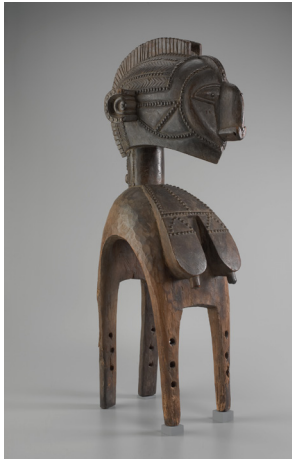


COLLECTIONS OVERVIEW



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

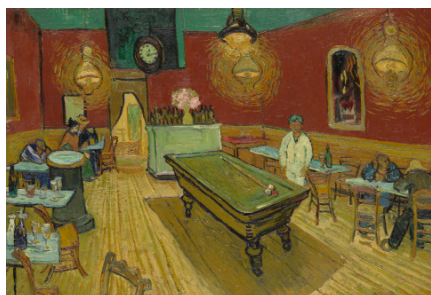
Coins and Medals

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 reinstallation 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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Press Information

For additional information about the Gallery's renovation and expansion project, please contact Libby Mark or Stephanie Markovic at Jeanne Collins Associates, LLC, New York City: lmark@jcollinsassociates.com, smarkovic@jcollinsassociates.com; +1.646.486.7050.