

“A Great Panorama”

Celebrating

Twenty-Five

Years

of American Arts

at Yale

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Published on the occasion
of the twenty-fifth anniversary
of The Friends of American Arts at Yale

YALE UNIVERSITY ART GALLERY
NEW HAVEN, CONNECTICUT

1998

This publication was made possible
by funds from The Mary and James Fosburgh '33
and The Andrew W. Mellon Publication Funds.

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American Paintings and Sculpture,
European and Contemporary Art,
and Prints, Drawings, and Photographs.

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“A Great Panorama”
Celebrating Twenty-Five Years
of American Arts at Yale

Five chairs, each one from a different period of American history, stand side by side in the Yale University Art Gallery so that students in an art history class may take turns sitting in them, describe how the furniture makes them feel, and discuss the cultural attitudes they think are reflected in the way it forces them to hold their bodies.

This kind of close contact with major works of art, rare at most museums, is an everyday experience at the Art Gallery. Unparalleled resources in art, art history, American studies, and a wide span of other disciplines, combined with the most extensive collection in any university museum, make possible a uniquely intimate experience with American art that has ignited a lifelong passion in many scholars, students, teachers, collectors, and schoolchildren, as well as the public at large.

Since the 1930s, when Francis P. Garvan began donating what was once described as a “megaton” collection of American art to Yale—eventually more than 10,000 works including silver, furniture, pewter, ceramics, glass, brass, wrought iron, textiles, prints, paintings, and sculpture—the University has been an influential center for object-based inquiry into American arts and culture. Its professors and curators are among the world’s most respected authorities in their respective fields; its graduates, the scholars, collectors, and educators who have developed and shaped the maturing field of American art. Such is the school’s reputation that Diane Waggoner, a doctoral candidate in art history, has said, “For anybody wanting to study American art, Yale is the first place to go.”

Central to this stature is the Art Gallery. The Western hemisphere’s oldest university art museum, it has a collection and a staff whose depth, breadth, reputation, and accessibility have become magnets for the most creative minds in American art. Faculty from many academic realms at Yale have built courses around the collection, and the Art Gallery responds to the academic pursuits of the professors. Students not only get to see and often handle the works of art themselves, they also gain

practical experience working at the museum; many have staged their own exhibitions, establishing career-launching reputations in the process.

David Pease, former dean of the Yale School of Art and now a professor of painting at Yale, says, “The quality of the students we attract and the accomplishments of our graduates are directly attributable to the fact that they can walk across the street to the Art Gallery and have contact with masterpieces anytime they want. I wouldn’t even want to think about teaching painting without this kind of access.”

Through the quality of the Art Gallery’s collection and the innovative teaching of a string of professors— from John Marshall Phillips, whose “Pots and Pans” course in the 1930s was among the first classes seriously to examine the art and culture of American society, to Charles F. Montgomery in the 1970s, and currently Jules D. Prown, among many others— Yale has established an international reputation as one of the best places in the world to study American culture through its objects.

This prestige was solidified by the creation in 1978 of the Center for the Study of American Art and Material Culture. For Edward S. Cooke, Jr., the current Charles F. Montgomery Professor of American Decorative Arts and the Center’s director, the interpretation of art in its cultural context is an important practice. “Thinking creatively about objects and their environment increases one’s tolerance,” says Cooke, who as a Yale undergraduate studied American art with Montgomery. “It helps you see things on their own terms rather than impose your own perspectives on them.” Prown, the Paul Mellon Professor of the History of Art and a former curator of American art at the Art Gallery, adds, “Any work of art is imbued with the values of the producing culture and the producing individual. What we do is unpack those values.”

The Art Gallery’s success and its contribution to learning would never have been possible without the Friends of American Arts at Yale. This organization of collectors, scholars, Yale alumni, and others has ensured that the Art Gallery’s extensive holdings

can be shared with the broadest possible audience. The Friends support the Art Gallery's American Arts Office, the conservation of the collection, and an active program of exhibitions and publications. In the last twenty-five years they have contributed generously to general operations funds and have endowed the Montgomery Professorship, the Holcombe T. Green Curatorship of American Paintings and Sculpture, and the Friends of American Arts Curatorship of American Decorative Arts.

Other support has come from the Virginia and Leonard Marx Publication Fund, which has made numerous publications possible, and the Dobson Fund, which has underwritten countless conservation projects for the decorative arts collection. The Rose Herrick Jackson and the Marcia Brady Tucker Fellowships have supported the education and training of a generation of Yale graduate students.

On this, the Friends' twenty-fifth anniversary, the Yale University Art Gallery celebrates not only the Friends and their contributions, but all those whose enthusiasms have been inspired by direct contact with important examples of American art, whose lives were changed forever by drinking beer from an eighteenth-century silver tankard, eating with an antique spoon, turning over a chair to study its joinery, or using a magnifying glass or microscope to examine the chisel marks of a sculpture and the brush strokes of a painting.

These are the experiences that have made the Art Gallery what it is— a renowned and compelling place where paintings, drawings, prints, photographs, sculpture, and decorative arts are more than the products of creative hands: they are windows into the way Americans have lived for 350 years.

1973

*The Creation
of the Mabel Brady Garvan Galleries
of American Art*

The gift of Francis P. Garvan, B.A. 1897, of 5,000 decorative art objects to the Art Gallery in the 1930s immediately placed Yale's collection of American art among the country's greatest. His wife, Mabel Brady Garvan, in whose name the original donation had been made, became a dedicated supporter of the Art Gallery. She fostered the collection's growth to more than 10,000 objects embracing a full range of American decorative arts. She also underwrote several publications of the collection, carrying on the commitment of her husband, whose gift embodied the desire to create "a moving part in a great panorama of American arts and crafts which . . . shall be made to pass over the years before every man, woman and child in our country."

Francis Garvan's intention was to see Yale become a leader in the use of American art in education—a goal that was indeed realized as the collection was increasingly made available to students at all levels. The strengths of the collections attracted some of America's top scholars as well as important gifts to the University.

Carl R. Kossack, B.S. 1931, M.A. 1933, and his family have given more than 7,000 pieces of American silver to Yale since 1984, in part out of loyalty to Kossack's alma mater, but also because of the magnitude of the Art Gallery's Garvan holdings. "Yale had a lot of good silver in the Garvan collection and I felt that what I had would fill in what they didn't have," Kossack said.

In 1973 the Art Gallery opened the 10,000-square-foot Mabel Brady Garvan Galleries of American Art with an exhibition called "American Arts and the American Experience," designed by Chermayeff & Geismar Associates with the Cambridge Seven Associates and Charles Montgomery and Theodore E. Stebbins, Jr., the Art Gallery's curators of American art at the time. The goal was to put more of the huge Garvan collection on view, as previously only furniture and silver had been displayed in a comprehensive way. But, by juxtaposing vernacular and high-style objects and even hanging furniture on the walls, the exhibition also exposed audiences to

“*A moving part
in a great
panorama
of American
arts and crafts.*”



Jonathan Budington (1779-1823)

Portrait of George Eliot and Family, ca. 1796

Oil on canvas

Gift of the descendants of Rev. Jared Eliot, B.A. 1706,
and the relatives of Nellie P. Eliot, 1983.98

a challenging new way to see a museum collection.

Created as an integrated, chronological display of 1,500 objects representing a range of media, the installation told a story of 300 years of paintings, sculptures, prints, photographs, and decorative arts in America, from the seventeenth to the twentieth centuries. The exhibition presented each object on its own, set in its cultural context with labels accentuating the creativity of every piece. Films, multimedia presentations, and didactic displays highlighting processes, techniques, and documentation bolstered the exhibition and broadened its interpretive possibilities. Presenting American decorative arts as a continuum challenged the Art Gallery to identify and later add important works from the nineteenth and twentieth centuries to its collection, complementing existing strengths from the previous two centuries.

A news release announcing the exhibition's opening proclaimed: "This provocative arrangement of objects and paintings . . . suggests Yale's potential as a major center of learning in the field."

According to Jules Prown, "Yale is the best place in the world to teach American art. Nowhere else can you find the comprehensive kind of collection we have. A lot of students get a passion for American art because of the way we teach it and because of the access they have to the Art Gallery's collection."



Janet Saleh Dickson, Curator of Education, discusses *The Bermuda Group* by John Smibert (1688-1751) with a school group in the William and Mary section of the Garvan Galleries, ca. 1975



Hugh Robertson (1845-1908), maker
Dedham Pottery (1895-1943), retailer
Vase, 1895-1905
Stoneware with volcanic glaze
Mabel Brady Garvan Collection, by exchange, 1993.28.1



Ilonka Karasz (1896-1981), designer, Paye and Baker
Manufacturing Company (1891-ca. 1935), retailer
Tea and Coffee Service, ca. 1928
Electroplated nickel silver and Bakelite
M. Josephine Dial in memory of Gregory T. Dial, B.S.
1930, Fund, 1985.9.1.1-5

1975

Richard Brown Baker Collects

“I’m a collector by nature. It’s like reaching for a peanut every few minutes.”

The Yale Art Gallery’s holdings of contemporary art are as impressive as its extensive collections of earlier American works. The credit goes to patrons’ generous gifts and the 1979 creation of the Katharine Ordway Fund, which permitted the Art Gallery actively to collect contemporary art.

Among the donors is Richard Brown Baker, B.A. 1935, whose collection was the focus of two exhibitions at the Art Gallery: “Richard Brown Baker Collects” in 1975, and “Collecting with Richard Brown Baker from Pollock to Lichtenstein” in 1995.

Baker started collecting contemporary art in 1941. He made an early promise to himself never to sell any of his art, and he ultimately decided to donate hundreds of pieces to the Art Gallery on the sixtieth anniversary of his graduation. The 1995 show, celebrating his gift, displayed a wide-ranging selection from the more than 1,600 works Baker had collected over a period of forty years.

“I’m a collector by nature,” said Baker, who bought fifty works, including Jackson Pollock’s *Arabesque*, in the years 1955 and 1956 alone. “It’s like reaching for a peanut every few minutes.” He chose Yale as the recipient of his gift because he wanted students to benefit from direct contact with the works. “Obviously, photographs and books aren’t the same as the actual work of art,” he observes. “An original has subtleties and qualities that a reproduction will never have.”

Of course, there have been many other generous donors of contemporary art to the Art Gallery, including Susan Morse Hilles and the Josef Albers Foundation. One of the most recent gifts came from Thurston Twigg-Smith, B.E. 1942. This enthusiastic patron of the Art Gallery, who joined the governing board in 1991, recently donated thirty-eight important contemporary paintings, prints, and sculptures. They were showcased in the 1997 exhibition “Hawaiian Eye: Collecting Contemporary Art with Thurston Twigg-Smith.”

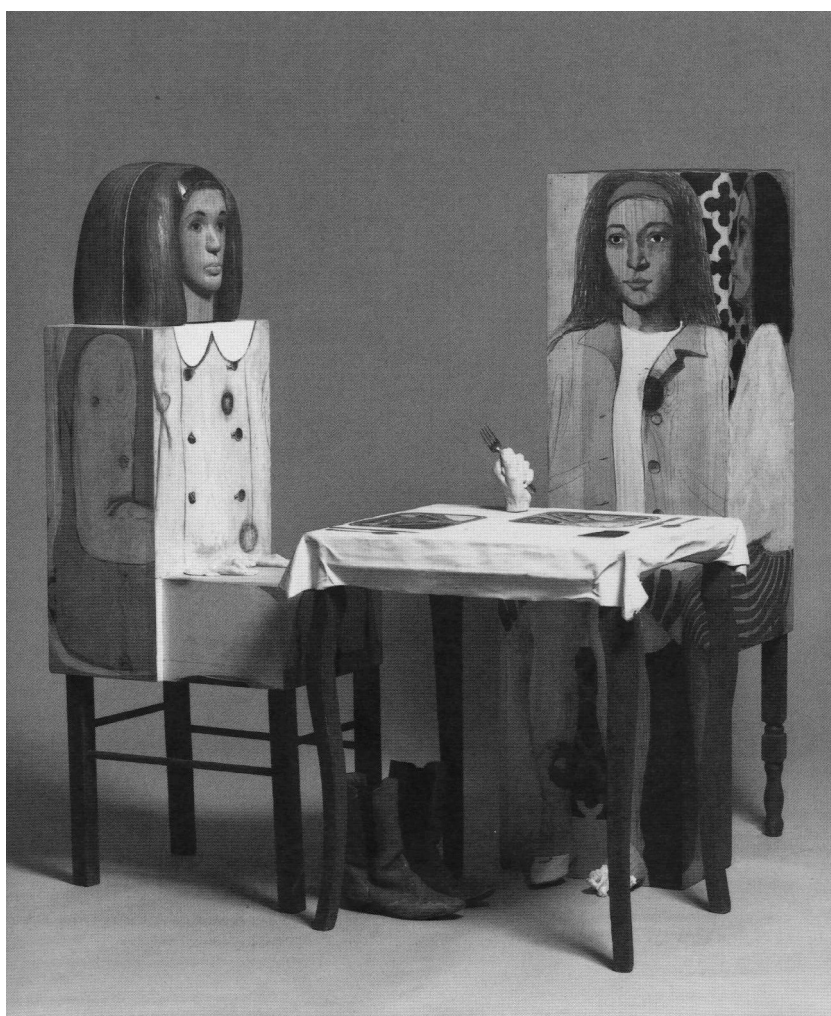
Other exhibitions have exemplified the Art Gallery’s commitment to contemporary art, notably “Eva Hesse: A Retrospective,” the most comprehensive exhibition of her art ever

Richard Brown Baker with
Yale graduate students
and works from his collection, ca. 1975



mounted. It opened in 1992. Organized by Helen A. Cooper, The Holcombe T. Green Curator of American Paintings and Sculpture, this exhibition brought together 115 works from every phase of Hesse's career— expressionistic paintings, collage drawings, cord-and-plaster reliefs, mysterious rope pieces, and metal sculptures. Many had never before been on public view. One work, *Sans II*, whose five seven-foot-wide sections had been separated and sold to four different collectors, was reassembled for the first time for display at the exhibition. *New York Times* reviewer Michael Kimmelman described the retrospective, mounted in New Haven and at the Hirshhorn Museum in Washington, D.C., as “a first-class tribute that no one who cares about contemporary art should miss.”

The Hesse retrospective was one of several important shows to feature the works of Yale graduates. Others have included “Twenty Artists, Yale School of Art: 1950-1970,” mounted in 1981, and “Yale Collects Yale,” a 1994 exhibition of works by graduates of the Yale School of Art that had been collected by Yale alumni.



Marisol (Escobar)
 (b. 1930 Paris, active U.S. since 1950)
Dinner Date, 1963
 Painted wood, plaster, textiles, oil on canvas,
 metal fork, leather boots, graphite
 Gift of Susan Morse Hilles, 1973.86



Jackson Pollock (1912-1956)
Number 13A: Arabesque, 1948
Oil on canvas
Gift of Richard Brown Baker, B.A. 1935, 1995.32.1

1976

*American Art, 1750-1800:
Towards Independence*

One of the most ambitious shows ever mounted by the Art Gallery was done in collaboration with a major British art museum. “American Art, 1750-1800: Towards Independence,” was staged in 1976 to coincide with the nation’s bicentennial. At the time it was the most important exhibition of early American art ever shown abroad.

Mounted initially at the Art Gallery and later at the Victoria and Albert Museum in London, the exhibition offered a view into early American art and culture to the English, who rarely had a chance to experience American masterpieces first-hand. It featured 240 works— paintings, prints, drawings, furniture, silver, glass, ceramics, textiles, and metalwork drawn from sixty-seven institutions and private collections. About one-fifth of the material came from Yale holdings.

Exemplifying the Art Gallery’s structure as a teaching museum, “Towards Independence” brought together a network of Yale curators, faculty, and students to research, plan, and install the exhibition. They also produced a fully illustrated catalogue, a multiprojector slide show, and a thirty-minute film that was shown on public television.

The aim of “Towards Independence” was to trace the evolution of America’s heritage and to demonstrate both the range and the diversity of eighteenth-century American culture through objects created during the Revolutionary period. Decorative arts illustrated country and city tastes, and differences between functional and ornamental styles. Historic paintings and prints conveyed the nation’s preoccupations and values.

The exhibition evolved from an idea proposed in 1970 by The Pilgrims, a British society that promotes friendship between England and the United States. The Victoria and Albert Museum asked the Art Gallery to organize the exhibition because of its long-standing interest in American art and the reputations of the University’s faculty and curators.

“It was a moment of pride when the national museum of England invited little Yale to present an exhibition like this,” said Alan Shestack, then director of the Art Gallery and now deputy

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View of
“Towards Independence”
at the Art Gallery, 1976.
Photograph by Norman McGrath



The banner for “Towards Independence”
flies outside the Victoria and Albert Museum,
London, 1976



director of the National Gallery of Art in Washington, D.C. “It was the kind of show you’d expect the Met to put on,” he said.

Documentary filmmaker William Howze, then a graduate student at Yale who was also working as an intern at the Art Gallery, directed research for the exhibition’s film and coproduced the slide show. He drove from Maine to Georgia collecting information and scouting out shooting locations. He credits that experience and many others at the Art Gallery, along with his studies of material culture with Charles Montgomery, with shaping his career and his present work.

“As students, we were incredibly privileged to get behind the scenes and be involved in every aspect of doing an exhibition,” said Howze, who spent twelve years running the education department at the Amon Carter Museum in Fort Worth, Texas. “The opportunity to be in daily contact with works of art and the people who spend their lives studying them continues to be a model for me in the way I approach my own work.”



Clockwise from left: William Howze, Margaretta Lovell, Oswaldo Rodriguez Roque, Charles Belson, Patricia Rubin, Patricia Kane, and David Nathans discuss the floor plan of “Towards Independence” with Charles Montgomery

1980

*The Charles F. Montgomery
Professorship
of American Decorative Arts*

“*The buildings
became invisible
because
the people
stopped looking.*”

Perhaps no one person influenced the direction of teaching in the American arts at Yale more than the late Charles Montgomery, professor of art history and curator of the Garvan and Related Collections of American Art. Continuing in the tradition of John Marshall Phillips, Montgomery taught students connoisseurship, inspiring them to look closely at objects, compare them, and draw conclusions from what they saw. “Montgomery was a messianic curator and professor whose massive enthusiasm got everybody excited along with him,” said Alan Shestack. “You couldn’t be in his presence for more than five minutes without becoming a convert.” Theodore Stebbins, now curator of American paintings at the Museum of Fine Arts, Boston, remembers Montgomery as “a builder of great dreams who put Yale in a position of leadership in a field that was once thought of as just antiques but is now recognized as having scholarly value.”

Montgomery was memorialized in 1980 by the establishment of the Charles F. Montgomery Professorship of American Decorative Arts. The country’s first endowed professorship in decorative arts, it was created by a grant from Mr. and Mrs. Robert L. McNeil, Jr., B.S. 1936, and matched by gifts from the Friends. The professorship ensured that decorative arts would be a permanent part of the curriculum at Yale, and it helped establish the University’s reputation as the country’s leading center for the teaching of American art and material culture.

One of the major responsibilities of the chair, which was first held by Abbott Lowell Cummings and has been held since 1992 by Edward Cooke, is to head the Center for the Study of American Art and Material Culture. Established to help faculty and students develop innovative teaching exhibitions, the Center serves as a link among more than ninety faculty members, museum professionals, and graduate students who have a scholarly interest in studying, analyzing, and interpreting American art and material culture. It brings together colleagues from many different disciplines, including history of art, American studies, anthropology, archaeology, architecture, religious studies, even geophysics and applied mechanics— drawing on the rich resources of the

University as well as the Art Gallery. Every spring since 1988 it has organized a three-day Yale-Smithsonian Seminar on Material Culture. The seminar, whose location alternates between New Haven and Washington, has focused on such topics as nineteenth-century American silver, the material culture of Siberia and Alaska, weapons and maps as material culture, and the material culture of sport.

In the late 1970s the collections were further consolidated on the third floor, where space was expanded to display nineteenth- and twentieth-century paintings. In the last twenty-five years, both the breadth and the quality of the holdings have been greatly enhanced, particularly in landscapes and still lifes, in part through generous donations, notably a recent gift from Teresa Heinz honoring the memory of her husband, Senator H. John Heinz III, B.A. 1960. Today the major figures in American art are represented at the Art Gallery, most often with superlative examples of their work.

“What sets us apart is the extent of the collection in the Art Gallery, the real expertise and skills of the people in charge of the collection, and a faculty that is quite diverse,” said Cooke, who cites the children’s book *The Phantom Tollbooth* in stressing his belief in the importance of studying societies’ cultures through their objects. “In the book the buildings in a city became invisible because the people stopped looking at them,” he says. “I don’t think we want a world like that.”

Academically, American art is the subject of more than a dozen courses currently offered to undergraduates by the History of Art department, while American art and material culture is one of the four core disciplines in the American Studies program. A wide range of graduate seminars are also taught by the University’s faculty, and a bequest in 1985 from Henry McNeil, B.S. 1939, created the McNeil fellowships in American art and material culture. All graduate students have an opportunity to teach American art from a variety of perspectives; many also gain valuable hands-on experience working in the American Arts Office.

Yale graduates have significantly expanded the field of American arts. Many are now teaching at major colleges and universities across the country. Thanks to the active role the museum plays in the education of Yale’s students in history of art, the number of them who have pursued museum careers has more than doubled in the last two decades. Today half of the graduates enter the museum profession.



Joseph Decker (1853-1924)

Twelve Plums, 1896

Oil on canvas

Gift of Theodore E. Stebbins, Jr., B.A. 1960,

in memory of Robert P. Weimann,

B.A. 1945, L.L.B. 1949, 1980.37



Fitz Hugh Lane (1804-1865)
Lighthouse at Camden, Maine, 1851
 Oil on canvas
 Gift from The Teresa and H. John Heinz III
 Foundation, 1992.122.1

Charles Montgomery
 teaching a class in his course
 on American silver, ca. 1977





William Merritt Chase (1849-1916)
Shinnecock Hills, ca. 1895
Oil on panel
Collection of Mary C. and James W. Fosburgh,
B.A. 1933, M.A. 1935, 1979-14-41

1982

*The Work of Many Hands:
Card Tables in Federal America,
1790-1820*

Inspired by Charles Montgomery, Benjamin A. Hewitt, B.A. 1943, Ph.D. 1952, was at the heart of a 1982 exhibition that demonstrated the pioneering use of computer analysis in the study of decorative arts—in this case card tables.

Hewitt, an enthusiastic collector of American furniture from the Federal period, was an industrial psychologist and former researcher in the Yale Psychology department who spent ten years applying the statistical processes he had used in his psychology research to the investigation of Federal card tables.

According to Patricia E. Kane, Curator of American Decorative Arts, “his pioneering methodology and its results compelled me to ask him to do an exhibition and publication of his work.” Hewitt’s effort resulted in “The Work of Many Hands: Card Tables in Federal America, 1790-1820,” a detailed examination of one of the most fashionable forms of American furniture during the period after the American Revolution.

Hewitt’s work presented important new conclusions about the history of furniture making during the period. Using computer-assisted recording and analysis of construction and design characteristics—the shapes of legs and the types of veneer, for example—Hewitt discovered regional specialization and noted that a significant amount of standardization had taken place inside specific shops. He dispelled a prevailing theory that all preindustrial-era furniture had been custom work done by a single craftsman in a shop. Hewitt’s evidence showed that many cabinetmakers produced standard “shopwork” models in quantity; they could be purchased as is or customized for more discerning clients.

The show, along with Hewitt’s analytical approach, influenced Thomas Kugelman, B.A. 1956, M.D. 1960, and Alice Kugelman, Mus.B. 1959, active members of the Friends who started collecting furniture in 1967. The Kugelmans began their own research project in 1990 to study case furniture from the Connecticut River Valley, linking pieces to specific cabinetmakers, apprentices, and shops.

*“He was
not trained
in art history
but taught himself
to observe.”*

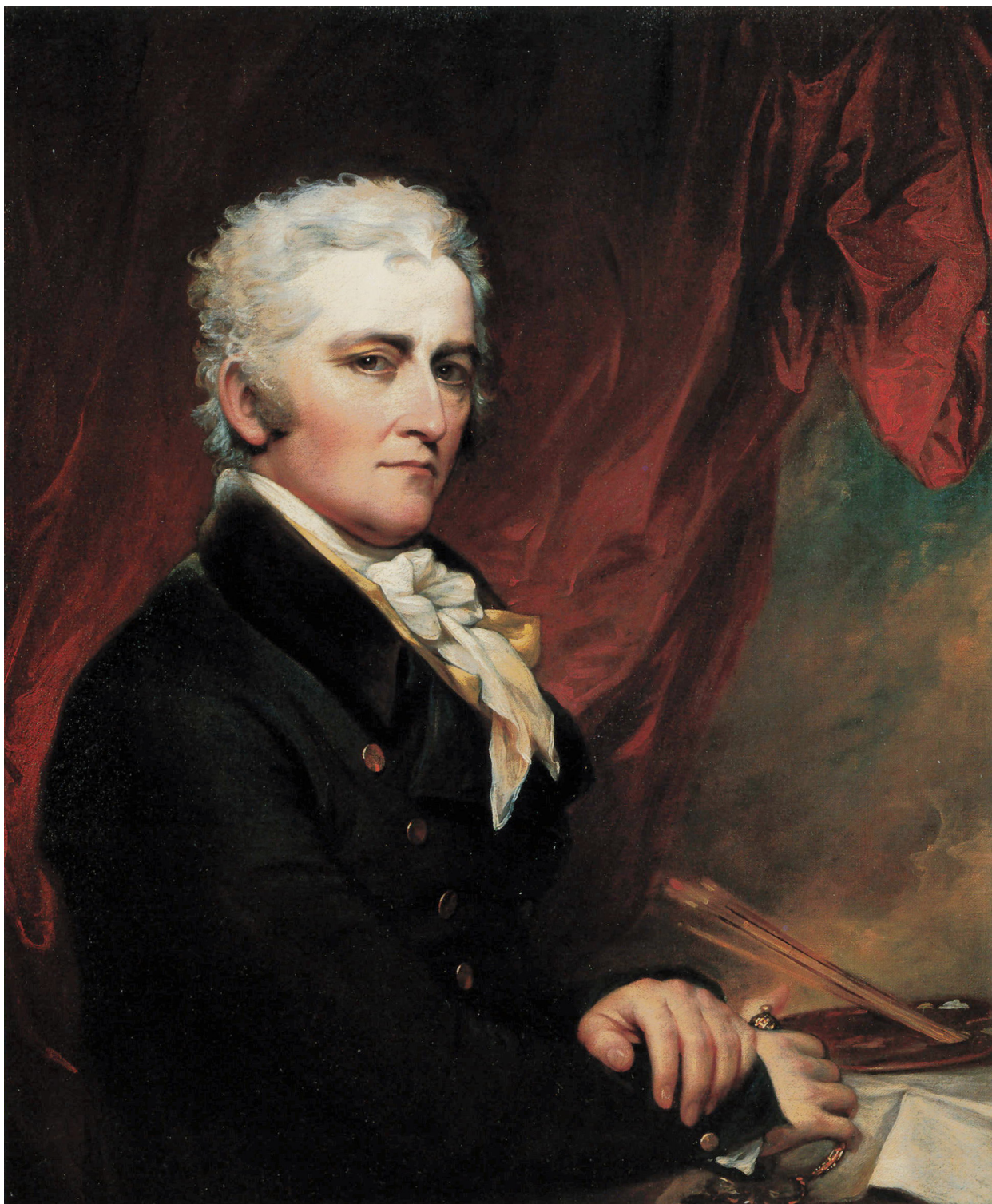


Benjamin A. Hewitt conducting a 1982 workshop for Friends in the exhibition “The Work of Many Hands: Card Tables in Federal America, 1790-1820”

John Dunlap II (1784-1869)
Card Table, ca. 1807
Cherry, birch, white pine
Gift of Benjamin A. Hewitt,
B.A. 1943, Ph.D. 1952
1978.129.1



“Like us, Ben was not trained in art history but taught himself to observe,” said Alice Kugelman, an Art Gallery donor who traces her path in collecting to the effect Montgomery had on her during Friends workshops conducted in the 1970s. “It was his connoisseurship that totally captivated us,” she said. “He taught us how to look at objects and compare them.”



John Trumbull (1756-1843)

Self-Portrait, ca. 1802

Oil on canvas

Gift of Marshall H. Clyde, Jr., in honor of the exhibition

1981.129.1

1982

*John Trumbull:
The Hand and Spirit of a Painter*

A view of Commons during
the gala dinner celebrating the
Sesquicentennial of the Art Gallery,
October 30, 1982



Without patriot-painter John Trumbull there might never have been a Yale Art Gallery. The oldest college art museum in America, the Art Gallery was founded when Trumbull gave a collection of his portraits and original scenes of the American Revolution to Yale. In return, he asked for a payment of \$1,000 a year and a promise that Yale would construct a suitable building, designed by Trumbull, to house the collection.

On October 25, 1832, the Trumbull Gallery—built in the Greek Revival style on Yale’s Old Campus—was opened to the public. And in 1982 the Art Gallery celebrated the 150th anniversary of Trumbull’s gift by presenting “John Trumbull: The Hand and Spirit of a Painter,” showcasing the nation’s largest and most important collection of Trumbull’s works.

Trumbull, the first American college graduate to become a professional artist, served briefly as an aide to George Washington. Inspired by later studies in England, he started work on his well-known series of the American Revolution in the 1780s, explaining that he was “writing in my language the History of Our Country.” He was not, as many viewers have assumed, trying to paint accurate views of major historical events. Focusing on the sacrifice of both American and British soldiers, he wished to carry a moral message to future generations.

Helen Cooper, who organized the exhibition, envisioned the Trumbull project as “a natural opportunity to create a dialogue between the museum and the wider University.” She invited scholars from Yale’s History of Art, American Studies, and English departments, as well as other institutions, to collaborate on the exhibition and its catalogue. Jules Prown conducted a graduate seminar on the artist and many students contributed entries to the catalogue. The exhibition also attracted significant gifts to the Art Gallery, including a self-portrait by Trumbull.

“
*Writing
in my
language
the History
of Our
Country.*”

1983

American Prints 1900-1950

Rebecca Zurier is among the Yale graduates now educating the next generation of art historians. As a Yale doctoral candidate in the 1980s, she helped stage one of the most provocative exhibitions at the Art Gallery; her career was shaped by interests that grew out of that show.

The exhibition “American Prints 1900-1950” featured the collection of John P. Axelrod, B.A. 1968. A celebration of a substantial gift from Axelrod, who became a generous patron of the Art Gallery, “American Prints” was also an example of the kind of collaborative experience available to Yale students. It employed a graduate intern, a curatorial assistant, and two graduate students, one of whom was Zurier.

The exhibition’s approach, in the words of Richard S. Field, Curator of Prints, Drawings, and Photographs, sought to present “a unified view of American printmaking of the period,” and maintained that “almost all American prints made between 1900 and 1950 presented recognizable images of America to a broad public, the vast majority of which were informed by the subjects, techniques, styles, and even audience expectations of the illustrator.” This approach was rejected by print specialists in the United States (it was even the subject of an op-ed piece in the *New York Times*), but was embraced in Europe.

Axelrod, who helped organize the exhibition, said he had not intended to start the kind of dialogue that followed in its wake, but he had “wanted to go a step beyond the same old, same old . . . Besides, a little controversy never hurt an exhibition.”

Zurier was influenced by her contact with the Axelrod collection while working at the Art Gallery, as well as by a graduate seminar on the history of the political left in America. She became fascinated by the magazine *The Masses*, whose graphics were stunningly presented as independent works of art rather than as illustrations placed to support the text. Artists, intellectuals, and activists gathered at the Greenwich Village offices of *The Masses*, and the pages of the magazine became a near portfolio of work by artists of the Ashcan school.

With the support of the Department of Prints, Drawings,

“*A little
controversy
never hurt
an
exhibition.*”



Martin Lewis (1882-1962)

Shadow Dance, 1930

Drypoint, sandpaper ground

The John P. Axelrod, B.A. 1968, Collection of American Art

1984.77.60

and Photographs, Zurier staged an exhibition of graphics from the magazine that led to her becoming a specialist in the art of the Ashcan school. "Art for *The Masses* (1911-1917): A Radical Magazine and Its Graphics" opened at the Art Gallery in 1985 and traveled to three other locations. Zurier followed the Yale exhibition with a large show at the Smithsonian about the Ashcan artists; she now is at the University of Michigan as an assistant professor in the History of Art department and a faculty associate in the American Culture program there.

"A lot of what I learned about the nitty-gritty of American arts came from my work at the Art Gallery," Zurier said. "Yale gives you the quality control and the intellectual environment, and it's taken very seriously in the broader art world. People pay attention to what happens at the Art Gallery."

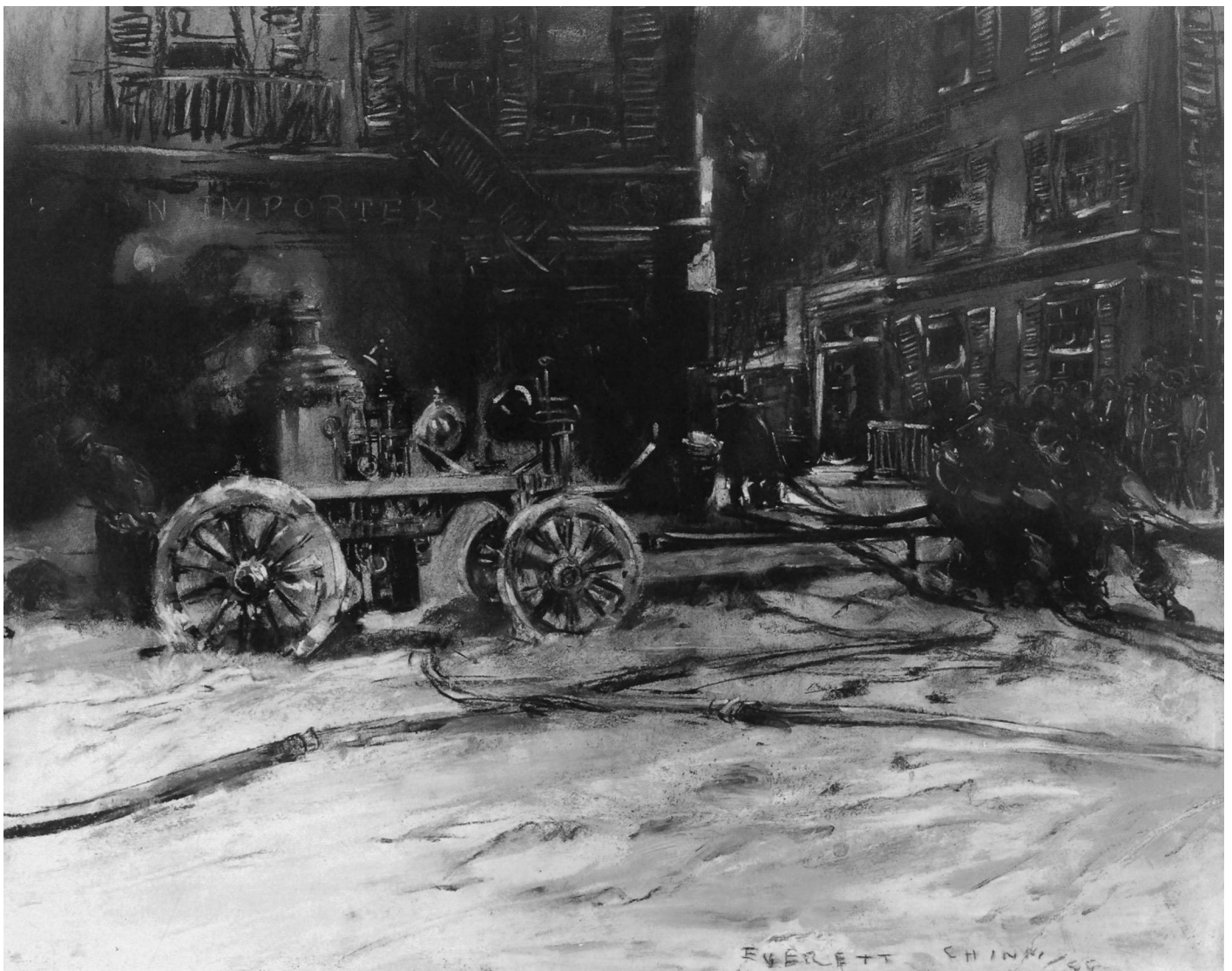
Everett Shinn (1876-1953)

Fire Scene, 1909

Pastel on cardboard

Gift of Arthur G. Altschul, B.A. 1943

1976.124.3



Ralph Steiner (b. 1889)
Portrait of Louis Lozowick, 1929
Vintage gelatin silver print
Henry Sage Goodwin, B.A. 1927, Fund
1984.21



1983

*At Home in Manhattan:
Modern Decorative Arts,
1925 to the Depression*

Just as “American Prints” brought a new perspective to an established medium, so another ground-breaking exhibition in 1983 illuminated a long-neglected period in American decorative arts. “At Home in Manhattan: Modern Decorative Arts, 1925 to the Depression,” was organized by Karen Lucic (then Davies), a graduate student who had intended to specialize in one field but, while working at the Art Gallery, took a life-changing detour into another. In the process she gained a reputation as one of the country’s foremost experts on the decorative arts of the 1920s and 1930s.

During her second year as a graduate student in art history, Lucic received a Rose Herrick Jackson Fellowship in the American Arts Office at the Art Gallery. “I was thinking of working in painting or photography, but got into material culture,” Lucic said. “I thought, ‘why not stretch myself, be an intern in decorative arts and learn something new?’”

Patricia Kane recalls, “at the time I became curator, one of my goals was to acquire nineteenth- and twentieth-century works to fill out the continuum we established in the galleries.” Under her direction, Lucic’s task was to help broaden the Art Gallery’s collection of American decorative arts from the early twentieth century.

Lucic set out to “find out who the great designers of the 1920s and 1930s were and put together a wish list.” Diving into the project, she found that almost nothing had been written about this period in American design. “I went directly to the primary sources and found that there was an amazing story to be told about how modernists were trying to establish a new era in the decorative arts,” she said.

“At Home in Manhattan” became the first major exhibition devoted to American design of the modern era. Focusing on the brief period of 1925 to 1932, it presented a hundred objects—furniture, glass, textiles, metalwork, and ceramics—by forty-five of the period’s most important designers who were working or exhibiting in New York. Lucic’s accompanying catalogue presented new information and insights into a previously ignored phase of the modern design movement in the United States. As a result of

“*An area so novel,
so uncharted,
I could
stake it out
for myself.*”



Ruth Reeves (1892-1966)

Tablecloth, ca. 1930

Block-printed linen

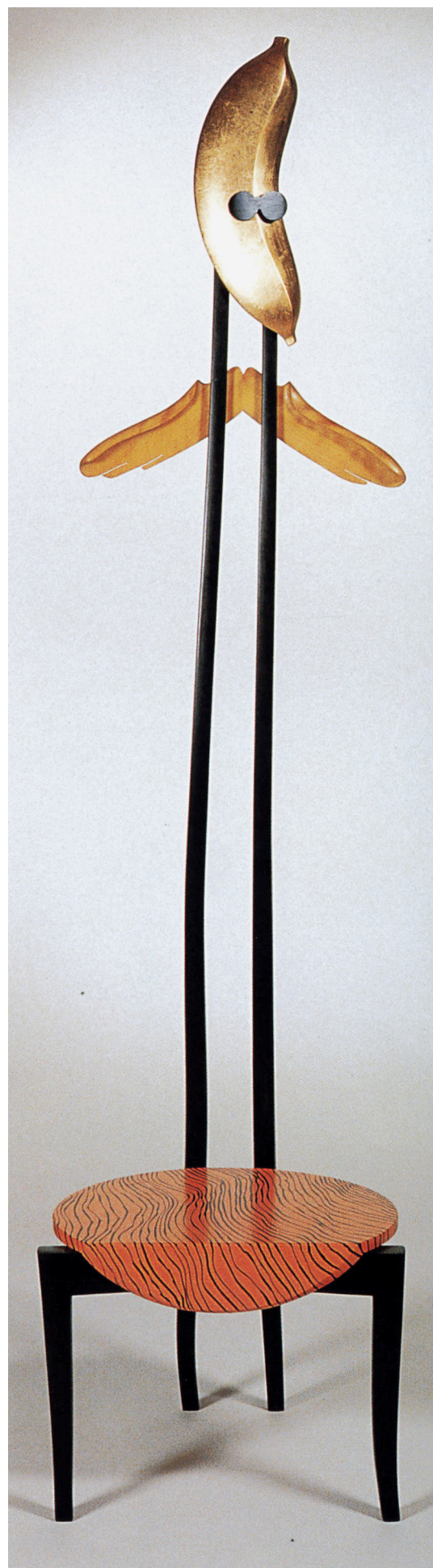
The John P. Axelrod, B.A. 1968, Collection of American Art

1995.49.10

the interest in “At Home in Manhattan” a number of significant gifts and acquisitions of modern design came to the Art Gallery.

Lucic, now a professor of American art at Vassar College, said her work on the exhibition “was a once-in-a-lifetime opportunity. With most topics there’s other work you have to sift through that frames what you do. This was so novel and so uncharted I could stake it out for myself.”

Crediting the Art Gallery with giving her the experiences that launched her career, she notes, “It does make a difference in a young scholar’s life to have hands-on experience with the works of art. In my case it made all the difference in converting me from a graduate student who was finding her feet into someone confident enough to make a statement about the contributions of a whole group of designers who had not been previously examined.”

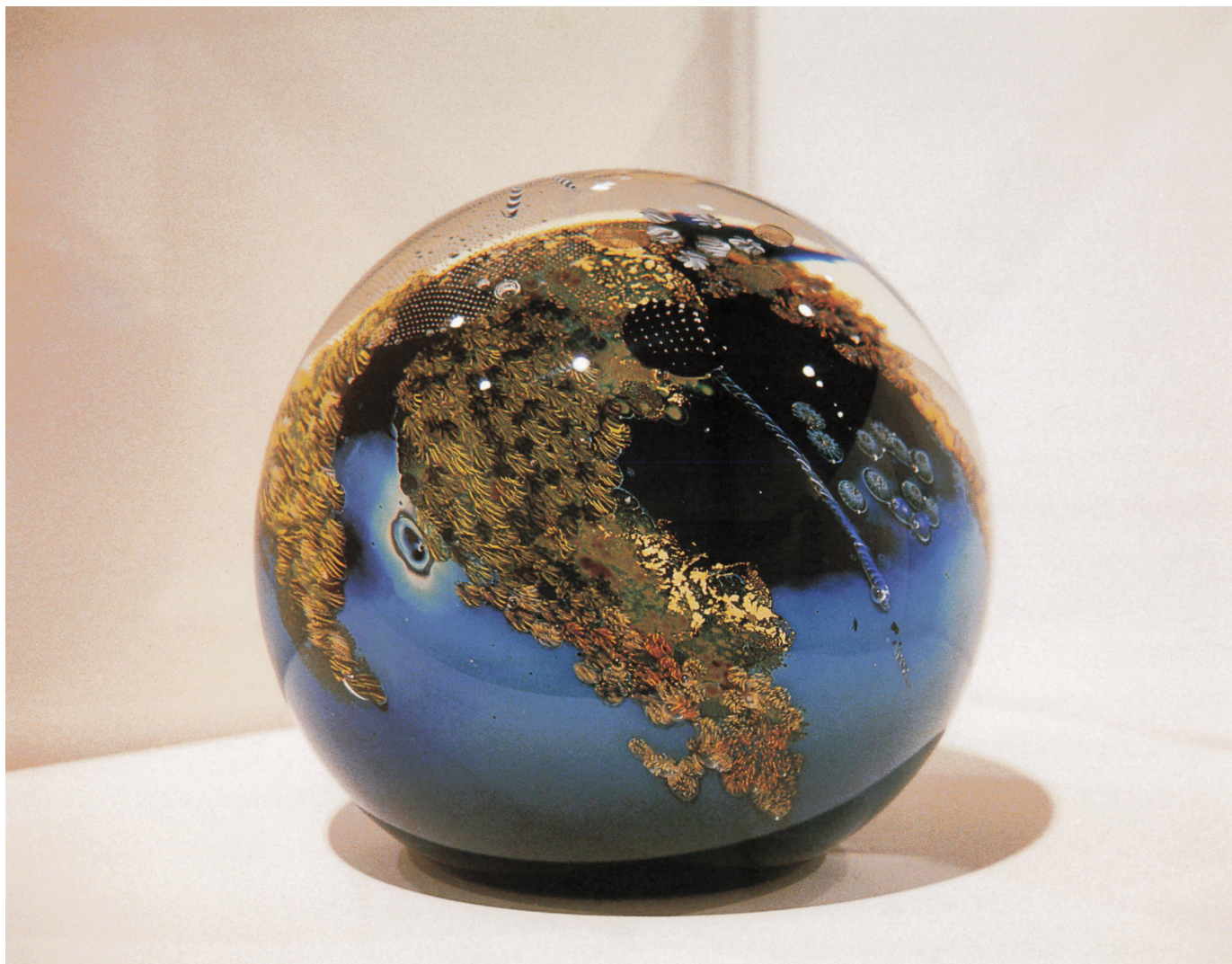


Alphonse Mattia (b. 1947)

“Golden Banana” Valet Chair, 1988

Walnut, birch, soft maple, and plywood with gold leaf

Please Be Seated Collection, Funded by Julian H. Fisher, B.A. 1969,
in memory of Wilbur J. Fisher, B.A. 1926, and Janet Fisher, 1988.64.1



Josh Simpson (b. 1949)

Mega World, 1991

Colored and colorless lead glass with gold leaf and silver
Purchased with a gift from Stewart G. Rosenblum, J.D. 1974,
M.A. 1974, M.Phil. 1976, in honor of his aunt and uncle,
Helen D. and Benjamin S. Gordon, 1992.12.1

1984

Winslow Homer: The Croquet Game

Until 1984, few American exhibitions had examined in depth one aspect of a single artist's work. That changed with "Winslow Homer: The Croquet Game," a tiny exhibition of five paintings and seven prints and drawings— all on the subject of croquet.

Co-curated by Helen Cooper and David Park Curry, the exhibition not only captured a sport that enjoyed tremendous popularity in the 1860s, when Homer made all five paintings, it also documented an early test of women's independence in America. Croquet was the first sport in this country in which it was socially acceptable for women to compete against men and win. Homer, the first painter to depict croquet in fine art, often showed men in subservient positions during the games.

"This modest show speaks volumes," John Russell of the *New York Times* said in a review of "The Croquet Game," noting that, as captured in the Homer pictures, "the sport became a metaphor for 'the game of love' . . . the croquet field became a field of dalliance."

The exhibition was meant to be a "laboratory for looking at how the artist speaks to us about the culture," said Curry, whose catalogue placed Homer's paintings in the context of popular imagery, literature, and middle-class leisure and sports.

Curry (who received his Ph.D. from Yale and who is now curator of American arts at the Virginia Museum of Fine Arts) and Cooper devised the idea for the show while Curry was working as a teaching fellow at the University. "We were interested in shows that were experimental," he said. "Living in the generation of the blockbuster exhibition, I wondered 'is that the only way to bust a block?'"

"The Croquet Game" became a prototype for a series of focused exhibitions and publications, one of which, "Charles Demuth Poster Portraits: 1923-1929," was hailed by the *New York Times* as "a blockbuster disguised as a small show."

The Demuth exhibition, which opened in 1994, brought together for the first time a series of emblematic portraits created by the celebrated modernist to honor close friends who were prominent in the avant-garde circles of New York, including

*"In a generation
of the blockbuster,
is that the
only way
to bust a block?"*

View of
"Charles Demuth
Poster Portraits, 1923-1929"
at the Art Gallery, 1995



Georgia O’Keeffe, William Carlos Williams, and Eugene O’Neill. It was also a watershed in the career of another Yale student, Robin Jaffee Frank, who had begun research on this series of paintings and drawings during her graduate work; she is now Associate Curator of American Paintings and Sculpture at the Art Gallery. In her words, “Using a format like that of contemporary advertising art, Demuth interwove objects and wordplay to allude to his friends’ lives, art, and shared experiences. The process of decoding these intriguing images revealed the intertwined relationships among artists, writers, and theater personalities of the 1920s.”

“The Croquet Game” and “Charles Demuth Poster Portraits” were two in a series of single-subject shows at the Art Gallery. Others included “Childe Hassam: An Island Garden Revisited”(1990-1991), a selection of oil paintings, watercolors, and pastels by the impressionist depicting a popular summer resort; and “Thomas Eakins: The Rowing Pictures” (1996-1997), an examination by Helen Cooper of the most ambitious project of this leading realist’s early career. Created during the 1870s when rowing was at the height of its popularity, Eakins’s paintings, watercolors, and perspective drawings have become icons of American art, and yet had never before been studied as a group.

As with so many of the Art Gallery’s projects, these exhibitions involved a collaboration among the curatorial, academic, and, in the case of the “Thomas Eakins,” even athletic worlds at Yale. David H. Vogel, who coaches the men’s heavyweight crew, helped the curators to see the pictures through the eyes of a rower. “Charles Demuth Poster Portraits,” on the other hand, was a collaboration between the Art Gallery and the Beinecke Rare Book and Manuscript Library, whose collection includes four of the artist’s poster portraits, the gift of Georgia O’Keeffe.

View of
“Thomas Eakins: The Rowing Pictures”
at the Art Gallery, 1997



1986

Winslow Homer
Watercolors

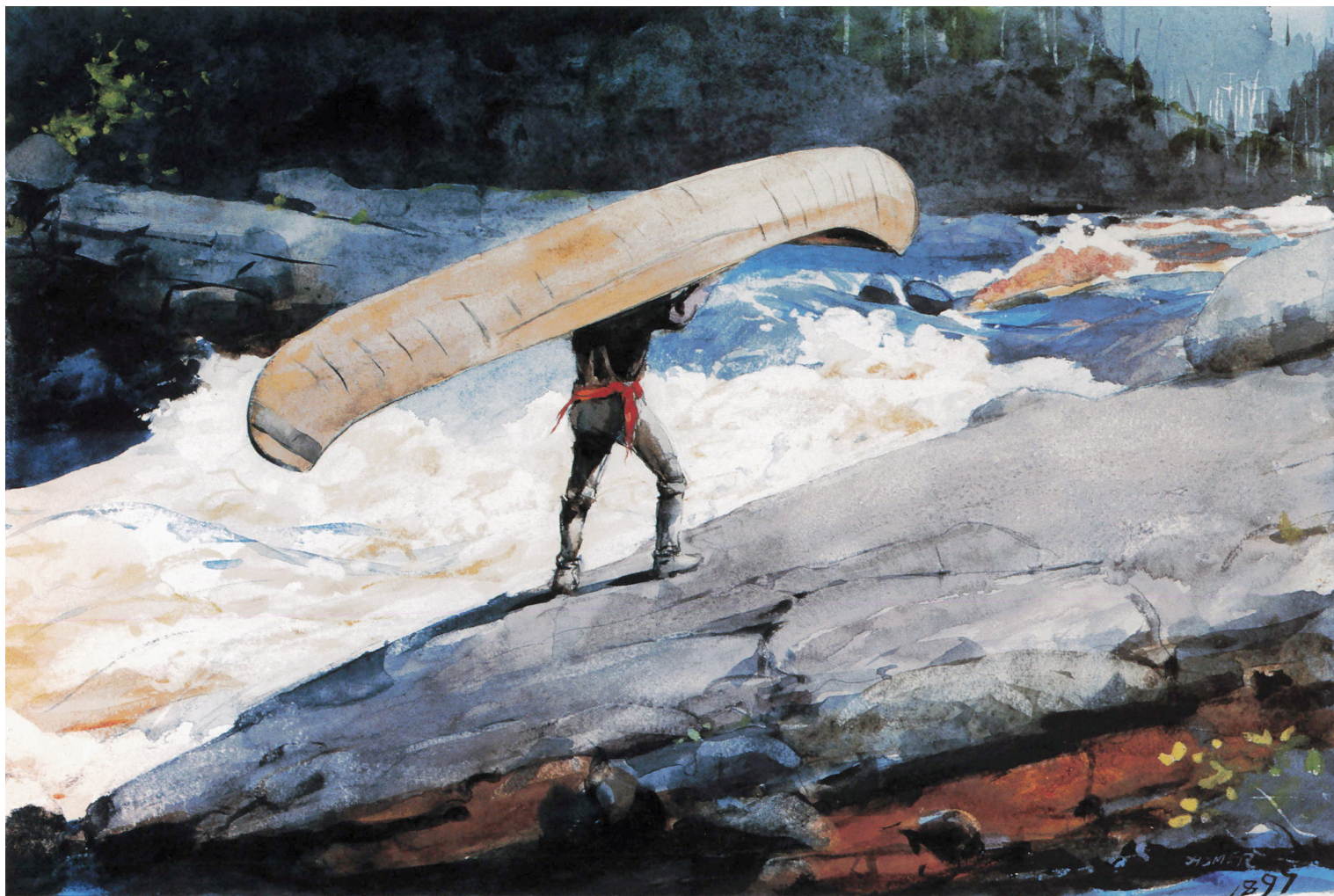
Winslow Homer was the subject of a major exhibition that opened at the National Gallery of Art, traveled to the Amon Carter Museum, and then closed at Yale, receiving glowing reviews in the press and drawing more than 100,000 people in eight weeks to the most comprehensive showing ever of the artist's incomparable watercolors.

Until this exhibition, there had never been a sustained, close examination of Homer's watercolors on their own terms. Organized by Helen Cooper in 1986, the show was a celebration of the 150th anniversary of Homer's birth. The exhibition met with widespread critical praise and coverage in the news media that included stories in the *New York Times* and *Washington Post*, and coverage on National Public Radio's "All Things Considered."

The exhibition was the largest selection of Homer's watercolors ever to be made available to public view. Primarily known as a painter in oils, Homer nevertheless produced more than 700 watercolors. He even vowed to a friend, "You will see in the future I will live by my watercolors."

Theodore Stebbins had suggested to Cooper, then a graduate student in his art history course, that Homer's watercolors might make a good topic for independent treatment. Stebbins's 1976 book, *American Master Drawings and Watercolors*, had established American watercolors as a legitimate area of scholarship. The Homer exhibition and catalogue, based on Cooper's doctoral dissertation at Yale, established her reputation as the nation's leading authority on Homer's watercolors.

“ You will see
in the future
I will live
by my
watercolors.”



Winslow Homer (1836-1910)
The Portage, 1897
Watercolor
Bequest of Doris M. Bixey, 1984.32.17



Crowds waiting outside the Art Gallery
to see “Winslow Homer Watercolors,” 1986



View of “Winslow Homer Watercolors”
at the Art Gallery, 1986

1988

*American Silver
from the Kossack Collection*

Carl R. Kossack collected silver because, to him, “it was American history. The people who made this country are the ones who owned silver,” said Kossack, a former mathematics teacher fascinated by the metal’s complex cultural role as “a medium of exchange, a status symbol and a banking system all tied together.” Yet, despite his interest in silver’s cultural and historical relevance, Kossack’s philosophy for collecting it was wonderfully simple: “If I liked it, I bought it. If I didn’t, I left it behind.”

Kossack and his three sons, Frederick, Alan, and Philip, gave a major portion of their collection of silver to the Art Gallery in 1984 and 1985; gifts from the family have since increased the Art Gallery’s Kossack collection to more than 7,000 pieces of American silver flatware and other objects. The original gift alone nearly doubled Yale’s holdings of American silver—a collection that already ranges, thanks in part to the 1,200 pieces that came in the 1930 Garvan gift, from the earliest examples made in this country to works created at the present time.

The Art Gallery displayed 200 pieces, including spoons, tongs, pitchers, platters, napkin rings, an egg boiler, toast racks, fish slicers, and pocket watches, in a 1988 exhibition, “American Silver from the Kossack Collection.” Organized by Patricia Kane, David L. Barquist, the Associate Curator of American Decorative Arts, and Aline Zeno, then the Kossack Project Coordinator, it was one of many exhibitions and publications mounted by the Art Gallery to showcase the depth and breadth of the collection.

Yale’s extraordinary holdings in American silver, considered the greatest in the country, have made it a leading center of scholarly study. “Silver in American Life,” co-curated by then Assistant Curator Gerald W. R. Ward and then Curatorial Assistant Barbara McLean Ward, had brought Yale’s renowned silver collection to twelve American and Canadian cities between 1979 and 1982. Organized jointly by the Art Gallery and the American Federation of Arts, it demonstrated the significance of silver over 350 years of American life. The exhibition presented the attributes of silver as a metal and discussed its role in commerce and trade, the evolution of the silversmiths’ profession, the

“*A medium
of exchange,
a status symbol,
and
a banking system
all tied together.*”

techniques of making objects with silver, silver's symbolic role in society, and the importance of silver as a form of artistic expression.

The recently published monumental study *Colonial Massachusetts Silversmiths and Jewelers: A Biographical Dictionary Based on the Notes of Francis Hill Bigelow and John Marshall Phillips* carried forward the research of Phillips, who, as the leading scholar of American silver in the 1930s, inherited the field notes of Francis Hill Bigelow, a turn-of-the-century pioneer in the study of silver. Kane oversaw the completion of this volume, which contains biographies of 296 silversmiths and jewelers, plus 93 craftsmen in related trades— all of whom worked in Massachusetts before the American Revolution. Its information draws heavily on the Kossack collection, recording more than 6,000 objects and illustrating 424 silversmiths' marks.



Left to right: Patricia Kane, Susan Frankenbach, Carl Kossack, Paula Peterson, and Lisa Davis paint accession numbers on objects given by Carl Kossack and his family, 1986



Taylor and Lawrie (1832-1862), makers,
and Bailey and Kitchen (1832-1846), retailers,
Basket, 1840-1845
Silver
Gift of Frederick C. Kossack, 1986.102.1

1989

*American Daguerreotypes
from the Matthew R. Isenburg
Collection*

Collaboration was the centerpiece of another major exhibition, “American Daguerreotypes from the Matthew R. Isenburg Collection,” which showcased one of the richest collections of daguerreotypes in existence. Celebrating the 150th anniversary of photography, the exhibition featured the recreation of a partial studio of a daguerreotype artist containing an early camera and other original pieces of processing equipment.

“American Daguerreotypes,” mounted in 1989, was organized by Richard Field with the assistance of Robin Jaffee Frank, then a graduate student; Isenburg, the collector; and Alan Trachtenberg, a professor in Yale’s American Studies program.

The daguerreotype, a crystal-clear, shimmering image chemically deposited on a polished silver plate, was a popular form of photography in the two decades before the Civil War. Almost every American who was able sat for his or her portrait, making the daguerreotype a vivid witness to the country’s social order.

The daguerreotype exhibition displayed 135 images from Isenburg’s collection, who began as a collector of cameras but then expanded his holdings to include the largest collection of daguerreotypes by Southworth & Hawes in private hands. Among the images exhibited were portrayals of the United States Capitol and Niagara Falls; views of towns, homes, factories, and places of business; portraits; and rare views of the California gold rush of the 1850s.

At the time of the exhibition, the daguerreotype as a medium had only recently received serious attention from scholars and art historians. The catalogue proposed new ideas about the artisans who created these mysterious, mirrorlike images, the very viewing of which requires a process of resolving contradictions between the image itself and numerous reflections.

Other important exhibitions of photography mounted by the Department of Prints, Drawings, and Photographs in the last twenty-five years include “Walker Evans and Robert Frank: An Essay on Influence” in 1981; “Confronting the Uncomfortable: Questioning Truth and Power” in 1989; and “Appropriated Lands: Photography and the Great Surveys of the American West, 1867-1879” in 1992.

“*A factual mirror
that could
miraculously
preserve
the images of
everyman.*”

Matthew Isenburg and a view of
“American Dageurreotypes from the
Matthew R. Isenburg Collection”
at the Art Gallery, 1989



1973-1992

*Publication of
the Comprehensive Catalogues of the
Yale American Furniture Collection*

When the Garvans made their extraordinary gift of American decorative arts to the Art Gallery beginning in 1930, they hoped that Yale would publish a complete catalogue of the collection within ten years. Their goal may have been a bit ambitious, but it is well on its way toward realization.

Yale published an initial checklist of the pewter in 1965, followed by a supplemental checklist twenty years later. A two-volume catalogue of the silver appeared in 1970, and, in the last twenty-five years, the Art Gallery has published a comprehensive four-volume set cataloguing every item of furniture in its Garvan and other collections.

The first of the furniture catalogues, *The American Clock, 1725-1865*, by Edwin Battison and Patricia Kane, was published in 1973. It was followed by *300 Years of American Seating Furniture*, by Kane in 1976; *American Case Furniture*, by Gerald Ward in 1988; and *American Tables and Looking Glasses*, by David Barquist in 1992.

The publications brought the wealth and diversity of the Yale furniture holdings to a national public. With complete condition reports, wood identification, and interpretive essays, these catalogues set new standards and made the Art Gallery's American furniture holdings certainly the best documented in the nation.

One of the benefits of the documentation process was that it revealed the gaps in the collection as well as its strengths. In Barquist's words, "We asked ourselves what stories can this group of objects tell and what objects do we need to fill in these narratives?" Among the missing pieces identified as important to the collection was a nineteenth-century center table; the Art Gallery put it on a wish list, and a Yale alumnus and his brother donated one in 1997. The Art Gallery continues to acquire objects to fill major gaps.

The process of documenting the thousands of pieces in the collection, many of which, because of space restrictions, had been on loan to historic homes and museums throughout the eastern United States, was made possible by the creation in 1960 of the Furniture Study. This 10,000-square-foot space down the

“The well
to which
we’ve returned
over and over.”



John Townsend (1733-1809)

Highchest, 1759

Mahogany, cottonwood, eastern white pine, chestnut

Bequest of Doris M. Brixey, 1984.32.26

street from the Art Gallery is now a study-storage that displays 1,000 examples of predominantly American furniture. Along with original pieces there are fakes and reproductions, an area for photography, a workshop for conservation, and a library of books on American and European furniture. The Furniture Study is also used regularly for classes.

This working library of chests, tables, chairs, desks, clocks, sideboards, and looking glasses from the seventeenth to the twentieth centuries “is the well to which we’ve returned over and over,” said collector-scholar Alice Kugelman, speaking of the research that she and her husband have conducted on early American furniture.

David Barquist and Patricia Kane examine a drawer from a fake Rhode Island four-shell bureau table in the Furniture Study, 1985





Kimbel and Cabus, (1863-1882)

Parlor Cabinet, 1876-1882

Ebonized cherry, paper appliques, and gold electroplated hardware

Purchased with gifts from Thomas D. Cabot, Jr. and Charles Seymour, B.A. 1908,
and with a Bequest from Olive Louise Dann, by exchange, 1997.2.1

1995

*Mel Bochner:
Thought Made Visible 1966-1973*

The Art Gallery extended its presentation of contemporary works into the realm of the conceptual in 1995 with a provocative exhibition of the early work of Mel Bochner. Bochner's innovative use of the Art Gallery's spaces explored the ambiguity of language—verbal, mathematical, pictorial, and spatial.

“Mel Bochner: Thought Made Visible 1966-1973” was organized by Richard Field in close collaboration with Bochner, one of the leading artists and critics in the graduate program of the Yale School of Art. The show transformed the Art Gallery as never before in a site-specific installation that motivated viewers to explore questions about the predictability of language, mathematics and measurement, the reliability of perspective, the nature of boundaries, and notions of originality, truth, and indifference.

The first piece encountered, *Language Is Not Transparent*, set the theme for the entire show. It was a mixed-media work that toyed with viewers' assumptions about various forms of language—numbers, sign language, the wagging of dogs' tails, smell, colors, bird calls, semaphore flags and Morse code, bar codes, and musical scores. It showed how questioning the simplest things can unearth the true complexity of our relationship to the world.

In presenting the show's supporting material, the Art Gallery took care to ensure that such a highly theoretical exhibition would be accessible to a broad audience, and even a ten-year-old. One of the two exhibition brochures was produced especially for families. “The artist wants you to watch yourself measuring, listen to yourself counting, and think about the words you see,” said Field, and went on to note that, for Bochner, “art has become a method of understanding how human beings use languages to relate to their world.”

The College Art Association in 1997 presented Bochner with its award for “a distinguished body of work,” based on the Yale installation and catalogue. Most of the pieces from this widely reviewed exhibition are now in the hands of public museums around the world.

“Thought Made Visible” was the largest of many contemporary art exhibitions mounted by the Department of Prints,

“*Language
is not
transparent.*”

Drawings, and Photographs in the past twenty-five years. Others include: "Prints by American Sculptors" in 1982; "The Graphic Muse: Prints by Contemporary American Women" in 1987; "Foirades/Fizzles: Echo and Allusion in the Art of Jasper Johns" in 1988; "Testing the Limits: New Print Portfolios" in 1994; and "Reinventing the Emblem: Contemporary Artists Recreate a Renaissance Idea" in 1995.

View of "Mel Bochner: Thought Made
Visible 1966-1973"
at the Art Gallery, 1995



1997

*Give a thing and its yours forever:
George Hopper Fitch
Collects for Yale*

One of the Art Gallery's most ardent supporters, George Hopper Fitch, B.A. 1932, began donating works to the Art Gallery in 1953, among them some 50 watercolors and more than 375 photographs. His first gift was a George Grosz watercolor, *The American Scene*, which features the artist Yasuo Kuniyoshi wearing a Yale sweater; the piece was completed during the year of Fitch's graduation.

Two exhibitions have recognized the continuing passion and contribution of Fitch, who has been on the Art Gallery's governing board since 1972 and who in 1990 established a fund that has helped the Art Gallery purchase more than eighty-five photographs. The exhibitions honoring Fitch were "American Watercolors from the Collection of George Hopper Fitch," mounted in 1980 with the assistance of eight graduate students; and "Give a thing and it is yours forever: George Hopper Fitch Collects for Yale," organized in 1997 by Elisabeth Hodermarsky, Assistant Curator of Prints, Drawings, and Photographs, in honor of Fitch's sixty-fifth reunion.

There have been many suggestions that Fitch, in the course of assembling his own collection, was actually collecting with the Art Gallery in mind. He has never confirmed this, saying that in some cases his gifts were motivated by his wife, who urged, "George, get rid of all those things under your bed and let the students learn from them."

In addition to Fitch's superb collection of drawings and watercolors, the Art Gallery's holdings have grown from the gifts of many donors that are featured in the 1998 exhibition "American Arts at Yale: 25 Years of Collecting Drawings."

American drawings have been of keen interest to scholars at Yale, and the past few years have seen a strengthening of the Art Gallery's collection by newly acquired works particularly suited to a teaching museum: sketchbooks and working studies by John Trumbull, Titian Ramsay Peale, William Stanley Haseltine, John Mix Stanley, John LaFarge, John Ferguson Weir, Charles Demuth, Pavel Tchelitchev, Edward Hopper, and others.

*"Get rid
of all these things
under your bed
and let
the students learn
from them."*



Georgia O'Keeffe (1887-1986)

Red Canna, ca. 1920

Watercolor

Gift of George Hopper Fitch, B.A. 1932, and Mrs. Fitch, 1979.111

Scholars also have access to a wealth of information about the collection as the result of a three-year effort by Art Gallery staff members and interns to catalogue every American drawing at Yale. The database, available on disk, was completed in 1989.

John Trumbull (1756-1843)
Study for the Death of General Warren at the Battle of Bunker's Hill, 1785
Brush and black wash, pen and brown ink
Bequest of Susan Silliman Pearson, 1993.79.1



outreach

*Yale's Role as the Local Museum
of the New Haven Community
and Beyond*

Angel Sargent was fifteen years old when he visited the Art Gallery and spent the better part of an hour studying a sculpture by Chris Burden depicting five dark moments in American history: the killings of four antiwar protesters at Kent State University; the My Lai massacre in Vietnam; the assassination of John F. Kennedy; the murder of Emmett Till, an African-American youth in Chicago, for allegedly whistling at a white woman; and the explosion of nuclear weapons.

Sargent is a senior at the Cooperative Arts and Humanities Magnet High School in New Haven, one of many schools in the state that frequently make use of the Art Gallery's resources. Beyond serving the educational community at Yale, the Art Gallery is also the local art museum for the city of New Haven.

Sargent was mesmerized by Burden's dramatic, highly detailed work that makes use of mirrors to reflect the viewer's image. He was moved by the piece's emotional charge. He had seen a poster of the sculpture in class, but the real thing "was different," he said. "It gave me a different feeling, like it was really happening to me. It inspired me to do drawings with more meaning, with more feeling."

Directly motivated by this visit—one of scores he has made to the Art Gallery—Sargent created a five-picture series about urban violence, grippingly executed in pastels and acrylics, which was exhibited in 1997 at the Zilkha Gallery at Wesleyan University. Now seventeen, Sargent has already sold some fifty pieces of his work.

“It inspired me
to do drawings
with more meaning,
with more feeling.”



Stuart Davis (1894-1964)

Schwitzki's Syntax, 1961

Oil and wax emulsion with masking tape on canvas

The Katharine Ordway Fund, 1980.84

looking ahead

Thanks to the Art Gallery's Friends of American Arts, thousands of people—public-school kids like Angel Sargent, university students, faculty, scholars, collectors and viewers—have been inspired by the opportunity offered at Yale to experience great masterpieces of American art directly.

As the Art Gallery celebrates the quarter-century-long support of its dedicated Friends, it looks forward to an exciting future in the history of American arts at Yale. Plans are under way for a renovated and expanded Art Gallery that will allow even more of the great collections to be on view and will provide greater hands-on access to objects than ever before.

People are changed when they are touched by art at first hand—especially when they are given a chance to reflect on how it embodies who they are or have been as a nation. Nowhere is this more possible than at the Yale University Art Gallery, where up-close contact with great works of art has continually offered viewers a chance to experience a greater sense of themselves and their history.



Helen Cooper and Robin Jaffee Frank examine American portrait miniatures in the conservation studio for an upcoming exhibition

Graduate Students and the American Arts Office 1973-1998

In the last twenty-five years, graduate students in History of Art and American Studies have been an integral part of the American Arts Office at the Art Gallery through stipends awarded from various funding sources. Graduate students were supported principally by the National Endowment for the Humanities Fellowship Program beginning in 1972, the National Museum Act Fellowship beginning in 1977, the Marcia Brady Tucker Fund beginning in 1978, and the Rose Herrick Jackson Fund also beginning in 1978. This support has ensured the opportunity for graduate students to gain curatorial experience and to work with objects first-hand during their training. The following students have held one or more of those fellowships.

John T. Adams M.A. 1981	Catherine L. Futter Ph.D. 1994	Jennifer L. Roberts M.Phil. 1996	Alison Tilghman M.A. 1993
Glenn Adamson Graduate student	Wendy Greenhouse Ph.D. 1989	Oswaldo A. Rodriguez M.A. 1975	Veronica M. Tomasic M.A. 1992
Cassi Albinson Graduate student	Kenneth A. Haltman Ph.D. 1992	Paul A. Rogers Ph.D. 1993	Robert F. Trent Grd. 1978
Julia Alexander M.A. 1992	Beth A. Handler M.Phil. 1993	Susan H. Rosalksy M.Phil. 1989	Allen E. Tullos Ph.D. 1985
Brian Allen M.A. 1993	William C. Howze M.Phil. 1978	Vivian E. Rothschild M.A. 1982	Elizabeth Anscombe Valeika M.Phil. 1996
Leonard Amico M.Phil. 1983	Baird Jarman Graduate student	Patricia L. Rubin B.A. 1975	Liena Vayzman M.A. 1995
Elizabeth Stevenson Armandroff M.Phil. 1987	Laura R. Katzman M. Phil. 1989	Gordon E. Sands M.A. 1983	Diane Waggoner M.Phil. 1997
Rebecca Bedell Ph.D. 1989	Susan E. Landauer Klein Ph.D. 1992	Susan Prendergast Schoelwer Ph.D. 1994	Brendan M. Walsh Graduate student
Martin A. Berger Ph.D. 1996	Lisa M. Koenigsberg Ph.D. 1987	James Sexton Doctoral candidate	Linda S. Watts Ph.D. 1989
Barbara J. Heins Bloemink Ph.D. 1993	Amy Kurtz Graduate student	Kim D. Sichel Ph.D. 1986	James Weiss Doctoral candidate
Jonathan Bloom M.A. 1988	Joshua W. Lane M.Phil. 1990	Marc A. Simpson Ph.D. 1993	Amy S. Weisser Ph.D. 1995
Elsbeth Brown M.Phil. 1996	Jane F. Levey M.Phil. 1993	Jessica Smith M.A. 1995	Elizabeth A. White Ph.D. 1996
Gretchen C. Townsend Buggeln Ph.D. 1995	Andrew Lewis Graduate student	Nancy I. Spiegel M.A. 1990	Karen L. Wight M.Phil. 1995
Sarah R. Cohen Ph.D. 1988	Karen M. Lucie Ph.D. 1989	John Stauffer M.Phil. 1996	Karl E. Willers M.Phil. 1996
David Park Curry Ph.D. 1981	Maurie D. McInnis Ph.D. 1996	Kevin L. Stayton M.Phil. 1979	Beryl J. Wright M.A. 1985
Jane C. Desmond Ph.D. 1993	Jordana S. Mendelson M.A. 1993	Christopher M. Sterba M.A. 1991	Christopher A. Yulo M.Phil. 1988
Diane Dillon Ph.D. 1994	Thomas S. Michie M.Phil. 1984	Diana J. Strazdes Ph.D. 1982	Rebecca Zurier Ph.D. 1988
Mary Adair Woodall Dockery M.A. 1991	Angela L. Miller Ph.D. 1985	Karen Suchenski M.A. 1990	
Beth Kravitz Downey Former graduate student	Kathleen B. O'Connor M.Phil. 1989	Kirk D. Swinehart Graduate student	
Robin Jaffee Frank Ph.D. 1995	William T. Oedel Grd. 1975	Ann Temkin Ph.D. 1991	
Elizabeth A. Fleming Graduate student	David C. Phillips Ph.D. 1996	Joanne E. Thompson M.Phil. 1993	
Kathleen A. Foster Ph.D. 1982	Francis J. Puig Grd. 1981	Manuela Thurner M.Phil. 1992	
Sheryl L. Freedland M.A. 1988	Sarah K. Rich M.Phil. 1995	Esther T. Thyssen M.Phil. 1982	

- | | | | |
|------|--|------|---|
| 1973 | Leland Roth
"Urban Architecture of McKim, Mead & White" | | Rudolph P. Byrd
"Jean Toomer: Portrait of an Artist, the Years with Gurdjieff, 1923-1936" |
| 1974 | Arnold L. Lehman
"The New York Scyscraper: A History of Its Development 1870-1939" | | Amy R. Meyers
"Sketches from the Wilderness: Changing Conceptions of Nature in American Natural History Illustrations: 1680-1880" |
| | Samuel Arndt Roberson
"Thomas Jefferson and the Eighteenth Century Landscape Garden Movement in England" | | Angela Lynn Miller
"The Imperial Republic: Narratives of National Expansion in American Art, 1820-1860" |
| 1977 | Bryan J. Wolf
"Romantic Re-vision: Essays in American Painting of the Nineteenth Century" | 1986 | Helen A. Cooper
"Winslow Homer's Watercolors: A Study in Theme and Style" |
| 1979 | Christina Orr-Cahall
"An Identification and Discussion of the Architecture and Decorative Arts of Addison Mizner (1872-1933)" | 1987 | Judith A. Babbitts
"To See Is to Know: Stereographs Educate Americans about East Asia, 1890-1940" |
| | Robert Gerald Porfirio
"The Dark Age of American Film: A Study of the American Film Noir, 1940-1960" | | Patricia E. Kane
"John Hull and Robert Sanderson: First Masters of New England Silver" |
| | Richard H. Saunders
"John Smibert, 1688-1751: Anglo-American Portrait Painter" | | Lisa M. Koenigsberg
"Professionalizing Domesticity: A Tradition of American Women Writers on Architecture, 1848-1913" |
| 1980 | Henry Adams
"John La Farge, 1830-1870: From Amateur to Artist" | 1988 | Richard J. Powell
"William H. Johnson: Expressionist and Artist of the Blues Aesthetic" |
| | Margaretta M. Lovell
"A Visitable Past: Views of Venice by American Artists, 1860-1915" | | Rebecca Zurier
"Picturing the City: New York in the Press and the Art of the Ashcan School, 1890-1917" |
| | Patricia D. Pierce
"Deciphering Egypt: Four Studies in the American Sublime" | 1989 | Rebecca Bedell
"The Anatomy of Nature: Geology and American Landscape Painting, 1850-1875" |
| | Maude Southwell Wahlman
"The Art of Afro-American Quiltmaking: Origins, Development and Significance" | | Wendy Greenhouse
"The American Portrayal of Tudor and Stuart History, 1835-1865" |
| 1981 | David Park Curry
"Replication, Pattern and Symbolic Form: The Connecticut State Capitol in the Context of Nineteenth-Century Public Design" | | Karen M. Lucic
"The Present and the Past in the Work of Charles Sheeler" |
| | Catherine Lynn
"Wallpaper in America: The Seventeenth Century to World War I" | 1990 | Kenneth Myers
"Selling the Sublime: The Catskills and the Social Construction of Landscape Experience in the United States, 1776-1876" |
| 1982 | Anna Chave
"Mark Rothko's Subject Matter" | 1991 | Sally Stein
"The Rhetoric of the Colorful and the Colorless: American Photography and Material Culture Between the Wars" |
| | Diana J. Strazdes
"Washington Allston's Early Career, 1796-1811" | | Christopher A. Thomas
"The Lincoln Memorial and its Architect, Henry Bacon, 1866-1924" |
| | Kathleen A. Foster
"Makers of the American Watercolor Movement, 1860-1890" | | Joseph John Inguanti
"Postmodern Photography in America: Advertising and Politics" |
| | Christopher K. Wilson
"The Life and Work of John Quidor" | | |
| 1983 | David M. Lubin
"Act of Portrayal: Depiction of Character in Works by Thomas Eakins, John Singer Sargent, and Henry James" | 1992 | Leah Dilworth
"Imagining the Primitive: Representations of Native Americans in the Southwest, 1880-1930" |
| 1985 | Rodger C. Birt
"Envisioning the City: Photography in the History of San Francisco, 1850-1906" | | |

- 1992 Kenneth Haltman
"Figures in a Western Landscape: Reading the Art of Titian Ramsay Peale from the Long Expedition to the Rocky Mountains, 1819-1820"
- Susan Landauer
"The Rigors of Freedom: The San Francisco School of Abstract Expressionism"
- Alexander Nemerov
"Past Knowing: Frederick Remington's Old West"
- 1993 Paul R. Fisher
"Itineraries in the Art-World: The Cult of Europe and Transatlantic Careers in High Culture, 1865-1920"
- Rosalind R. Jeffries
"Arthur Carraway and Houston Conwill: Ethnicity and Re-Africanization in American Art"
- Julie Nicoletta
"Structures for Communal Life: Shaker Dwelling Houses at Mount Lebanon, New York"
- Paul A. Rogers
"Race and the Discourse of Nature in the Art of the Americas, 1850-1965"
- Marc A. Simpson
"Reconstructing the Golden Age: American Artifacts in Broadway, Worcestershire, 1885-1889"
- 1994 Barbara J. Heins Bloemink
"Florine Stettheimer: Alternative Modernist"
- Diane Dillon
"‘The Fair as a Spectacle’: American Art and Culture at the 1893 World’s Fair"
- Catherine L. Futter
"Museums of Household Art: The Interiors and Furniture of the Herter Brothers, 1865-1906"
- Susan P. Schoelwer
"Painted Ladies, Virgin Lands: Women in the Myth and Image of the American Frontier, 1830-1860"
- 1995 Gretchen C. Townsend Buggeln
"Protestant Material Culture and Community in Connecticut, 1785-1840"
- Robin Jaffee Frank
"Charles Demuth Poster Portraits, 1923-1929"
- Jodi Anne Hauptman
"Vision and Spectatorship in the Work of Joseph Cornell: Stargazing in the Cinema"
- Kirsten N. Swinth
"Painting Professionals: Women Artists and the Development of a Professional Ideal in American Art, 1870-1920"
- Theresa Leininger-Miller
"African-American Artists in Paris, 1922-1934"
- James D. Oles
"Walls to Paint On: American Muralists in Mexico, 1933-1936"
- Kymberly Norma Pinder
"Representations of Medieval Chivalry in American Art, 1870-1930"
- Erin Bridget Valentino
"Delivering Their Grandmothers: Maria Martinez, Kay Walkingstick, and Jaune Quick-to-See Smith"
- Amy Suzanne Weisser
"Institutional Revisions: Modernism and American Public Schools from the Depression through the Second World War"
- Judith Wilson
"Garden of Music: The Search for Creative Community in the Art and Life of Bob Thompson, 1937-1966"
- 1996 Martin A. Berger
"Determining Manhood: Constructions of Sexuality in the Art of Thomas Eakins"
- Maurie D. McInnis
"The Politics of Taste: Classicism in Charleston, South Carolina, 1815-1840"
- David Clayton Phillips
"Art for Industry’s Sake: Halftone Technology, Mass Photography and the Social Transformation of American Print Culture, 1880-1920"
- Amy Beth Werbel
"Perspective in the Life and Art of Thomas Eakins"

Executive Committee Members Friends of American Arts at Yale

The Friends of American Arts at Yale was founded in 1973. A nominating committee was chosen to present names for executive committee members to be elected at the first Annual Meeting, June 1974.

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Julia A. Bissell	1974-1994	
Henry W. Broude	1978-1988	
Jay E. Cantor	1995-	
Carroll J. Cavanagh	1975-	
Constance Clement	1979-1989	
Marcia Garvan Coyle	1977-	
H. Richard Dietrich	1977-	
Thomas M. Evans	1974-1997	
Fleur Fairman	1991-	
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Julian H. Fisher	1990-	
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Beatrice B. Garvan	1992-	
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Philip Holzer	1985-	
Kathleen McL. Jeffords	1974-	
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Linda H. Kaufman	1990-	
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Ruth J. Nutt	1990-	
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Stewart G. Rosenblum	1992-	
Wilbur L. Ross, Jr.	1982-	
Esther I. Schwartz	1974-1988	
Theodore E. Stebbins, Jr.	1977-	
Ruth Carter Stevenson	1981-1985	
Nancy Stiner	1985-	
Stanley Stone	1976-1987	
Alexander O. Vietor	1974-1980	
Barbara V. Wamelink	1976-	
Anthony W. Wang	1997-	
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Exhibitions of American Art Yale University Art Gallery 1973-1998

1973

Four Directions in Modern Photography: Paul Caponigro, John T. Hill, Jerry N. Uelsmann, Bruce Davidson
Options and Alternatives: Some Directions in Recent Art
Currier and Ives: Scenes from the American Imagination
Wynn Bullock/Aaron Siskind Photographs
American Drawing, 1970-1973
Edwin Austin Abbey, 1852-1911

1974

7 Realists
The American Clock, 1725-1865
Forgeries and Restorations in American Furniture
"The Lipstick Comes Back"
Contemporary Realist Prints

1975

Walker Evans Photographs: Memorial Exhibition
Richard Brown Baker Collects!: A Selection of Contemporary Art from the Richard Brown Baker Collection
Early 20th-Century American Realist Prints, Drawings, Watercolors
William Henry Jackson, Photographer of the American West
Color Photography: Inventors and Innovators, 1850-1975

1976

American Art: 1750-1800 Towards Independence
Architectural Drawings for Modern Buildings in New Haven
American Presidential China

1977

Five Years of Collecting Photographs
"Seats," An Exhibition of 300 Years of American Seating Furniture
The Eye of the Beholder: Fakes, Replicas and Alterations in American Art
Folk Art from the Deep South
Recent American Painting from the Woodward Foundation

1978

Home Away from Home: Student Rooms at Yale
Numerals: 1924-1977
Josef Albers Paintings
"Till Death Do Us Part": Design Sources of Eighteenth-Century New England Tombstones
A Survey of American Photography
Samuel F. B. Morse: The Artist as Inventor
Design to Persuade
Rhode Island Furniture: 1740-1825
Pictures from an Expedition: Early Views of the American West
Jackson Pollock: New-Found Works
Southern Furniture: Baltimore to Charleston

1979

Photographers Look at Buildings
Chicago from 1871-1919
All That Glisters: Brass in Early America
The Photographs of Harriet V. S. Thorne
A Century of Tradition and Innovation in American Decorative Arts, 1830-1930

1980

Seeing Rather than Dreaming: Coronation Sketches by Edwin Austin Abbey
Tons of Type: Two Hundred Years of American Broadside
American Watercolors from the Collection of George Hopper Fitch
"A Wide View for American Art": Francis P. Garvan, Collector
"The Most Remarkable Scenery": Thomas Moran's Watercolors from the American West

1981

Walker Evans and Robert Frank, An Essay on Influence
Twenty Artists, Yale School of Art: 1950-1970

1982
Philadelphia Naturalistic Photography, 1885-1906
Sparing No Detail: The Drawings of James Gamble Rogers for Yale University, 1913-1935
The Work of Many Hands: Card Tables in Federal America, 1790-1820
Emblem for an Era: Selected Images of American Victorian Womanhood from the Yale University Community, 1837-1911
Prints by Contemporary Sculptors
John Trumbull: The Hand and Spirit of a Painter

1983
Silver in American Life: Selections from the Mabel Brady Garvan and Other Collections at Yale University American Prints
1900-1950: An Exhibition in Honor of the Donation of John P. Axelrod, B.A. 1968
At Home in Manhattan: Modern Decorative Arts, 1925 to the Depression

1984
Winslow Homer: The Croquet Game
The Prints of Barnett Newman

1986
Art for *The Masses* (1911-1917): A Radical Magazine and Its Graphics
The Woven and Graphic Art of Anni Albers
Interiors and Exteriors: Contemporary Realist Prints
The Good Old Summertime: American Prints and Drawings, 1850-1910
Winslow Homer Watercolors

1987
Contemporary American Artists in Print: Eric Fischl, Jenny Holzer, Barbara Kruger, Susan Rothenberg and David Salle
Charles Sheeler: American Interiors
A Graphic Muse: Prints by Contemporary American Women

1988
American Silver from the Kossack Collection
Foirades/Fizzles: Echo and Allusion in the Art of Jasper Johns
Images of New Haven

1989
Toward an Urban View: The Nineteenth-Century American City in Prints
Fred Sandback Sculpture
Confronting the Uncomfortable: Questioning Truth and Power
American Daguerreotypes from the Matthew R. Isenburg Collection
Paintings by Mark Rothko

1990
Paul Outerbridge, A Singular Aesthetic: Photographs and Drawings 1921-1941
The Art Museums of Louis I. Kahn
Childe Hassam: An Island Garden Revisited
Abstraction/Geometry/Painting: Selected Geometric Abstract Painting in America since 1945
The Watercolor in America: Parts I and II
Eastman Johnson: The Cranberry Harvest, Island of Nantucket
Scenes and Sequences: Recent Monotypes by Eric Fischl

1991
Private Delights: The Drawings of Mary Bell
Simeon Braguin Paints
"Noble Simplicity and Silent Greatness": Neoclassical Art from 1700 to 1900
The Preparatory Process: Art in the Making

1992
Looking Glasses in America, 1725-1850
Eva Hesse: A Retrospective
Appropriated Lands: Photography and the Great Surveys of the American West, 1867-1879
Discovered Lands, Invented Pasts: Transforming Visions of the American West

1993
David von Schlegell: "Immanences"
A Private View: American Paintings from the Manoogian Collection
Yale Collects Yale
South of the Border: Mexico in the American Imagination, 1914-1947

1994
A Selective Eye: Paintings and Sculpture from the Collection of Susan Morse Hilles
Testing the Limits: New Print Portfolios
Gorky's Betrothals
Wright Morris: Origin of a Species
Alone in a Crowd: Prints of the 1930s-40s by African-American Artists from the Collection of Reba and Dave Williams
Charles Demuth Poster Portraits: 1923-1929

1995

Roni Horn: Inner Geography

Collecting with Richard Brown Baker

America's Darker Moments

Mel Bochner: Thought Made Visible 1966-1973

1996

American Allegorical Prints: Constructing an Identity

First Masters of American Silver: The Craft of the Silversmith in Colonial Massachusetts

Art of Colonial Massachusetts

Saul Steinberg: About America, Fifty Drawings from the Collection of Sivia and Jeffrey Loria

Thomas Eakins: The Rowing Pictures

1997

Paul Cadmus: Visionary Realist

Give a thing and it is yours forever: George Hopper Fitch Collects for Yale

Animating the Static: Experiments in Video 1965-1980

1998

Then and Now and Later: Art Since 1945 at Yale

American Arts at Yale: 25 Years of Collecting

American Arts at Yale: 25 Years of Collecting Drawings

Catalogues and Checklists

American Collections Yale University Art Gallery 1973-1992

American and English Pewter at the Yale University Art Gallery

David L. Barquist, New Haven, 1985

American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University

David L. Barquist, New Haven, 1992

The American Clock 1725-1865: The Mabel Brady Garvan and Other Collections at Yale University

Edwin A. Battison and Patricia E. Kane, New York Graphic Society Limited, Greenwich, 1973

American Sculpture at Yale University, New Haven, 1992

Paula B. Freedman with Robin Jaffee Frank

300 Years of American Seating Furniture: Chairs and Beds from the Mabel Brady Garvan and Other Collections

Patricia E. Kane, New York Graphic Society, Boston, 1976

A Checklist of American Paintings at Yale University

Theodore E. Stebbins, Jr., and Galina Gorokhoff, New Haven, 1982

American Case Furniture in the Mabel Brady Garvan and Other Collections at Yale University

Gerald W. R. Ward, New Haven, 1988

