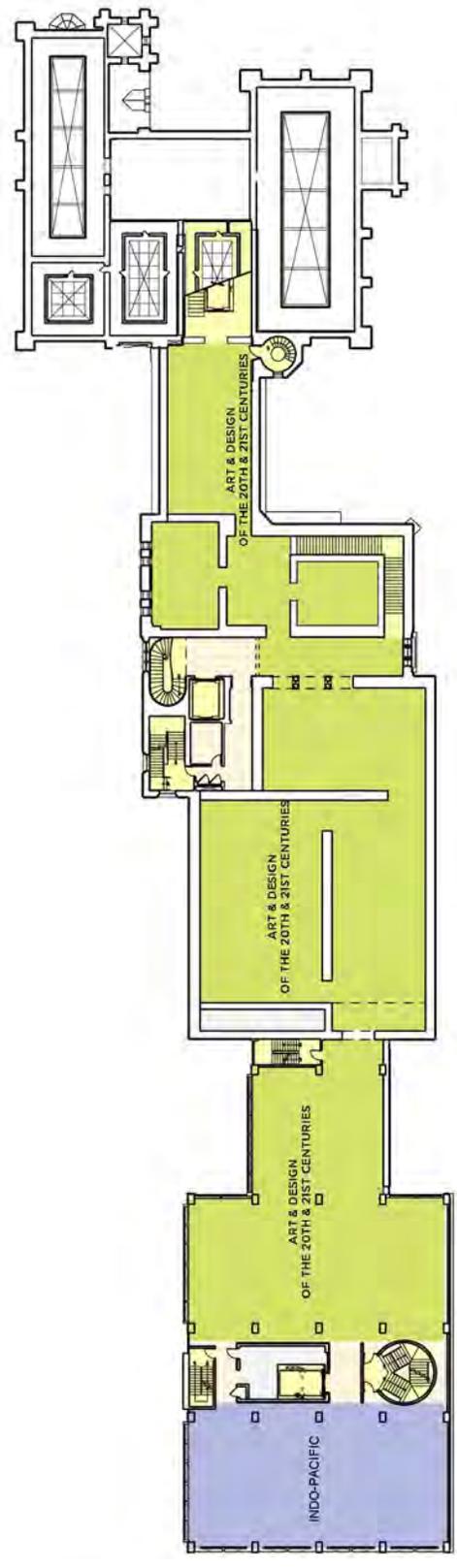
**OLD YALE ART GALLERY**

**KAHN BUILDING**

**YALE  
UNIVERSITY  
ART  
GALLERY**



**SECOND  
FLOOR**



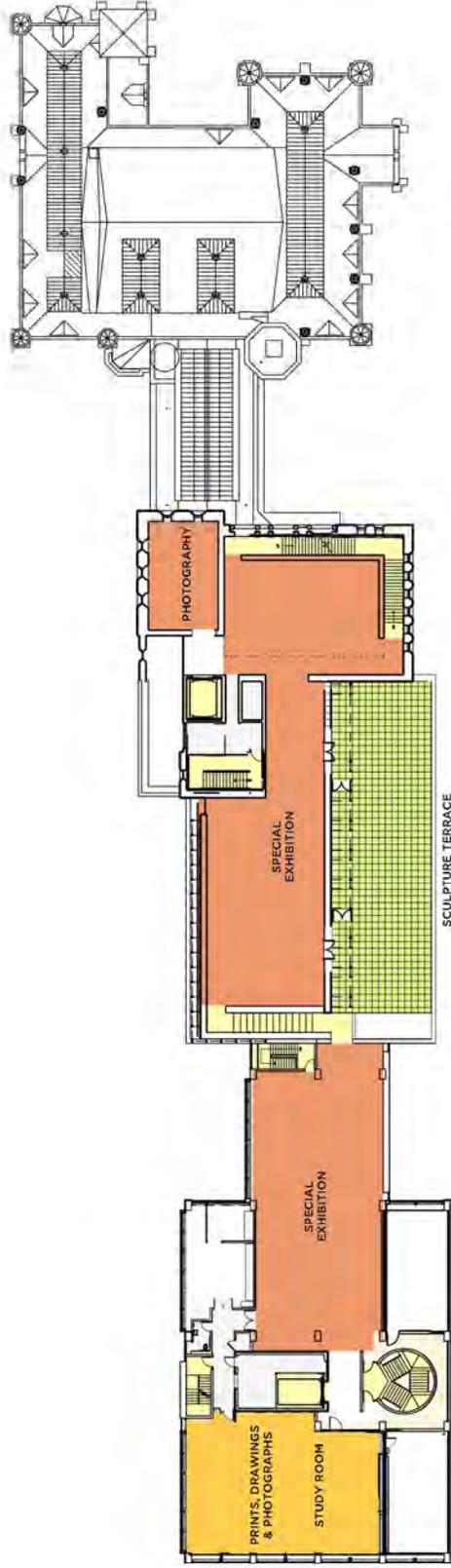
**THIRD  
FLOOR**

**KAHN BUILDING**

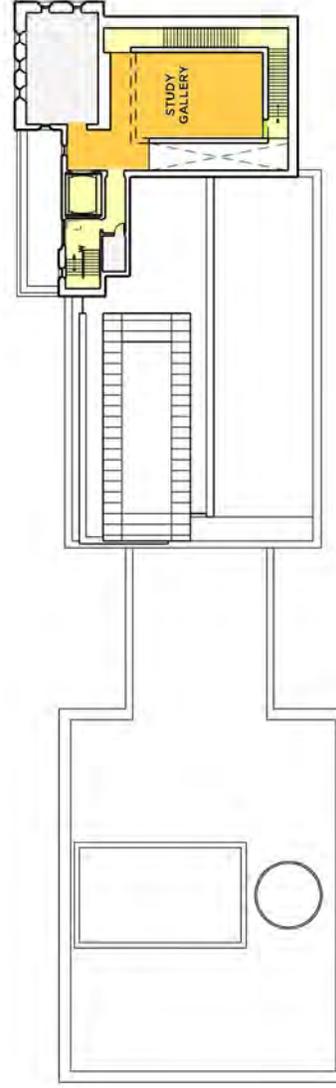
**OLD YALE ART GALLERY**

**STREET HALL**

**YALE  
UNIVERSITY  
ART  
GALLERY**



**FOURTH  
FLOOR**



**FOURTH  
FLOOR  
UPPER  
MEZZANINE**

**KAHN BUILDING**

**OLD YALE ART GALLERY**

**STREET HALL**

**YALE  
UNIVERSITY  
ART  
GALLERY**

**BACKGROUND**

The Yale University Art Gallery—a free public museum—is the oldest and one of the most prestigious university art museums in America, and the third oldest such museum in the world. Its encyclopedic holdings, which number more than 200,000 objects, range from ancient times to the present day and represent civilizations from around the globe. Until 2003, these collections were housed in two contiguous buildings, a landmark of early modernist architecture designed by Louis Kahn and the Old Yale Art Gallery, a distinguished neo-Gothic structure designed by Egerton Swartwout. Effective December 2012, following completion of its multiyear renovation and expansion (see page 2, History), the Gallery now also occupies the 1866 Street Hall.

The Gallery is both a collecting and an educational institution, and all activities are aimed at providing the best possible resources and experience for University faculty, staff, and students; local and regional K–12 students and teachers; artists; researchers; and the general public.

In addition to the display of its collections, the Gallery presents a regular schedule of temporary exhibitions, both on-site and traveling; produces a wide range of high-quality publications; and offers a rich array of programs, including lectures, symposia, and performances.

Furthermore, the Gallery serves as one of the world's preeminent training grounds for museum professionals, providing students with unprecedented access to its renowned collections, opportunities to make use of the resources of one of the world's great universities, and the support of the Gallery's curatorial and professional staff.

**Collection Highlights**

The Gallery's comprehensive collection is widely known for several areas of particular strength. Its holdings in the field of **American painting, sculpture, and decorative arts**—including works by John Trumbull, Winslow Homer, and Stuart Davis and numbering more than 21,000 works—are among the finest of any museum in this country. The collection of **ancient art** is justly famous for a large group of objects excavated from the ancient Roman city of Dura-Europos, as well as the distinguished collection of Greek vases and ancient glass. The collection of **Asian art** spans the cultures and histories of Japan, China, Southeast Asia, South Asia, and the Near East, and it includes an extensive collection of Japanese prints, Chinese paintings, and ceramics and sculptures from across the range of cultures. The Gallery also holds one of the world's finest groups of **early Italian Renaissance paintings**, as well as notable works by such Northern masters as **Hans Holbein, Frans Hals, and Peter Paul Rubens**.

Of great artistic as well as historical importance is the **Société Anonyme Collection**. This remarkable group of 1,000 objects, assembled by artists Marcel Duchamp and Katherine S. Dreier and intended to document the history of modern art, was given to the Gallery in 1941. Notable holdings in the field of modern and contemporary art also include **Vincent van Gogh's *The Night Café***, one of the artist's most celebrated paintings, along with masterworks by **Constantin Brancusi, Paul Cézanne, Pablo Picasso,**

**Jackson Pollock, Gerhard Richter, and Andy Warhol**, among others. The Gallery's collection of **African art** was recently enriched by the gift of 585 objects from the collection of Charles B. Benenson, B.A. 1933, one of the finest private collections of African art in the world, and more than 200 objects from the Susanna and Joel B. Grae collection of African antiquities. In 2009 the Gallery announced the creation of a curatorial department devoted to **Indo-Pacific art**, and a new gallery devoted to this collection is one of the highlights of the reinstalled museum.

## **History**

The Yale University Art Gallery was founded in 1832, when patriot-artist John Trumbull donated to Yale College more than 100 of his iconic paintings commemorating events of the American Revolution and designed a building for their display. Yale's collection soon outgrew the Trumbull Gallery and in 1866 moved to Street Hall, which also housed Yale's new School of Fine Arts, the first in the country, and was designed to serve the campus community and the New Haven public. In 1926 Yale commissioned Egerton Swartwout to create an adjacent building to accommodate the growing collections, which had been enhanced by gifts of the Stoddard Collection of Greek vases and the Fritz Achelis Memorial Collection of Old Master Prints, as well as the purchase of the James Jackson Jarves Collection of early Italian Renaissance paintings. Swartwout, inspired by Trecento Italian architecture, designed this building, now called the Old Yale Art Gallery, to harmonize with the neo-Gothic style then favored across the campus. Throughout their history, both Street Hall and the Old Yale Art Gallery were simultaneously used by the museum and Yale's art and history of art programs.

In 1953, to accommodate the Gallery's continually expanding collections – most notably the donations of the Mabel Brady Garvan Collection between 1930 and 1931, and the Société Anonyme Collection in 1941 – the University engaged pioneering architect Louis Kahn, then a visiting critic at the Yale School of Architecture, to design a new addition that would extend the museum from High Street to York Street. Widely considered to be Kahn's first masterpiece, this was his first museum and the first modernist structure on the Yale campus. It originally housed both the museum's exhibition spaces and studio spaces for design and architecture students. Over the years, the studio spaces increasingly gave way to exhibition areas containing displays of art from the Gallery's diverse holdings. In 1963 the design and architecture students moved to the Art & Architecture Building (today known as Paul Rudolph Hall, honoring the structure's architect), across York Street, enabling the Gallery to fully occupy the Kahn building.

In 1998, as part of the University's Master Plan for the Yale Arts Area, the Gallery embarked on a major renovation and expansion project. The first phase of work was the renovation and restoration of the Kahn building, between 2003 and 2006, followed by the renovation and expansion of the Old Yale Art Gallery and Street Hall, between 2009 and 2012. The expanded Gallery, comprising the three buildings, opened in December 2012.

## **Governance**

The Yale University Art Gallery is an integral part of Yale University. The Yale Corporation, which is responsible for the governance, care, and management of the University, also presides over the Gallery.

On nomination of the Yale University president, the Yale Corporation appoints the director of the Gallery. The Gallery's director is assisted by the Yale University Art Gallery Governing Board, which includes three active committees: Nomination, Education, and Collections. The 41-member Governing Board is currently chaired by Robert W. Doran, B.A. 1955. Members are elected to renewable terms by the Governing Board on the recommendation of the Nominating Committee. Since 1998, the Gallery has been led by Jock Reynolds, the Henry J. Heinz II Director.

### **General Information**

The Gallery is open to the public free of charge. Hours are Tuesday through Friday, 10 AM to 5 PM (Thursday until 8 PM, September through June); Saturday and Sunday, 11 AM to 5 PM. Closed Mondays and major holidays. The Gallery is located at 1111 Chapel Street (at York Street), New Haven, Connecticut.

Further information on the collections, buildings, and activities of the Gallery may be obtained by visiting [www.artgallery.yale.edu](http://www.artgallery.yale.edu).

\* \* \*

December 2012

### **Press Information**

For additional information, contact Maura Scanlon at the Yale University Art Gallery: [maura.scanlon@yale.edu](mailto:maura.scanlon@yale.edu) or 203.432.0611

**YALE  
UNIVERSITY  
ART  
GALLERY**

**EDUCATION BACKGROUNDER**

The Yale University Art Gallery maintains an active commitment to education that is equal to its focus on collections. The Education Department has a dual mission: to use the museum's encyclopedic collections to teach Yale students across disciplines, and to inspire and advance knowledge and understanding of art among the wider public, including children and adults of all ages and backgrounds.

Within the University, the Gallery actively integrates its collections into the undergraduate curriculum, enjoying particularly close relationships with the History of Art department and others in the humanities. Yale's professional schools of Art, Architecture, Drama, and Music are all active partners, and more recently, as a result of the Gallery's outreach, the schools of Law and Management have also begun to use the museum and its collections in their coursework. Outside the University community, the Gallery maintains a vigorous partnership with K–12 schools in New Haven and surrounding towns and offers special programs related to both exhibitions and the permanent collection. Many of the Gallery's educational programs – including those that train Yale students to teach K–12 schoolchildren or to offer guided tours – are designed to bring Yale students and the public together.

With completion of the Gallery's renovation and expansion project, its collections are more accessible for teaching purposes than ever before, with a vastly increased number of works on public view and others available by request in study rooms and object-study classrooms. With this expanded capacity, the Gallery is adding regional and community colleges and additional elementary and secondary schools to its roster of education partners.

The Gallery is widely celebrated as a premier learning laboratory and training ground for future scholars, curators, and museum professionals. It achieves this through a variety of programs that integrate its collections and intellectual resources, and by remaining open to experimentation and ideas generated by young scholars. Since 2006, for example, it has presented five major student-curated exhibitions. Installed in prime gallery space and frequently accompanied by a catalogue, each of these has been organized by a group of undergraduate or graduate students from a variety of disciplines, and each has revealed new thinking about practical training and the presentation of the collections.

The Gallery teaches undergraduate students to serve as Gallery Guides, leading special-exhibition tours and thematic tours of the collections based on the students' personal areas of inquiry and study. The Education Department also trains graduate students as Wurtele Gallery Teachers, who lead K–12 tours that are specifically designed to advance curriculum-based objectives. Together, these programs create a vibrant and substantive range of educational opportunities for both walk-in and scheduled visitors.

Museum curators in every area of specialization regularly mentor Gallery interns, fellows, and postdoctoral fellows. Through summer, academic-year, and two-year commitments, these future museum professionals and scholars receive firsthand experience with exhibitions, acquisitions, publications, programs, and research, using the extensive resources of the Gallery's collections and the University.

Funding for the Gallery's education programs comes from a generous and dedicated corps of donors, most notably the Nolen-Bradley family, whose support has enabled the creation of the Nolen Center for Art and Education, located on the ground level of Street Hall. The Nolen Center contains two seminar rooms and a library, as well as work spaces for students and education staff that are close to the visitors they serve. The Nolen-Bradley family's gift also endowed the Gallery's Curator of Education and Academic Affairs, Assistant Curator of Academic Affairs, and two fellowships. Ongoing support for the Education Department also includes the endowment of the Jan and Frederick Mayer Associate Curator of Public Education.

*Descriptions of select education programs are attached.*

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### **Press Information**

For additional information, contact Maura Scanlon at the Yale University Art Gallery:  
maura.scanlon@yale.edu or 203.432.0611

## Select Education Programs

### K-12 Outreach

The Gallery's **work with K–12 students and teachers** from New Haven and the region is a primary focus of its commitment to the larger community. Tours for students led by Wurtele Gallery Teachers (see below) stress critical thinking, observation, and creative evaluation through close looking and discussion of artworks. Currently, between 7,000 and 11,000 K–12 students visit the Gallery with their classes each year, and capacity will rise significantly with the museum's expansion. Lessons taught during class visits are strategically tailored to the curriculum. For example, the New Haven Public Schools' Comprehensive Arts Program, in existence for over twenty-five years, brings the district's third-grade classes to the Gallery to reinforce visual literacy and writing skills. A primary education partner, the nearby Cooperative Arts and Humanities High School, brings high-school students to the museum weekly in the context of both art and more general studies. The Gallery also works directly with schoolteachers, offering workshops for educators from any subject area and grade level. Focusing on integrating art into the curriculum, these workshops provide an opportunity for teachers to learn about the collection and practice teaching with objects.

### Wurtele Gallery Teachers

The Wurtele Gallery Teacher Program **prepares Yale graduate students from a variety of academic disciplines to become museum educators**. They students lead K–12 class sessions at the Gallery (see above), as well as other Gallery programs involving students, youth, families, and visitors with disabilities. Wurtele Gallery Teachers undergo rigorous training with educators and curators, studying the collection and learning how to teach from original works of art. Each year, master teachers come to the Gallery to work with the graduate students, including John Walsh, Director Emeritus of the J. Paul Getty Museum, who leads several weeks of intensive training each year.

### Undergraduate Gallery Guides

Yale undergraduates admitted to the highly competitive Gallery Guide program **learn to lead tours of the Gallery for adult groups**. The program offers a full year of training during which Guides meet weekly with curators and educators to learn about the collection, develop public-speaking skills, and explore museum pedagogies and practices. Over the course of training, students research and write about works from the collection and ultimately create thematic tours focusing on topics of particular interest to them. Examples of recent tour themes include *Charged Spaces: When Art Exceeds Its Boundaries* and *Could a Four-Year-Old Make That? A Closer Look at Contemporary Art*. Gallery Guides also learn to lead special-exhibition and permanent-collection tours. Once Guides have completed training, they continue to give tours throughout their remaining time at Yale.

### Internships, Student-Curated Exhibitions, and Student-Organized Programs

Both undergraduates and graduate students play an active role in the creation of the Gallery's exhibitions and public programs. Over the last several years, exhibitions curated by groups of students have been

presented in prime gallery space, frequently accompanied by a catalogue, and there are numerous internship opportunities across the Gallery's curatorial and education departments. Together, these programs provide exceptional **opportunities for students to gain museum and curatorial experience.**

The collections and the museum often inspire creative ideas among students, and the Gallery strives to serve as a venue for student-developed programming. The "Gallery+" series is an open-ended program in which students respond to artwork through a range of presentations and performances. Highlights of these collaborations have included MFA students from the Yale School of Drama creating sound and projection installations in the Gallery, undergraduate composers writing new music inspired by the collection, and comedians exploring the connections between art and humor. Through these collaborations – and many more – the Gallery provides a **space for students to experiment creatively**, making academic and artistic connections of their own, while also immersing themselves in the collection and the museum environment.

### **Collaborations with Academic Departments and Professional Schools**

The Gallery works with numerous University departments, schools, and programs, **integrating its collections into a variety of courses.** Recent examples include courses in the departments of African American Studies; Anthropology; East Asian Studies; History; Literature; Sociology; and Women's, Gender, and Sexuality Studies; as well as others developed with the Law and Business Schools, all in addition to ongoing work with the History of Art department and the School of Art. During the 2011–12 academic year, nearly 8,000 Yale students visited the Gallery as part of their work in 100 different courses from across the University's departments. These have included "Empathy and the Practice of Medicine," "Landscapes of Meaning: Museums and Their Objects," "Japan's Classics in Text and Image," "Readings in American Literature," "Furniture and American Life," "Photography, History, and Memory," "Management, Leadership, and Literature," and "Women, Food, and Culture."

### **Object Study**

In addition to facilitating the use of collection and exhibition galleries in coursework, the Gallery has a number of facilities specifically designed to provide **direct access to works of art for individual students and classes.** Both Yale professors and students may schedule time in the Gallery's study centers for American furniture and for prints, drawings, and photographs, and the expansion has added a third study center, devoted to the Gallery's distinguished collection of Coins and Medals. Other new object-study spaces include three classrooms, to which works in all media may be brought from storage for seminar meetings, and two dedicated study galleries, used for the display of multiple works of art requested by faculty in conjunction with specific courses. The Jane and Richard Levin Study Gallery will be reinstalled every semester with works requested by faculty from a wide range of departments. The Mimi Gates Study Gallery has opened with a focus on the arts of Islam, likewise planned in consultation with faculty from many disciplines to complement their teaching needs. This installation includes art drawn from several collection areas within the Gallery, thus representing the breadth of Islamic cultures worldwide. The study galleries are open to the public.

### **The Nolen Center for Art and Education**

One of the most exciting aspects of the Gallery's expanded and renovated facilities is the new Nolen Center for Art and Education. The Center serves as a **hub in which multiple audiences may actively engage with the museum, helping to form a diverse community of learners**. It includes classrooms and a library, with adjacent work spaces for staff so that visitors can readily engage with Gallery educators and other staff. Two of the Gallery's object-study classrooms are housed in the Nolen Center and will be used regularly by Yale courses and other groups for the direct study of works of art. The heart of the Center is the Nolen Center Library, which provides a place for research on the collections and discussion about the many types of teaching that occur in the museum. The Library is intended for a variety of users, including Yale student Gallery Teachers and Gallery Guides preparing for their K–12 classes and adult tours; teaching fellows in Yale courses planning Gallery visits for their discussion sections; Yale student curators organizing exhibitions; students from local high schools, community colleges, and other universities conducting research for assignments based on works of art in the collection; K–12 teachers planning lessons and discussing curriculum; and members of the general public interested in deepening their knowledge of the Gallery's collections. In addition to books related to the Gallery's encyclopedic collection, the Library provides users with access to the vast array of electronic resources available through the Yale library system, specialized research files on key works in the collection, and staff to guide users and facilitate research.

In addition to the programs described above, the Gallery offers a regular program of public lectures, symposia, and workshops.

December 2012

**YALE  
UNIVERSITY  
ART  
GALLERY**

**Jock Reynolds, the Henry J. Heinz II Director**

Jock Reynolds has been the Henry J. Heinz II Director of the Yale University Art Gallery since 1998. His many critical achievements during his tenure have included overseeing the Gallery's comprehensive multiyear renovation, expansion, and reinstallation, notably of the new Sharon and Thurston Twigg-Smith and Charles B. Benenson Galleries of Modern and Contemporary Art. Among other major accomplishments are the creation of the Yale University Art Gallery Collection-Sharing Initiative, encompassing seven college and university art museums and designed to further the sharing of intellectual and artistic resources; an ambitious acquisitions program; the expansion of the Gallery's endowment; and the development of a stimulating roster of special exhibitions that has expanded the museum's ability to make its collections accessible to a national and international audience.

Additionally, Mr. Reynolds has curated a number of the Gallery's special exhibitions during his tenure. These have included the historic *Sol LeWitt: A Wall Drawing Retrospective*, conceived with the late artist before his death and developed in collaboration with MASS MoCA and the Williams College Museum of Art. The retrospective opened at MASS MoCA in November 2008 and will remain on public view through 2033. He also cocurated the acclaimed photographic retrospective *Robert Adams: The Place We Live*, on view at the Gallery in the summer and fall of 2012 as part of a national and international tour.

From 1973 to 1983, Mr. Reynolds was Associate Professor and Director of the Graduate Program at the Center for Experimental and Interdisciplinary Art at California State University at San Francisco and a cofounder of New Langton Arts, one of San Francisco's premier alternative artists' spaces. From 1983 to 1989, he served as Executive Director of the Washington Project for the Arts, a multidisciplinary visual-artists' organization in Washington, D.C. From 1989 to 1998, he served as Director of the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts.

Mr. Reynolds is also an artist, and he has garnered numerous grants and awards, including two NEA Visual Artists Fellowships and multiple NEA Art in Public Places project awards. Frequently made in collaboration with his wife, Suzanne Hellmuth, his artwork has been exhibited broadly in the realms of visual art and theater, and it is represented in such collections as the Smithsonian American Art Museum, the Museum of Modern Art, the Walker Art Center, the Corcoran Gallery of Art, the University of Washington, the J. Paul Getty Museum, the Minneapolis Institute of the Arts, and the Harvard University Art Museums.

Mr. Reynolds received a B.A. from the University of California, Santa Cruz, and an M.F.A. in sculpture from the University of California, Davis.

## **Pamela M. Franks, Deputy Director, Collections and Education**

Pamela M. Franks joined the Yale University Art Gallery as Curator of Academic Affairs in 2004 and was appointed Deputy Director for Collections and Education in 2007. Her charge is to strengthen the Gallery's core educational mission as it serves the University and the larger public by ensuring that its strategic vision embraces the central importance of teaching and learning from original works of art. During her tenure, the number of Yale courses using the Gallery's collections has more than tripled, and the methodologies developed through the education program have become models for the field.

Over the past six years, Dr. Franks has directed student curators in the creation of five major exhibitions, most recently *Embodied: Black Identities in American Art from the Yale University Art Gallery*, a collaboration between students from Yale University and the University of Maryland, College Park, that highlighted the Gallery's growing collection of work by African American artists. She is actively engaged in developing the Gallery's visiting-artist programs, creating opportunities for artists to make use of Yale resources and for students and the public to engage with them during residencies. Additionally, she is the project director for the Yale University Art Gallery Collection-Sharing Initiative. Funded by the Andrew W. Mellon Foundation, the initiative brings the Gallery into partnership with six other college and university art museums, expanding academic programs through both intellectual collaboration and collection sharing. Dr. Franks's own teaching and work with educators at the Gallery informs her current research in pedagogy and cross-disciplinary approaches to understanding works of art.

Dr. Franks first worked with the Gallery from 2000 to 2002 as the Florence B. Selden Fellow in the Department of Prints, Drawings, and Photographs. From 2003 to 2004, she was the curator for public and scholarly programs at the Nasher Sculpture Center, in Dallas.

Dr. Franks received a B.A. in English in 1988 from Vanderbilt University, in Nashville, and a Ph.D. in the History of Art in 2000 from the University of Texas, Austin. She is a 2008 graduate of the Getty Leadership Institute.

## **Laurence B. Kanter, Chief Curator and the Lionel Goldfrank III Curator of European Art**

Laurence B. Kanter joined the Yale University Art Gallery in 2002. As the Gallery's Lionel Goldfrank III Curator of European Art, he oversees a collection of nearly 2,000 objects. He organized the exhibition and catalogue *Italian Paintings from the Richard L. Feigen Collection* (2010) and cocurated the exhibition *Time Will Tell: Ethics and Choices in Conservation* (2009). In 2010 he was appointed Chief Curator, a responsibility that includes management of the Gallery's 11 curatorial departments and overall exhibition and acquisition program. In addition to his curatorial work and research, Dr. Kanter regularly teaches undergraduate and graduate courses at both Yale and New York University's Institute of Fine Arts.

Prior to his work at the Gallery, Dr. Kanter was Curator-in-Charge of the Robert Lehman Collection at the Metropolitan Museum of Art from 1988 to 2007. A widely published specialist in Italian painting and sculpture from the 13th through 16th century, he is author of the catalogue of Italian paintings at the Museum of Fine Arts, Boston (1994); and coauthor of *Luca Signorelli* (2001) and

of numerous exhibition catalogues, including *Painting in Renaissance Siena, 1420–1500* (1988); *Italian Renaissance Frames* (1990); *Painting and Illumination in Early Renaissance Florence, 1300–1450* (1994); *Botticelli's Witness* (1997); *The Treasury of Saint Francis of Assisi* (1999); and *Fra Angelico* (2005), among others. He has additionally organized major exhibitions on subjects ranging from Italian maiolica (1989) to the 19th-century English Pre-Raphaelite artist Sir Edward Coley Burne-Jones (1998) and the 20th-century Italian master Giorgio Morandi (2008). He is currently preparing a catalogue of Italian paintings in the collection of the Isabella Stewart Gardner Museum, in Boston, and a three-volume catalogue of the collection of Italian paintings at Yale.

Dr. Kanter received his PH.D. in 1989 from the Institute of Fine Arts at New York University and his B.A. from Oberlin College, in Ohio.

December 2012

## NEW GALLERY OF INDO-PACIFIC ART UNVEILED AS HIGHLIGHT OF RENOVATED AND EXPANDED MUSEUM

### What

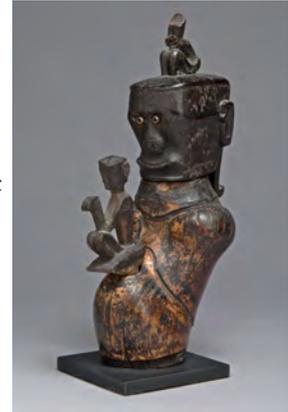
In December 2012, the Yale University Art Gallery unveiled its new **Kubler–Thompson Gallery of Indo-Pacific Art**, enabled by the generosity of Yale Alumnus **Thomas Jaffe**, B.A. 1971. The gallery features highlights from Mr. Jaffe’s promised gift of his extraordinary collection of more than 600 ethnographic sculptures—ancestral sculpture, ceremonial objects, and architectural components from Indonesia, the Philippines, the aborigines of Taiwan, and mainland Southeast Asia—and roughly the same number of Indonesian textiles, with most of the latter originally collected by renowned experts Robert Holmgren and Anita Spertus.

Also on view is a broad selection from the department’s outstanding collection of medieval gold—coins, jewelry, statues, and ritual objects. Including the earliest materials in the department’s holdings, dating mainly from the 8th to the 13th century but also including some prehistoric material, this collection was donated to the Gallery in 2007–8 by Toronto collectors and arts benefactors Valerie and Hunter Thompson. Together these superb collections have placed the Gallery among the leaders in the field of Indo-Pacific art and further the museum’s efforts to expand the reach of its collection to represent more accurately the diversity and scope of world culture.

Located on the third floor of the landmark Louis Kahn building, the gallery space is named in honor of two pioneering Yale art historians, the late Professor George Kubler and Professor Robert Farris Thompson.

### Inaugural Installation

Organized by **Ruth Barnes**, the inaugural **Thomas Jaffe Curator of Indo-Pacific Art**, the opening installation shows a selection from the collection, with high points from Borneo, Sumatra, Sulawesi, and eastern Indonesia, as well as representation from the Philippines and Taiwan. In addition to a survey of the region’s artistic traditions, the installation explores certain cultural themes common to the area. These include the importance of ancestors and warfare, aspects of the spirit world, and life-cycle rituals. In total, 445 objects from the department’s holdings of approximately 1,700



*Priest's Box*, Batak, Toba, Indonesia, Sumatra, 18th–19th century.



*Funeral Mask*, Indonesia, East Java, 500 B.C.E.–200 C.E.

objects are on display. The textiles shown will be rotated for conservation reasons, and every six months visitors will find new highlights.



*Ceremonial Textile (Pua Kumbu)*, Iban, Indonesia or Malaysia, Borneo, 19th century

## When

**The new gallery of Indo-Pacific art opened December 2012**, in conjunction with the grand opening of the Yale University Art Gallery's multiyear renovation and expansion project.

## Where

**Yale University Art Gallery**  
1111 Chapel Street (between York and High Streets),  
New Haven, Connecticut

## Support

Thomas Jaffe not only promised his collections to the Gallery, but also provided the funds to establish the new Department of Indo-Pacific Art in 2009, to create the gallery space, and to fully endow a curatorial position.

## Public Information

Hours: Tuesday–Friday, 10 am–5 pm (Thursday until 8 pm, September–June); Saturday–Sunday, 11 am–5 pm. Closed Mondays and major holidays. Located at 1111 Chapel Street (at York Street), New Haven, Connecticut, the Gallery is open to the public free of charge. Information on the Gallery's collections, buildings, and activities may be obtained at [www.artgallery.yale.edu](http://www.artgallery.yale.edu).

\* \* \*

December 2012

### Image Captions

*Priest's Box*, Batak, Toba, Indonesia, Sumatra, 18th–19th century. Bamboo, wood, and metal. Yale University Art Gallery, Promised gift of Thomas Jaffe, B.A. 1971. Photo: Johan Vipper

*Funeral Mask*, Indonesia, East Java, 500 B.C.E.–200 C.E. Gold. Yale University Art Gallery, Gift of Valerie and Hunter Thompson.

*Ceremonial Textile (Pua Kumbu)*, Iban, Indonesia or Malaysia, Borneo, 19th century. Warp ikat; hardspun cotton. Yale University Art Gallery, Gift of Renee Claire Bertrand

### Press Information

For additional information, contact Maura Scanlon at the Yale University Art Gallery: [maura.scanlon@yale.edu](mailto:maura.scanlon@yale.edu) or 203.432.0611

**YALE  
UNIVERSITY  
ART  
GALLERY**

**FACT SHEET  
SPECIAL EXHIBITION MARKS OPENING OF EXPANDED GALLERY**

**What** The special exhibition, *Société Anonyme: Modernism for America*, celebrates the December 12, 2012, opening of the expanded and renovated Yale University Art Gallery, complementing the new installation of the Gallery's permanent collections.

**When** The exhibition opening coincides with the opening of the expanded Gallery, on **December 12, 2012**. The closing date is listed below.

**Where** **Yale University Art Gallery**  
1111 Chapel Street (at York Street), New Haven, Connecticut

**Descriptions** *Société Anonyme: Modernism for America*  
Through July 14, 2013

The Société Anonyme Collection at the Yale University Art Gallery is an exceptional anthology of European and American art in the early 20th century. Originally known as an "experimental museum" for modern art, Société Anonyme, Inc., was founded in New York in 1920 by Katherine S. Dreier, Marcel Duchamp, and Man Ray. Its goal was to promote contemporary art among American audiences through exhibitions and other programs, and it was dedicated to the idea that the story of modern art should be told by artists. *Société Anonyme: Modernism for America* traces the transformation of this organization from an exhibition initiative into an extraordinary art collection. The exhibition comprises works by more than 100 artists who made significant contributions to Modernism, including Constantin Brancusi, Paul Klee, Piet Mondrian, and Joseph Stella, along with such lesser-known artists as Marthe Donas, Louis Eilshemius, and Angelika Hoerle.

Made possible by an award from the National Endowment for the Arts, with additional support provided by Mr. and Mrs. James H. Clark, Jr., B.A. 1958; Mr. and Mrs. James Howard Cullum Clark, B.A. 1989; Helen Runnells DuBois, B.A. 1978, and Raymond F. DuBois, Jr.; Leonard F. Hill, B.A. 1969; Mr. and Mrs. George T. Lee, Jr., B.A. 1957; Dr. and Mrs. Edmund P. Pillsbury, B.A. 1965; Mark H. Resnick, B.A. 1978; Cathy R. Siegel and Kenneth Weiss; Mr. and Mrs. Joseph B. Smith, B.A. 1950; Michael Sullivan, B.A. 1973; and Mr. and Mrs. John Walsh, B.A. 1961.

**Yale University  
Art Gallery**

The Yale University Art Gallery – the oldest and one of the most important university art museums in America – was founded in 1832, when patriot-artist John Trumbull donated more than 100 paintings to Yale College and designed a gallery to house them. Since then, the Gallery’s collections have grown to number more than 200,000 objects from around the world, ranging in date from ancient times to the present day. These encyclopedic collections provide an invaluable resource for the national and international world of artists, art enthusiasts, scholars, and museum professionals. They are used not only to educate Yale students in all subject areas, but also to inspire and increase understanding of great works of art among the wider public, from schoolchildren to adults.

**Public  
Information**

The Gallery is located at 1111 Chapel Street (between York and High Streets), in New Haven, Connecticut. Hours: Tuesday through Friday, 10 AM to 5 PM (Thursday until 8:00 PM, September through June); Saturday and Sunday, 11 AM to 5 PM. Closed Mondays and major holidays. Open to the public; free admission. Public information: 203.432.0600, or [www.artgallery.yale.edu](http://www.artgallery.yale.edu).

\* \* \*

**Press Information**

For additional information, contact Maura Scanlon at the Yale University Art Gallery: [maura.scanlon@yale.edu](mailto:maura.scanlon@yale.edu) or 203.432.0611

## SPECIAL EXHIBITION MARKS OPENING OF EXPANDED GALLERY

### Select Exhibition Images

#### Société Anonyme: Modernism for America



[1]



[2]



[3]



[4]

### Image Captions

[1] Wassily Kandinsky, *Multicolored Circle (Mit Buntem Kreis)*, 1921. Oil on canvas. Yale University Art Gallery, Gift of Collection Société Anonyme. © 2006 Artists Rights Society (ARS), New York/ADAGP, Paris

[2] Man Ray, *Revolving Doors*, 1926. Color screenprint (one of a series of ten). Yale University Art Gallery, Gift, Estate of Katherine S. Dreier. © 2006 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris

[3] Katherine Sophie Dreier, *Two Worlds (Zwei Welten)*, 1930. Oil on canvas. Yale University Art Gallery, Gift of Collection Société Anonyme

[4] Marcel Duchamp, *Tu m'*, 1918. Oil on canvas, with bottle brush, three safety pins, and one bolt. Yale University Art Gallery, Gift, Estate of Katherine S. Dreier. ©2006 Artists Rights Society (ARS), New York/ADAGP, Paris/Succession Marcel Duchamp

# ennead architects



## Vision

- What we create is rooted in how we work: collaboratively, connecting with clients for the benefit of their communities and the public realm.
- We believe in architecture and design as inherently public: open, shared and enduring.
- We listen carefully, engage actively, and respond thoughtfully. Integrity and ingenuity are fundamental to our process.
- Through meaningful dialogue we create an adaptive, passionate working environment and craft innovative, compelling, sustainable solutions.

## Profile

Ennead Architects is recognized internationally for architectural excellence. Projects have been published extensively and have received numerous awards for design excellence, including national, state and local AIA awards. Our portfolio is diverse in typology, scale and location and includes new construction, renovation and expansion, historic preservation, interior design and master planning. Clients are principally cultural, educational, scientific and governmental institutions.

Having evolved from Polshek Partnership, Ennead Architects was launched in June 2010, culminating a transition in organizational structure and design leadership begun more than thirty years before. The new name recognizes the collaborative and innovative culture of our studio, fueled by the intelligence, energy, resourcefulness and creativity of our staff. Eleven partners share responsibility for the vision and operation of the studio: Joseph Fleischer, Timothy Hartung, Duncan Hazard, Guy Maxwell, Kevin McClurkan, Richard Olcott, Susan Rodriguez, Tomas Rossant, Todd Schliemann, Don Weinreich and Thomas Wong.

We make buildings whose designs authentically express the progressive missions of their cultural, educational, scientific and governmental institutions and are responsive to their specific environmental conditions. They demonstrate technical and artistic excellence and significantly contribute both to the cultural life of their communities and to the enhancement of their precincts. Our collaborative process is rooted in extensive research involving the analysis of context, program, public image, emerging technologies and a commitment to sustainable solutions.

# ennead architects



## **Richard Olcott, FAIA**

Richard Olcott is the Design Partner for the Yale University Art Gallery Renovation and Expansion. Spanning a wide range of cultural and academic institutions, his buildings are at once expressive of their institutional missions and integral to their particular contexts. His award-winning work includes such recent projects as Stanford University Bing Concert Hall, Newtown Creek Wastewater Treatment Plant, William J. Clinton Presidential Center, Zankel Hall at Carnegie Hall, the Anderson Collection at Stanford University and Stanford Law School William H. Neukom Building. Complementing his professional practice, Mr. Olcott's critical and balanced attitude toward the integration of new architecture with the historic urban fabric was recognized by his appointment as a Commissioner of the New York City Landmarks Preservation Commission where he served from 1996 to 2007. Mr. Olcott is active in professional associations and regulatory agencies, including the Preservation Committee of the Municipal Art Society, a private civic organization renowned for its advocacy of trend-setting ideas. Mr. Olcott earned a Bachelor of Architecture from the Cornell University, College of Architecture, Art, and Planning. He is the recipient of the American Academy in Rome's Founders Rome Prize Fellowship for 2003-04 and a Fellow of the American Institute of Architects.

## **Duncan Hazard, AIA**

Duncan Hazard is the Management Partner for the Yale University Art Gallery Renovation and Expansion. He serves as Partner-in-Charge of many of the office's renovation and restoration projects and as principal planner for the office's programming and planning efforts, working on many of this country's great campuses and cultural institutions. His award-winning work includes such recent projects as New York City Center Renovation, The Public Theater Entry and Lobby Redesign, Samuel J. Friedman Theatre for Manhattan Theatre Club, Brooklyn Museum Master Plan, Entry Pavilion and Plaza, Weill Cornell Medical College Belfer Research Center and Weill Greenberg Center, University of Michigan Biomedical Science Research Building, and New York University Langone Medical Center Kimmel Pavilion. He is a designated representative for the New York City Landmarks Commission on the Historic Preservation Committee of the 42nd Street Development Project. Mr. Hazard received a Bachelor of Arts degree from Yale University and a Master of Architecture degree from the Graduate School of Architecture, Planning and Preservation at Columbia University. He is a member of the American Institute of Architects.