

**YALE
CENTER
FOR
BRITISH
ART**





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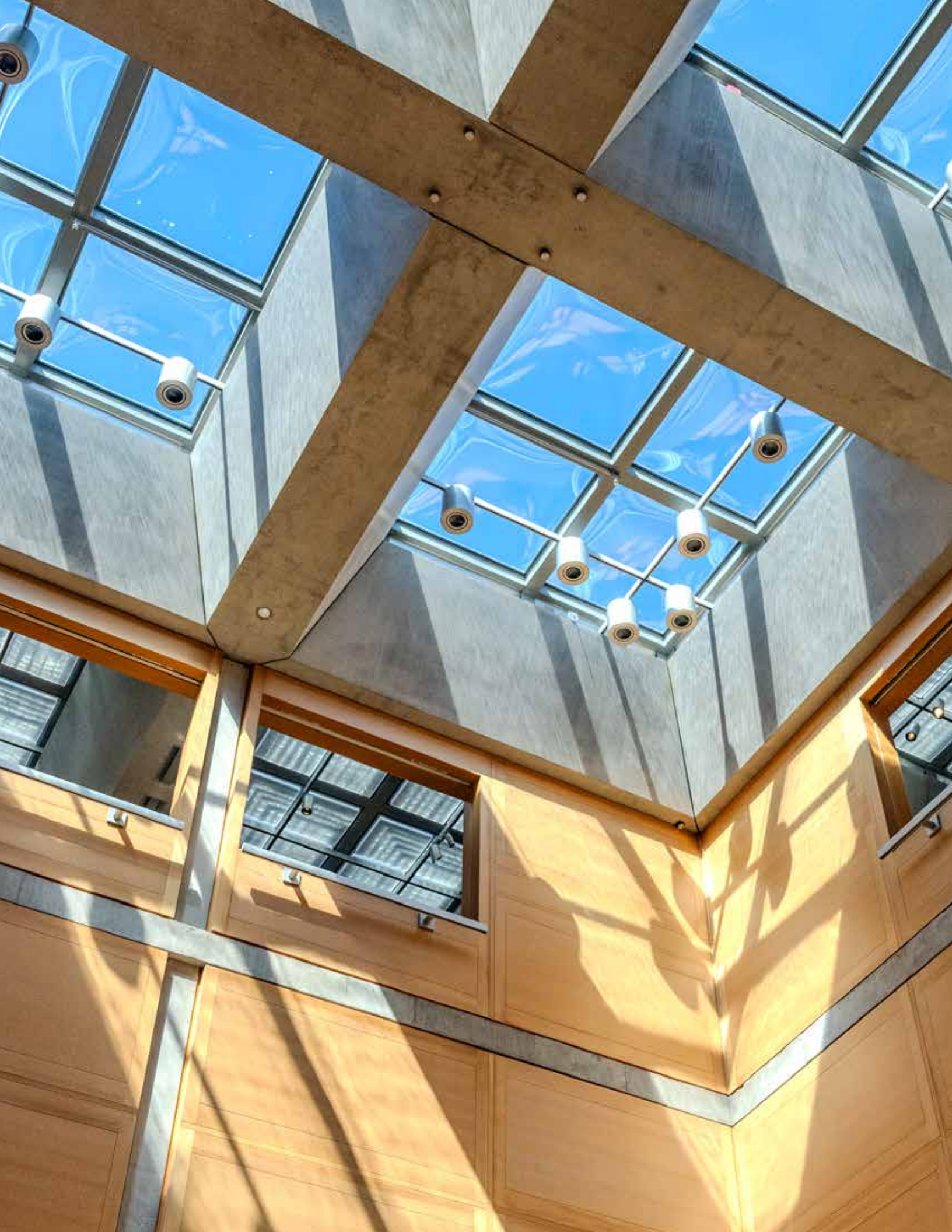
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Cover image:
Visitors in the Long Gallery,
photo by John Hassett

Overleaf:
Entrance Court,
photo by
John Hassett



Letter from the Director



Martina Droth, Paul Mellon Director, photo by Nick Mead

Dear Friends,

In January 2025, I was honored to take on the role of Paul Mellon Director of the Yale Center for British Art. The appointment is deeply meaningful to me, building on the sixteen rewarding years I have spent at this institution. The YCBA has always been a place of profound inspiration, and I am excited to lead it into its next chapter.

This report reflects on a period of extraordinary partnership and renewal, when years of planning and meticulous work culminated in the completion of a major renovation and the reopening of the museum. Stepping once again into Louis I. Kahn's superb architecture—now graced with newly fabricated skylights, an energy-efficient lighting system, and galleries fully reinstalled—was a moment of collective pride for our staff, project teams, and collaborators. It has been wonderful to welcome visitors back to our daylit spaces and to resume our full public mission in service of Yale, New Haven, and audiences around the world. A key part of this mission is creating enriching opportunities for our students at Yale and in New Haven, ensuring that the YCBA serves as a vital resource for the community.

Our reopening in March was both a celebration of a beautifully conserved building and a return to the essential work of engaging audiences with our collections. Thousands joined us during our spring events, underscoring the deep connections the YCBA fosters across the campus and throughout the city and region. The museum once again belonged to the public, and it was gratifying to share in our audiences' enthusiasm and delight.

With the reopening, we unveiled a curatorial program that vividly highlights the breadth of British art and the depth of the museum's collections. Newly installed galleries reintroduce visitors to the outstanding treasures assembled by Paul Mellon, while the Long Gallery, with its

distinctive floor-to-ceiling hang, encourages audiences to discover surprising connections and themes across our holdings.

We welcomed record attendance for *J. M. W. Turner: Romance and Reality*, the first Turner exhibition at the YCBA in over thirty years. It was drawn entirely from the museum's Turner holdings—the most important collection of the artist's work outside the United Kingdom—and demonstrated the breadth of our materials, from early topographical studies to the radiant experimental works of his later career. The exhibition and its attendant programs were met with tremendous enthusiasm and critical acclaim, further amplified by our accompanying publication, *Turner*, the first in a new series devoted to key YCBA artists.

Our concurrent exhibition, *Tracey Emin: I Loved You Until The Morning*, extended this momentum by placing contemporary painting into dialogue with its historic traditions, illuminating the continued resonances of British art. Together, these presentations affirmed the strength of the YCBA's collections and our commitment to enriching public understanding of British art across time.

As we look toward the future, I am inspired by the possibilities ahead. We remain committed to nurturing the strengths that define the YCBA: stewarding and sharing our exceptional holdings; advancing scholarship and public learning; and creating welcoming spaces for creativity, discovery, and meaningful encounters with British art.

This past year underscored the commitment and creativity of our entire staff, and the unwavering support of our partners and visitors. I am sincerely grateful to my predecessor, Courtney J. Martin, and to our interim director, Dick Brodhead, for guiding the museum through essential stages of planning and renovation during a pivotal transition. Ultimately, it is the collective dedication of our entire community that enables the YCBA to embark on this new phase with clarity and strength.

Thank you for your ongoing support during this transformative year. I look forward to the work we will continue to undertake together.

Warmly,



Martina Droth
Paul Mellon Director



Visitors in the
Reference Library,
photo by
Stephanie Anestis

About the YCBA

Opened in 1977 through the generosity of Yale graduate and philanthropist Paul Mellon, the Yale Center for British Art holds the largest and most significant collection of British art outside the United Kingdom. The collection spans more than five centuries and is the foundation for a museum uniquely focused on the histories, legacies, and shifting contexts of British art. Housed in a celebrated modernist building designed by Louis I. Kahn, the museum is situated on the Yale University campus in the city of New Haven. It is free and open to all.

Our Mission



We steward and share a world-class collection of British art and its landmark architectural home.



We explore British art's complex global histories and its relevance today.



We offer a welcoming space for discovery, enjoyment, reflection, and research.



We create exhibitions, displays, and programs that are free and accessible to all.

By the Numbers

39,879

visitors since reopening*

1,169

students from local schools since reopening

256

guided experiences and tours offered since reopening

3,325

visitors to the Study Room since reopening

* March 2025 – June 2025



Museum reopens with community celebration

During the weekend of March 29 and 30, the Yale Center for British Art marked the completion of a major building conservation project with a reopening celebration. On Saturday and Sunday, staff welcomed more than 2,600 visitors to the museum to discover its reimaged collections display, explore special exhibitions, and take part in a vibrant program of free family-friendly activities.

The reopening weekend was formally launched on Saturday at noon with a ribbon-cutting ceremony led by Martina Droth, Paul Mellon Director; Justin Elicker, the mayor of New Haven; and Maurie McInnis, the president of Yale University. Elicker and McInnis spoke about the YCBA's important role as a gathering and learning space in New Haven; in a moving aside, McInnis shared that she spent many hours at the YCBA as a Yale graduate student “asking questions, finding meaning—and community.” In her remarks, Droth discussed her own personal connection to New Haven, affirmed the YCBA's commitment to serving the city, and thanked community partners for supporting the museum during the building closure.

The schedule of events that followed the ribbon cutting was further testament to the strong relationships the YCBA has cultivated across New Haven. The New Haven Free Public Library and the literacy nonprofit New Haven Reads held children's story times in the galleries, where visitors were also treated to musical performances by Yale a cappella groups and by students from Music Haven, an organization that provides free classical music instruction to young people in New Haven.

In the Reference Library, local high school and community college students who participated in the fourth edition of “The View from Here”—the YCBA's free course on the history, materials, and practice of photography—exhibited self-portraits and images from their portfolios. Before leaving the museum, visitors had the opportunity to take their own portraits. At a custom photo station set up in the Library Court, visitors of all ages created records of a memorable weekend of community reunion and celebration.

Martina Droth,
Maurie McInnis,
and Justin Elicker
at the ribbon
cutting, photo by
Harold Shapiro



Conservation project preserves Kahn's landmark building

The museum's reopening followed the successful completion of a two-year conservation project to preserve Louis I. Kahn's architectural masterpiece. The project was informed by the *Louis Kahn and the Yale Center for British Art: A Conservation Plan* (Peter Inskip + Peter Jenkins Architects, 2012), a rigorous study of the YCBA building that outlines a series of policies to conserve Kahn's structure into the future. Following the recommendations of the plan, the museum replaced many original building materials, taking advantage of advances in technology since the 1970s without compromising Kahn's aesthetic. Exterior updates include a new liquid membrane roof and the replacement of the 224 original acrylic skylights with polycarbonate domes that maintain Kahn's iconic design while improving durability, weather resistance, and clarity.

An implementation grant from the Frankenthaler Climate Initiative supported the research, development, and installation of a sustainable and energy-efficient lighting system throughout the museum. The original halogen lights were replaced with LED bulbs in the galleries, public spaces, staff offices, and stairwell, reducing the building's annual electric energy consumption by an estimated 54 percent. The new lighting installation was designed to conform to Kahn's vision for the museum, which relies heavily on natural light.

In addition to preserving Kahn's legacy, the conservation project made elegant updates to the YCBA's Entrance Court, prioritizing the experience of visitors as they enter the building. The Entrance Court now features a circular welcome desk that is ADA-compliant and may be approached from multiple angles, as well as a beautiful new bookshop for YCBA publications. The furnishings for both the welcome desk and bookshop are modular and can be moved to accommodate future art installations, ensuring that the ground level remains navigable for people with different mobility needs. With the new bookshop in place, the YCBA plans to transform the former Museum Shop, located just off the Entrance Court, into an active learning space for the YCBA's growing number of access programs, classes, and workshops for children and families.

Visitors in the
Library Court,
photo by
Richard Caspole

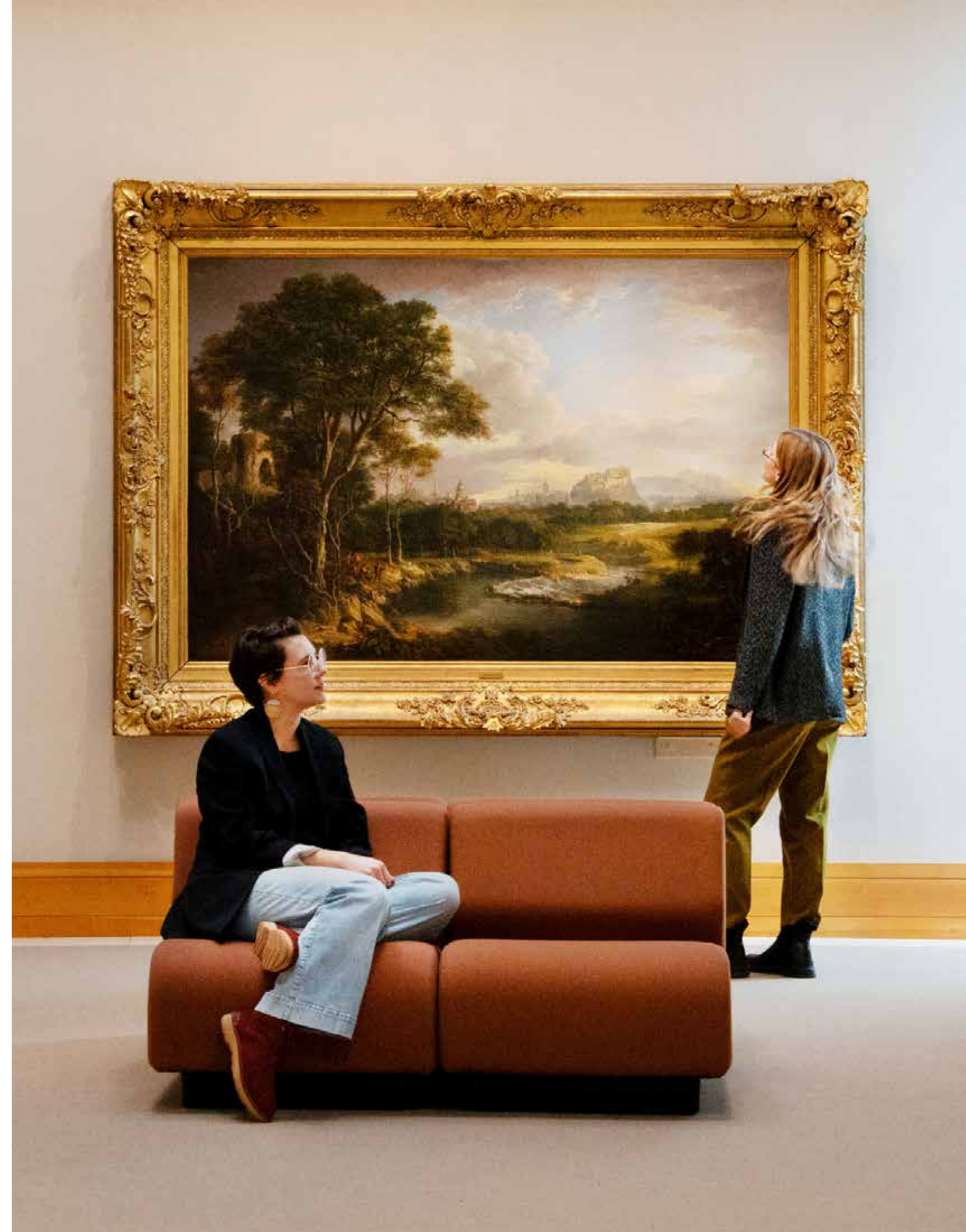
The YCBA reveals its founding collection *In a New Light*

In March, the YCBA unveiled a dynamic reinstallation of its paintings and sculpture holdings on the fourth floor, providing new ways to appreciate beloved works from Paul Mellon's founding collection. *In a New Light: Five Centuries of British Art* features artworks from the sixteenth century to the present, showcasing the full chronological arc of the paintings and sculpture collection on a single floor for the first time. Through new sightlines, curatorial pairings, and interpretation, the reimagined installation presents a rich and nuanced narrative of British culture and society, inviting visitors to reflect on the diversity and global relevance of British art.

William Daniell's recently conserved and rarely exhibited painting *A View in China: Cultivating the Tea Plant* (ca. 1810) hangs near John Constable's iconic paintings of rural England, drawing attention to the global stories and influences that shaped British life over the centuries. Classic treasures by George Stubbs, Thomas Gainsborough, and Sir Joshua Reynolds are complemented by new acquisitions of work by Mary Beale, Maria Spilsbury, and Emma Soyer that build on the strengths of the founding collection and bring increased visibility to the vital contributions of women in the history of British art.

During the building closure, New Haven libraries, community centers, and classrooms opened their doors so that YCBA educators could continue to offer programs to engage the public. Upon its reopening, the museum welcomed these community partners to the museum to experience the new collection display, accompanied by redesigned family guides, new audio content, and a suite of educational programs and guided tours. YCBA docents, student guides, and educators also welcomed first-time visitors to the fourth floor, hosting group visits for Amherst College, as well as the entire ninth grade from the public high school in Weston, CT, and 440 third graders from New Haven Public Schools.

A symposium in April, titled "Art, Museum, Nation," reflected the museum's renewed focus on the global histories of British art. The YCBA invited scholars and curators to examine the concept of nationhood in contemporary practices of art acquisition, exhibition, and interpretation.



Visitors in the fourth-floor galleries, photo by John Hassett

Romance and Reality highlights unparalleled Turner collection

From March 29 to July 27, 2025, the YCBA presented *J. M. W. Turner: Romance and Reality*, the first exhibition at the museum to focus on the pivotal British artist (1775–1851) in more than thirty years. The exhibition encompassed all media and phases of Joseph Mallord William Turner’s nearly sixty-year career, foregrounding the breadth and quality of the YCBA’s Turner holdings.

The YCBA holds the largest collection of Turner’s work outside the United Kingdom. *Romance and Reality* reintroduced visitors to the museum’s iconic oil paintings, including Turner’s luminous masterpiece *Dort, or Dordrecht: The Dort Packet-Boat from Rotterdam Becalmed* (1818) and the atmospheric, nearly abstract landscape *Inverary Pier, Loch Fyne: Morning* (ca. 1845). Alongside these major works, the exhibition displayed outstanding watercolors and prints, as well as the artist’s only complete sketchbook outside of the British Isles, the “Channel Sketchbook” (ca. 1845).

Lucinda Lax, Curator of Paintings and Sculpture and Interim Head of the Curatorial Division, delivered an opening lecture on April 23, the 250th anniversary of the artist’s birth. Members of the public were invited to enjoy birthday cake in the Library Court before Lax’s insightful talk about the riches of the YCBA’s Turner collection. In May, the YCBA convened “Turner Today,” a symposium that invited scholars and curators from Canada, the United States, and the United Kingdom to examine the multiple ways that Turner’s oeuvre speaks to our present moment, from its relationship to contemporary visual art to its role in framing conversations about climate change and resource extraction.

To complement *Romance and Reality*, the YCBA published *Turner*, the first book in its new Collection Series, which highlights key artists represented in the museum’s holdings. Authored by Ian Warrell, with an essay by Gillian Forrester, this beautifully illustrated volume provides a comprehensive overview of the artist’s career and shares many new discoveries regarding the identification of locations, landscapes, and dates. In its detail and scope, *Turner* builds on the 2024 YCBA publication *Turner’s Last Sketchbook*, a gorgeous facsimile of the “Channel Sketchbook.”

The exhibition was generously supported by the Dr. Lee MacCormick Edwards Charitable Foundation.

Visitor in *J. M. W. Turner: Romance and Reality*, photo by Robert Hixon





YCBA presents Emin's first North American museum exhibition

The YCBA's presentation of *Tracey Emin: I Loved You Until The Morning* was the first major exhibition in a US museum dedicated to the artist (b. 1963). One of the most significant artists working in Britain today, Emin references personal experiences of intimacy and illness to make art that confronts social issues surrounding love, grief, mortality, and female sexuality.

Created in close and ongoing dialogue with the artist, *I Loved You Until The Morning* presented Emin's powerful body of work to US audiences through an emphasis on her paintings—her primary medium over the last two decades. The exhibition displayed several sculptures alongside nineteen large-scale figurative canvases made from 2007 to the present. The selection highlighted how Emin uses the materiality of paint to convey the trauma and resilience of womanhood and situated her expressive style within the broader history of British painting represented in the YCBA's collections.

I Loved You Until The Morning was accompanied by a display of Emin's drawings in the Study Room and an original neon installed in the Entrance Court. Created especially for the show, this bold work was illuminated twenty-four hours a day and visible from the street to passersby. In preparation for the exhibition, the museum's curators and educators convened discussion groups with campus and community thought partners—including Yale SHARE (Sexual Harassment and Assault Response and Education), Yale's Office of Gender and Campus Culture, and STARS, a teen peer educator group—to develop programming and resources that would empower audiences to engage with Emin's work via multiple entry points.

In March, Harry Weller, the creative director of Emin's studio, and Kalia Brooks, interim executive director and director of programs and exhibitions, NXTHVN, discussed careers in art, collaborative practice, and creative mentorship. The following month, Emin spoke with Martina Droth, Paul Mellon Director, about her artistic journey and commitment to painting, captivating a packed audience in the museum's Lecture Hall and streamed online for global audiences.

An accompanying publication situates Emin's painting within its art-historical context, while presenting fresh perspectives on her drawings.

The exhibition and publication were generously supported by Arthur W. Zeckendorf.

Visitor in
Tracey Emin:
I Loved You Until
The Morning,
photo by
John Hassett



Community highlights

New Haven libraries partner with museum for community art programs

During the building closure, the YCBA strengthened its existing partnership with the New Haven Free Public Library (NHFPL) to offer free and accessible art education in the community. “Exploring-art-ism,” the museum’s longstanding free program for families with children on the autism spectrum, was held at the Courtland S. Wilson Library in the Hill neighborhood of New Haven. Meanwhile, the Teen Center at the Ives Main Library hosted “Drawing for Beginners.” In these free drop-in classes, teenagers explored drawing techniques using charcoal, pencil, and oil pastel. This important partnership was reflected in the museum’s reopening festivities, when NHFPL librarians led a story time in the galleries.

YCBA joins Off-Campus Classroom

In recognition of its engagement with neurodivergent audiences, the YCBA was invited to begin working with New Haven’s Off-Campus Classroom (OCC), a transitional and vocational training program for district students aged eighteen to twenty-two with neurodiversity. During the school year, YCBA educators held monthly classes for OCC students at CT State Community College Gateway, leading participants through exercises in close looking, art interpretation, and artmaking based on the museum’s collections. When the building reopened to the public, OCC students visited to see the collections in person, including the works of art they had studied in class.

Student journalists report on Ken Gonzales-Day

Artist Ken Gonzales-Day came to the YCBA in September 2024 to celebrate *Composition in Brown and Black*, his two-part project comprising a vinyl installation in the museum’s Lower Court windows and a billboard on Interstate 95. During his visit, he held a press conference with student reporters from the *East Rock Record*, the newspaper published by the East Rock Community and Cultural Studies Magnet School, a K-8 school in the East Rock neighborhood of New Haven. The young writers interviewed Gonzales-Day about his life and career and asked about the meaning of *Composition in Black and Brown*, which examined representations of race and legacies of empire in historical sculpture. As one student wrote, Gonzales-Day “studies history because history is never complete.”

Ken Gonzales-Day with student reporters from the *East Rock Record*, Lower Court, Yale Center for British Art, photo by Jackie Gleisner

Supporters

The Yale Center for British Art opened in 1977 with a generous endowment from founder Paul Mellon (Yale College, Class of 1929).

In addition to the museum's founder, we gratefully acknowledge our donors and supporters.

ENDOWED FUNDS

THE HENRY E. AND NANCY BARTELS FUND, established in 1996, supports summer internships and honors former directors at the museum. This year, the fund supported five internships; see *People* for details.

THE NANCY HORTON BARTELS SCHOLARS FUND, established in 2005, supports academic-year internships. This year, the fund supported two internships; see *People* for details.

THE JOAN W. AND HENRY J. BINDER, YALE MAH 1978, FUND was established in 2019 to care for the Binder collection of modern and contemporary prints, which has been promised to the museum, and to support acquisitions.

THE MARLENE BURSTON FUND was established in 2015 in support of educational programs at the museum, focusing on enhancing undergraduates' appreciation of, and commitment to, the arts.

THE TERRY F. GREEN 1969 FUND FOR BRITISH ART AND CULTURE, established in 1999, funded programming associated with the exhibition *J. M. W. Turner: Romance and Reality*. The fund also supported honoraria for participants in the YCBA's "Artists in Conversation" series, including Flora Yukhnovich, Rana Begum, and Raqib Shaw. Funds were also used for the Curators in Conversation program "All-Women Exhibitions in the US and UK in the 1950s" and the screening of *My Architect* (2003) with director Nathaniel Kahn.

THE WILLIAM RANDOLPH HEARST EDUCATION ENDOWMENT was established in 1995 to support educational programs. Funds supported the June 2024 Summer Teacher Institute, the Pathways to Arts and Humanities Summer Scholars Program, and a workshop for participants in "The View from Here." Funds were also used to provide transportation to the museum for students from East Rock Community and Cultural Studies Magnet School to interview artist Ken Gonzales-Day for their school newspaper, the *East Rock Record*.

THE DR. CAROLYN M. KAELIN MEMORIAL FUND was established in 2013 in support of exhibitions that engage and collaborate with undergraduate students.

THE DANIEL S. KALK BEQUEST FUND, established in 2015, support the acquisition and care of rare books and manuscripts. This year, funds helped support the 2024–25 Kress Fellow for Art Librarianship, Caroline Scheving.

THE NORMA LYTTON FUND FOR DOCENT EDUCATION, established in 2007 by Dr. Bernard C. Lytton, Yale MAH 1971, supports an annual lecture or program. This year the fund supported the lecture "From Subjects of Capital to Makers of Culture: The Black Presence in Western European Art" by Michael Ohajuru.

THE JOANNA AND ROBERT A. MARTIN, YALE BA 1954, ENDOWMENT FOR CONSERVATION was established in 2004, and has been added to in each consecutive year and matched by the Class of '54 fund.

THE JOSEPH F. MCCRINDLE ENDOWMENT was established in 2012, with a gift added in 2013. Funds support the care of Joseph F. McCrindle works in the collections, as well as acquisitions.

THE JOHN O'BRIEN FUND, established in 2014, supports a program for Yale undergraduates to learn about collecting art for the museum.

THE ROXANNE AND LEONARD ROSMAN FUND was established in 2018 to support the care, conservation, preservation, and cataloguing of the Leonard Rosman Archive; visiting scholars; and acquisitions.

FRIENDS OF BRITISH ART

Contributions from Friends of British Art provide vital support for the museum's programs and acquisitions. Collectors, scholars, and others who maintain a strong interest in the art and culture of Britain from the fifteenth century to the present are among our Friends. Giving levels begin at \$1,500 annually.

Cynthia Brodhead, Yale MA 1972, and Richard Brodhead, Yale BA 1968, Yale MPhil 1970, Yale PhD 1972

Constance Clement

Laura and James Duncan, Yale BA 1975

Mary Emerson

Susan and Robert Fisher, Yale BS 1956, Yale MD 1959

Cecily Langdale

Joanna Masiyiwa, Yale BA 2021

Sharon and Daniel Milikowsky

Mona Pierpaoli and David Adler

Jules David Prown, Yale MAH 1971

Pam and Scott Schafler

Rev. Ellen Tillotson, Yale STM 2014, and Rev. William Cavanaugh

Below is a selection of acquisitions from the year ending June 30, 2025.

GIFTS

Douglas Berv, Yale BA 1970, MD 1974
Daphne and Robert Bransten
Carmen Dubroc and Lewis Haber
Terry S. Flagg
Robin Johnson
Burton Kaplan (bequest)
Stewart Landefeld, Yale BA 1976
Joanna Martin
Catherine McCarthy, Yale BA 1989
Elisabeth Nevins, Yale BA 1997
Lindamae Peck, Yale MPhil 1979, Yale PhD 1982
Michele Polan
David Rosen, Yale LLB 1969
Susan Cayer Stout
University of St. Andrews
Vera Wells, Yale BA 1971
Arthur Zeckendorf (for *Tracey Emin: I Loved You Until The Morning*)

TRIBUTES

In memory of Henry S. Hacker, Yale BA 1965:

Danielle Clemons

In memory of Berclée Cameron:

Landa and Jefferson Freeman, Yale BA 1957

FOUNDATIONS AND TRUSTS

JANA Foundation

Dr. Lee MacCormick Edwards Charitable Foundation

Richard C. von Hess Foundation

GRANTS

Helen Frankenthaler Foundation's Frankenthaler Climate Initiative in support of implementation of energy-efficient LED lighting

Samuel H. Kress Foundation in support of the Students and Mentors Institute in Technical Art History (SMITAH)

Nadia Sophie Seiler Fund in support of the Nadia Sophie Seiler Rare Materials Residency



Tracey Emin, *I Followed you to the end* (detail), 2024, acrylic on canvas, purchased with a gift from the George Economou Collection © Tracey Emin



Mary Beale, *Charles Beale* (detail), ca. 1660, oil on canvas, Paul Mellon Fund



Hew Locke, *Ambassador 4* (detail), 2022, mixed media (including resin, metal, MDF, fabric, and plastic), Director's Discretionary Fund © Hew Locke, photo: John Hammond

Acquisitions

PAINTINGS AND SCULPTURE

- RASHEED ARAEEN (b. 1935), *Lal (Red Structure, 1975)*, 2022, acrylic and balsa wood. Director's Discretionary Fund. B2024.10
- MARY BEALE (1633–1699), *Charles Beale*, ca. 1660, oil on canvas. Paul Mellon Fund. B2024.9
- TRACEY EMIN (b. 1963), *I Followed you to the end*, 2024, acrylic on canvas. Purchased with a gift from The George Economou Collection. B2024.19
- SIR CHRISTOPHER LE BRUN (b. 1951), *Untitled (i)*, oil on board. Gift from the collection of Matthew Rutenberg. B2024.12.1
- HEW LOCKE (b. 1959), *Ambassador 4*, 2022, glass fiber, plastic, Jesmonite, aluminum, synthetic fiber, acrylic paint, and mixed media. Director's Discretionary Fund. B2024.15a–b
- ELIZABETH EMMA SOYER (née Jones) (1813–1842), *Young Mariner and Dog*, 1833, oil on canvas. Paul Mellon Fund. B2024.14
- JAS WOOD (1889–1975), *Color Study*, 1920, oil on canvas. Gift from the collection of Matthew Rutenberg. B2024.12.2

PRINTS AND DRAWINGS

- ROBERT AUSTIN (1895–1973), *Portrait of James Woodford, the Artist's Brother-in-Law*, 1926, red chalk and black chalk. Gift from the collection of Matthew Rutenberg. B2024.12.3
- DAVID BOMBERG (1890–1957), *Hand Holding Sphere*, ca. 1911, crayon and charcoal. Gift from the collection of Matthew Rutenberg. B2024.11.1
- SIR FRANK WILLIAM BRANGWYN (1867–1956), *Stretcher Bearers (Wounded Men)*, 1915, wood engraving, and a wood engraved printing block for that work. Gift from the collection of Matthew Rutenberg. B2024.12.16–17
- EDWARD HENRY CORBOULD (1815–1905), three undated drawings in graphite, some with brown wash. Gift from the collection of Matthew Rutenberg. B2024.12.5–7
- ALFRED HENRY FORRESTER (1804–1872), two caricature drawings, both ca. 1850, watercolor, pen and black ink, and collaged albumen print. Gift from the collection of Matthew Rutenberg. B2024.12.22–23
- WILLIAM EDWARD FROST (1810–1877), *Female Nude*, ca. 1850, pen and brown ink. Gift from the collection of Matthew Rutenberg. B2024.12.10
- THOMAS FRYE (1710–1762), *Old Woman Resting on a Cane*, 1760, mezzotint. Gift from the collection of Matthew Rutenberg. B2024.11.2
- JOHN GIBSON (1790–1866), *Seated Mary from the Santa Croce Sacristy, Florence*, ca. 1845, pen and brown ink. Gift from the collection of Matthew Rutenberg. B2024.12.13
- SIR GEORGE HAYTER (1792–1871), *Study for John Russell, the 6th Duke of Bedford*, ca. 1835, black chalk, white chalk, and graphite, and *Portrait of a Man (Mr. Ogle, Esq)*, ca. 1824, graphite. Gift from the collection of Matthew Rutenberg. B2024.12.4; B2024.12.8
- LUBAINA HIMID (b. 1954), *Open Air Studio*, 1998, acrylic. Gift of Judi Roaman and Carla Chammas. B2024.16
- SIR RICHARD LONG (b. 1945), *Old Sod, Battery Park*, 1969, photograph mounted on museum board. Director's Discretionary Fund. B2024.13
- WILLIAM YOUNG OTTLEY (1771–1836), *Christ in Pietà, Panel from Sant'Agostino Altarpiece*, 1798, graphite. Gift from the collection of Matthew Rutenberg. B2024.12.11
- EDMUND THOMAS PARRIS (1793–1873), *Study for "Navy,"* between 1808 and 1873, pen and brown ink. Gift from the collection of Matthew Rutenberg. B2024.12.14
- ARTHUR POND (ca. 1705–1758) with Charles Knapton (1700–1760), *Album of Arthur Pond's Prints in Imitation of Drawings*, ca. 1730–40, portfolio of sixty-nine prints (etching, some with chiaroscuro

Elizabeth Emma Soyer, *Young Mariner and Dog* (detail), 1833, oil on canvas, Paul Mellon Fund



Arthur Pond, *Seated Female Figure with a Large Book*, 1732 to 1736, etching with chiaroscuro woodcut, gift of Louise Lippincott, Yale BA 1974



Hugh William "Grecian" Williams, *The River Esk near Auchindinny*, 1808, etching with graphite, gift from the Collection of Matthew Rutenberg



Acquisitions

woodcut) mounted to album sheets. Gift of Louise Lippincott, Yale BA 1974. B2024.18.1–69

GEORGE RICHMOND (1809–1896), *Figure Studies*, between 1824 and 1896, pen and black ink. Gift from the collection of Matthew Rutenberg. B2024.12.15

REBECCA SALTER (b. 1955), *Untitled A21*, 1982, mixed media. Gift of Jules David Prown, Yale MA (Hon.) 1971. B2024.17

PAUL SANDBY (1731–1809), *Pugg's Graces, Etched from his Original Daubing*, 1753, etching; *Trade Card of Paul Sandby*, between 1746 and 1809, etching and aquatint, printed in brown ink; and *Benton Castle*, 1778, etching and aquatint. Gift from the collection of Matthew Rutenberg. B2024.12.19–21

SIR DAVID WILKIE (1785–1841), *Hand Studies*, between 1800 and 1840, graphite, watercolor, and white gouache. Gift from the collection of Matthew Rutenberg. B2024.12.12

HUGH WILLIAM "GRECIAN" WILLIAMS (1773–1829), *The River Esk near Auchindinny*, 1808, etching with graphite; touched proof. Gift from the collection of Matthew Rutenberg. B2024.12.18

JOSEPH WILTON (1722–1803), *Design for Ecclesiastical Wall Decoration in Rome*, 1737–1802, pen and brown ink, brown wash, and graphite. Gift from the collection of Matthew Rutenberg. B2024.12.9

RARE BOOKS AND MANUSCRIPTS

Vokins & Leggatt, 415 bound volumes of auction catalogs, including Christie's, Foster & Sons, Robinson & Fisher, Phillips, and Sotheby's, the majority annotated by agents for picture dealers Vokins & Leggatt indicating sales prices and purchasers, 1838–1978. Paul Mellon Fund and Friends of British Art Fund.

ARCHIVES

Paul Mellon archive (additional accrual), gift of the Paul Mellon Estate

ORAL HISTORIES

Emily Ballew Neff (Yale BA 1985), undergraduate student of museum director Duncan Robinson, 1984

Aaron Betsky (Yale BA 1979, Yale MA 1983), YCBA docent, guard, and tour guide, 1977–80

Jonathan Fanton, special assistant to Yale president Kingman Brewster, 1970–73, and associate provost, 1974–78

Hallie Hobson (Yale BA 1995), student worker in the YCBA Museum Shop, 1994–95

Eric Lee (Yale BA, Yale PhD 1997), assistant curator in Prints and Drawings, 1995–96

John Marciari (Yale PhD 2000), graduate student intern in Prints and Drawings, 1995–96, and associate curator of European art at Yale University Art Gallery, 2002–8

Romita Ray (Yale PhD 1999), intern in Paintings and Sculpture and in Education, 1995

Diane Waggoner (Yale PhD 2000), intern in Paintings and Sculpture, 1995–96

REFERENCE LIBRARY

Mary Blume donated sixty-one books relating to the artists Ronald Searle and Prunella Clough and to twentieth-century British art.

The Council for Canadian American Relations (CCAR), with the support of board member Bridget Colman, donated the four-volume *Jack Bush Paintings: A Catalogue Raisonné* (Toronto: Coach House Press, 2024).

Dr. Richard Goddard donated his book *The Genius and Abilities of the Greatest and Most Rival Nations: French Engravers in Eighteenth-Century London* (location unknown, publisher unknown, 2024).

Acquisitions

Sandra Markham donated the book *Calke Abbey* (London: National Trust, 1993).

Amanda Means, trustee of the John Coplans Trust, donated thirteen books related to the artist John Coplans.

Dr. Michael D. Raymond donated his book *The Prelude: Newly Edited from the Manuscripts and Fully Illustrated in Color* by William Wordsworth (Waltham, MA: Brandeis University Press, 2016).

Dr. Ben Wiebracht donated the book *The Tour of Doctor Syntax in Search of the Picturesque* by William Combe (Williamsburg, VA: Pixelia Publishing, 2024).

Outgoing Loans

THE PASSIONS OF PAUL MELLON: HORSES, ART, AND PHILANTHROPY

NATIONAL MUSEUM OF RACING AND HALL OF FAME, SARATOGA SPRINGS, NY
JULY 2024–MARCH 2025

Print made by Henry Macbeth-Raeburn (1860–1947), after Sir Alfred Munnings (1878–1959),
Mr. Paul Mellon on Dublin, between 1933 and 1947, color printed mezzotint; progress proof for a
private edition. Paul Mellon Collection. B1993.30.131

STORM CLOUD: PICTURING THE ORIGINS OF OUR CLIMATE CRISIS

THE HUNTINGTON LIBRARY, ART COLLECTIONS, AND BOTANICAL GARDENS, LOS ANGELES
SEPTEMBER 2024–JANUARY 2025

JOSEPH BARTHOLOMEW KIDD (1808–1889), “The Date Tree” (plate 6), “Mountain Cottage Scene” (plate 16),
“City of Kingston, from Commercial Rooms” (plate 19), and “Distant View of the Plains of
Westmoreland” (plate 23), from *West Indian Scenery: Illustrations of Jamaica in a Series of Views,
Comprising the Principal Towns, Public Buildings, Estates, and Most Picturesque Scenery of the Island*,
1840, lithograph. Paul Mellon Collection. Folio C 2023 1

WILLIAM HENRY MILLAIS (1828–1899), *Hayes Common*, 1852 to 1853, oil on canvas. Paul Mellon Collection.
B1975.1.17

JAMES WARD (1769–1859), *Landscape near Swansea, South Wales*, ca. 1805, oil on panel. Paul Mellon
Collection. B2001.2.206

DISCOVER CONSTABLE AND THE HAY WAIN

THE NATIONAL GALLERY, LONDON | OCTOBER 2024–FEBRUARY 2025

WILLIAM BLAKE (1757–1827), “The Shepherd” (plate 4), from *Songs of Innocence and of Experience* (copy F),
1789, relief etching printed in green ink, with hand coloring in watercolor. Paul Mellon Collection.
B1978.43.1549

RICHARD PARKES BONINGTON (1802–1828), *A Wooded Lane*, ca. 1825, oil on millboard. Paul Mellon
Collection. B1981.25.51

JOHN CONSTABLE (1776–1837), *Sketch for “The Hay Wain,”* ca. 1820, oil on canvas laid to paper. Paul Mellon
Collection. B1981.25.137

RICHARD BENSON’S WORK AND OTHER PHOTOGRAPHS

THE HENRY KOERNER CENTER FOR EMERITUS FACULTY, YALE UNIVERSITY, NEW HAVEN
JANUARY–MAY 2025

CHARLES LUTWIDGE DODGSON [pseud. Lewis Carroll] (1832–1898), *Marion “Polly” Terry as Fitz-James*, 1875,
and *Florence “Flo” Maude Terry*, 1865, both printed ca. 1980, gold toned printing-out-paper print
from a collodion wet plate negative. Gift of Sondra S. and Gary L. Haller, Yale MA (Hon.) 1980.
B2016.19.1–2

“SEEN WITH GREAT DELIGHT”: SPECTACLE IN GEORGIAN LONDON

THE LEWIS WALPOLE LIBRARY, YALE UNIVERSITY, FARMINGTON, CT
MARCH 2025–AUGUST 2025

THOMAS ROWLANDSON (1756–1827), *The Exhibition Stare-Case, Somerset House*, ca. 1800, watercolor and
pen and ink. Paul Mellon Collection. B1981.25.2893

Outgoing Loans

MONSTROUS BEAUTY: A FEMINIST REVISION OF CHINOISERIE

THE METROPOLITAN MUSEUM OF ART, NEW YORK | MARCH–AUGUST 2025

BERNARD LENS II (1659–1725), *The Empress of China* and *Woman Drinking Tea*, both undated, mezzotint.
Paul Mellon Fund. B1970.3.1029; B1970.3.1019

UNKNOWN ARTIST, *A Family Being Served with Tea, possibly the Carter Family*, ca. 1745, oil on canvas.
Paul Mellon Collection. B1981.25.271

REJOICING IN WOODS AND SPRINGS: A JOURNEY THROUGH GARDEN CULTURES IN CHINA AND THE WIDER WORLD

THE PALACE MUSEUM, BEIJING | APRIL–JUNE 2025

SUZHOU MUSEUM, SUZHOU | JULY–OCTOBER 2025

THOMAS DANIELL (1749–1840), *Temple, Fountain and Cave in Sezincote Park*, 1819, oil on canvas. Paul
Mellon Collection. B1976.7.106

Print made by REMI PARR (1743–after 1750), after Jacques Rigaud (1681–1754), *The Triumphal Arch in the
Garden of Versailles*, between 1768 and 1779, hand-colored engraving. Paul Mellon Collection.
B1995.13.73

UNKNOWN ARTIST, *The Obelisk in the Garden at Versailles*, between 1740 and 1757, etching and engraving
hand-colored in watercolor and gouache. Paul Mellon Collection. B1995.13.72

UNKNOWN ARTIST, *A View of the Three Walks Terminated by the Cassina, the Pavilion, and the Rustic
House in the Garden of the Earl of Burlington, at Chiswick*, between 1760 and 1767, hand-colored
engraving. Paul Mellon Collection. B1995.13.163

RICHARD WILSON (ca. 1712–1782), *Kew Gardens: The Pagoda and Bridge*, 1762, oil on canvas. Paul Mellon
Collection. B1976.7.172

WOMEN ARTIST-ACTIVISTS IN BRITAIN, 1880–1945: CREATING A ROOM OF ONE’S OWN

CLARK ART INSTITUTE, WILLIAMSTOWN, MA | JUNE–SEPTEMBER 2025

VANESSA BELL (1879–1961), *Design for an Embroidered Stool*, ca. 1925, gouache. Paul Mellon Fund.
B1992.14.3

VANESSA BELL (1879–1961), *Design for Omega Workshops Fabric*, 1913, watercolor, gouache, and graphite.
Paul Mellon Fund. B1992.14.2

VANESSA BELL (1879–1961), *Design for Overmantel*, 1912 to 1913, oil on paper. Paul Mellon Fund. B1992.14.1

VANESSA BELL (1879–1961), *Self-Portrait*, ca. 1915, oil on canvas laid on panel. Paul Mellon Fund. B1982.16.2

GWEN JOHN (1876–1939), *The Brown Tea Pot*, between 1915 and 1916, oil on canvas. Paul Mellon Collection.
B2001.2.107

GWEN JOHN (1876–1939), *Girl Holding a Rose*, 1915 to 1925, oil on canvas. Paul Mellon Collection.
B1993.30.15

CLARE LEIGHTON (1898–1989), *Breaking Up the Barge*, 1925, wood engraving. Gift of Judith and Norman A.
Zlotsky, Yale BS 1953. B2000.1.17

CLARE LEIGHTON (1898–1989), *Landing*, 1931, wood engraving. Yale Art Gallery Collection, gift of the
Association in Fine Arts. B1994.4.1176

Outgoing Loans

PRINTING DARKNESS

YALE UNIVERSITY ART GALLERY, NEW HAVEN | JUNE–DECEMBER 2025

SIR MUIRHEAD BONE (1876–1953), *Piccadilly Circus*, 1915, drypoint etching. Yale Center for British Art, The G. Allen Smith Collection, transfer from the Yale University Art Gallery. B1994.4.472

SIR MUIRHEAD BONE (1876–1953), *A Spanish Good Friday*, 1925, drypoint and etching. Yale Center for British Art, The G. Allen Smith Collection, transfer from the Yale University Art Gallery. B1994.4.44

Print made by PHILIP DAWE (ca. 1750 – ca. 1790), after Henry Robert Morland (1730–1797), *The Oyster Woman*, 1769, mezzotint. Paul Mellon Collection. B1977.14.12024

Print made by PHILIP DAWE (ca. 1750 – ca. 1790), after Henry Robert Morland (1730–1797), *The Pretty Ballad Singer*, 1769, mezzotint. Paul Mellon Fund. B1970.3.857

SIR ANISH KAPOOR (b. 1954), *Shadow IV: Dark Green*, 2011, color photogravure etching. Friends of British Art Fund, Smith Richardson Foundation, Lola S. Haverstick Fund. B2013.2(7)

JOHN MARTIN (1789–1854), *The Deluge*, 1828, mezzotint and etching; engraver's proof. Paul Mellon Collection. B1977.14.11938

JAMES MCBEY (1883–1959), *Zero—A 65 Pounder Opening Fire*, 1920, drypoint. Yale Center for British Art, The G. Allen Smith Collection, transfer from the Yale University Art Gallery. B1994.4.1264

Print made by WILLIAM SAY (1768–1834), after Sir Joshua Reynolds (1723–1792), *Cupid and Psyche*, 1816, mezzotint (second state). Paul Mellon Fund. B1970.3.288

SAMUEL PALMER (1805–1881), *The Morning of Life*, 1860–61, etching, engraving, and drypoint, with plate tone. Paul Mellon Collection. B1977.14.10925

SAMUEL PALMER (1805–1881), *The Weary Ploughman*, 1858, etching and drypoint, with plate tone. Yale Center for British Art, The G. Allen Smith Collection, transfer from the Yale University Art Gallery. B1994.4.1299

JOSEPH MALLORD WILLIAM TURNER (1775–1851), *Gloucester Cathedral*, 1820 to 1825, mezzotint, with graphite and white chalk; touched engraver's proof (a). Paul Mellon Collection. B1977.14.8362

JOSEPH MALLORD WILLIAM TURNER (1775–1851), *Paestum*, between 1820 and 1826, mezzotint; artist's proof (d). Paul Mellon Fund. B2020.2.1

JOSEPH MALLORD WILLIAM TURNER (1775–1851), *Ship in a Storm*, ca. 1826, mezzotint. Paul Mellon Collection. B1977.14.13932

JOSEPH MALLORD WILLIAM TURNER (1775–1851), *St. Michael's Mount*, 1820 to 1826, mezzotint with white chalk; touched engraver's proof (b). Paul Mellon Collection. B1977.14.8353

Exhibitions

KEN GONZALES-DAY: COMPOSITION IN BLACK AND BROWN

Interstate 95 North | August–October 2024

YCBA Lower Court | August 5, 2024–January 5, 2025

In the summer of 2023, Ken Gonzales-Day (b. 1964) was a visiting artist at the YCBA. During his time in New Haven, he researched and photographed portrait busts and other sculptures in the collections of both the YCBA and Yale Peabody Museum. The two museums then commissioned Gonzales-Day to create a public artwork. The result is *Composition in Black and Brown (2024)*, a digital collage that prompts questions about the historical constructions of race and the limits of representation.

At its center are two sculptures: On the left is *Bust of a Man*, a portrait of an unknown Black sitter made around 1758 in the studio of British artist Francis Harwood (1726/7–1783), now in the YCBA collection. On the right is *Statue of a Young Man*, a Mexica figure made between 1350 and 1521 CE, now in the collection of the Yale Peabody Museum. (Essays on these two sculptures were published on the YCBA website.) Flanking the pair are eighteenth- and nineteenth-century portrait busts in white marble from the YCBA collection.

The work was presented as a two-part public art project: *Composition in Black and Brown I* was a billboard on Interstate 95 North in West Haven, Connecticut, while *Composition in Black and Brown II* was a site-specific vinyl artwork in the Lower Court windows of the YCBA.

Ken Gonzales-Day: Composition in Black and Brown was jointly presented by the YCBA and Yale Peabody Museum.

PEOPLE LOOK UP AT GOOD ARCHITECTURE

Robert B. Haas Family Arts Library | September 9, 2024–May 11, 2025

This exhibition at the Haas Arts Library highlighted the YCBA's history and the significance of its building, the last design by architect Louis I. Kahn (1901–1974). The display featured photographs, letters, sketches, and other archival materials from Yale's repositories. The exhibition title comes from project notes, on view in the exhibition, by lighting designer Richard Kelly (1910–1977).

People Look Up at Good Architecture was curated by Jessica Quagliaroli, Archivist, Beinecke Rare Book and Manuscript Library, and former Chief Archivist, YCBA, and Kathy Winsor Bohlman, Architecture Records Archivist, Haas Family Arts Library Special Collections.

THE VIEW FROM HERE

High Street exterior | March 17, 2025–spring 2026

Yale Schwarzman Center | April 7, 2025–January 4, 2026

This exhibition highlighted the work of thirteen student-photographers from Greater New Haven who participated in “The View from Here: Accessing Art through Photography” in fall 2024 and winter 2025. Now in its fourth year, the program is an opportunity for local young people to learn about the history, materials, and practice of photography through direct engagement with curators, faculty, museum staff, and photography professionals.

Work by this year's students was on view in the High Street windows of the museum. A complementary

Exhibitions

installation at the Yale Schwarzman Center showcased images from all three cohorts of the program since 2021.

The program “The View from Here: Accessing Art through Photography” was organized and taught by Robert Hixon, Senior Imaging Systems Specialist, YCBA; Paul Messier, Pritzker Director of the Lens Media Lab and chair of the Institute for the Preservation of Cultural Heritage, Yale University; James Vanderberg, Educator, High School, College, University, and Community Outreach, YCBA; and Shelli Weiler (MFA 2024), Postgraduate Teaching Fellow, Yale School of Art.

ROMNEY: BRILLIANT CONTRASTS IN GEORGIAN ENGLAND

Yale University Art Gallery | March 28–October 19, 2025

Remembered today for his fashionable likenesses of wealthy patrons, George Romney (1734–1802) was rivaled in late eighteenth-century London only by Thomas Gainsborough and Sir Joshua Reynolds. His aspirations to be a history painter were never realized, but his many drawings serve as a testament to those greater ambitions. These swiftly executed sketches reveal a mastery of form, line, and light, while his proficiency as a musician and early experience building musical instruments distinguish him among his polymath contemporaries. To fully explore the era’s subjects and sensibilities, paintings and drawings by Romney from both museums were shown alongside selections from the Morris Steinert Collection of Musical Instruments.

Romney: Brilliant Contrasts in Georgian England was jointly organized by the Yale University Art Gallery and the YCBA to celebrate the latter’s reopening. It was organized by Brooke Krancer, Senior Curatorial Assistant, YCBA, with the assistance of Martina Droth, Paul Mellon Director, YCBA, and Laurence Kanter, Chief Curator and Lionel Goldfrank III Curator of European Art, Yale University Art Gallery. The exhibition was made possible by the Wolfe Family Exhibition and Publication Fund.

J. M. W. TURNER: ROMANCE AND REALITY

March 29–July 27, 2025

The year 2025 marked the 250th anniversary of the birth of Joseph Mallord William Turner (1775–1851), possibly the most widely admired and influential British artist of all time. Though Turner was trained within the English topographical tradition, his practice was deeply rooted in a wider European heritage of landscape painting. Turner pushed this inheritance to its limits in pursuit of his own expressive ends, astounding contemporaries with his bold and highly original compositions. His unique approach paved the way for a new form of landscape art, one that combined virtuoso brushwork with brilliant color, dazzling light effects, and an almost abstract sensibility. As a result, Turner came to be recognized as the most radical and innovative painter of his time and has continued to be so ever since. This exhibition, the first show focused on Turner to be held at the Yale Center for British Art in more than thirty years, showcased the museum’s rich holdings of the artist’s work.

J. M. W. Turner: Romance and Reality was curated by Lucinda Lax, Curator of Paintings and Sculpture, with assistance from Anni A. Pullagura, former Postdoctoral Research Associate. The exhibition was generously supported by the Dr. Lee MacCormick Edwards Charitable Foundation.

Exhibitions

TRACEY EMIN: I LOVED YOU UNTIL THE MORNING

March 29–August 10, 2025

Tracey Emin (b. 1963) is known for her dynamic and autobiographical works that express themes of love, loss, hope, and grief. With honesty and deep feeling, her art draws on her personal experiences of illness, intimacy, and sexuality to confront broader concerns about women’s bodies and health.

The first major presentation of Emin’s work in a North American museum, this exhibition featured paintings from 2007 to the present. It also included a neon work that Emin created especially for the exhibition, on view in the Entrance Court, and a display of her intimate and spontaneous drawings in the Study Room. Together, the works demonstrated the artist’s unflinching commitment to challenging conceptions of female experience.

The exhibition and accompanying publication were generously supported by Arthur W. Zeckendorf.

Publications

TURNER

Joseph Mallord William Turner (1775–1851) is one of the most revered names in the history of British art. Across a dazzling and prolific career spanning six decades, Turner continually broke new ground with his oils, watercolors, and prints. His evocative landscapes and dramatic marine paintings are widely considered the crowning achievement of British Romantic art. Published to complement a major new exhibition on Turner in spring 2025, and to mark the 250th anniversary of the artist's birth, this richly illustrated volume explores the YCBA's renowned Turner holdings—the largest outside the United Kingdom. Engaging texts by Ian Warrell and Gillian Forrester, two leading authorities on Turner, immerse the reader in the artist's career, including his innovative printmaking practice. Placing Turner's art within its historical and cultural contexts, *Turner* celebrates afresh the artist's unique and uncompromising vision.

Turner is the inaugural volume in the YCBA Collection Series, which showcases artists, themes, and genres richly represented in the museum's holdings and central to the history of British art.

By Ian Warrell, independent scholar, with a contribution by Gillian Forrester, independent scholar and former Senior Curator of Prints and Drawings. Published by Yale Center for British Art, March 2025.

TRACEY EMIN: I LOVED YOU UNTIL THE MORNING

Tracey Emin (b. 1963) is widely known for dynamic and autobiographical works that reflect grief, hope, loss, and love. For more than three decades, her art has challenged stereotypes about female experience and sexuality. Published to accompany Emin's first major museum exhibition in North America, this generously illustrated volume features an exclusive interview with the artist, places her work in its art-historical context, and opens new avenues for approaching her painting and closely related drawing practice.

By Martina Droth, Paul Mellon Director, YCBA, with contributions by Claire Gilman, Acquavella Curator and Department Head of Modern and Contemporary Drawings, the Morgan Library and Museum, and by Courtney J. Martin, executive director of the Robert Rauschenberg Foundation and former Paul Mellon Director, YCBA. Published by Yale Center for British Art, April 2025.

ISAAC JULIEN: LINA BO BARDI—A MARVELLOUS ENTANGLEMENT

Isaac Julien's multiscreen film installation *Lina Bo Bardi—A Marvellous Entanglement* is a poetic portrait exploring the life, work, and legacy of the Italian-born Brazilian architect Lina Bo Bardi (1914–1992). The installation enfolds viewers in a narrative that exemplifies Bo Bardi's observation that "time is not linear, it is a marvellous entanglement." In this book, Julien combines elements of his recent video installation, works from his related photographic series, and a rich selection of archival materials, offering a deeper understanding of Bo Bardi and her influence. In 2023, the Yale Center for British Art and Yale School of Architecture co-organized a nine-screen installation of the film at the Yale Architecture Gallery, igniting a conversation between Bo Bardi's landmark buildings in Brazil and Paul Rudolph's Brutalist design for the School of Architecture (1963).

By artist Isaac Julien; Giuliana Bruno, Emmet Blakeney Gleason Professor of Visual and Environmental Studies, Harvard University; Mark Nash, independent curator, film historian, and filmmaker; and Diego Araújo and Laís Machado of the Brazilian art collective Araká. Published by Yale Center for British Art, April 2025.

Programs

REOPENING PROGRAMS

March 29–30, 2025 | Entrance Court, Galleries, Study Room, and Reference Library
Reopening Weekend Celebration

EXHIBITION PROGRAMS

Tracey Emin | I Loved You Until The Morning

March 24, 2025 | Lecture Hall

Fostering a Creative Career: A Conversation with Harry Weller and Kalia Brooks

Harry Weller, creative director, Tracey Emin Studio, and Kalia Brooks, interim executive director and director of programs and exhibitions, NXTHVN

April 3, 2025 | Lecture Hall

Opening Conversation | Tracey Emin: I Loved You Until The Morning

Tracey Emin and Martina Droth, Paul Mellon Director, YCBA

April 7, 2025 | Lecture Hall

Tracey Emin: Video Works

Johanna Burton, director, Museum of Contemporary Art, Los Angeles, and Martina Droth, Paul Mellon Director, YCBA

J. M. W. Turner: Romance and Reality

April 23, 2025 | Lecture Hall

Opening Lecture: Revealing J. M. W. Turner at the Yale Center for British Art

Lucinda Lax, Curator of Paintings and Sculpture, YCBA

ARTISTS IN CONVERSATION

The "Artists in Conversation" series brings together artists and curators to discuss various artistic practices and insights into their work. These lively and inspiring conversations featured some of today's most notable artists and were presented through the generosity of the Terry F. Green 1969 Fund for British Art and Culture.

September 12, 2024 | Lower Court

Ken Gonzales-Day

Ken Gonzales-Day in conversation with Martina Droth, Deputy Director and Chief Curator, YCBA

September 24, 2024 | Online

Natalie Frank

Natalie Frank (Yale BA 2020) in conversation with Margaret Spillane, lecturer in English and tutor in the Poorvu Center for Teaching and Learning, Yale University

Programs

October 1, 2024 | Hastings Hall, Yale School of Architecture

Flora Yukhnovich

Flora Yukhnovich in conversation with Eleanor Nairne, Keith L. and Katherine Sachs Curator of Modern and Contemporary Art, Philadelphia Museum of Art

October 11, 2024 | Online

Rana Begum

Rana Begum in conversation with Sarah Victoria Turner, Director, Paul Mellon Centre for Studies in British Art, London

October 25, 2024 | Online

Jadé Fadojutimi

Jadé Fadojutimi in conversation with Julia Carver, curator, Bristol Museum and Art Gallery

November 8, 2024 | Online

Helen Marten

Helen Marten in conversation with Michelle Kuo, chief curator at large and publisher, The Museum of Modern Art

December 13, 2024 | Online

Sarah Ball

Sarah Ball in conversation with Phillip Edward Spradley, cultural producer

January 17, 2025 | Online

Michael Childers

Michael Childers, photographer, in conversation with Timothy Young, Curator of Prints and Drawings, YCBA

February 28, 2025 | Online

Raqib Shaw

Raqib Shaw, artist, in conversation with Rachel Stratton, Curatorial Postdoctoral Research Associate, YCBA

CURATORS IN CONVERSATION

September 20, 2024 | Online

All-Women Exhibitions in the US and UK in the 1950s

Daniel Belasco, art historian and executive director, Al Held Foundation, in conversation with Rachel Stratton, Curatorial Postdoctoral Research Associate, YCBA

Programs

BOOK DISCUSSIONS

October 10, 2024 | Sterling Memorial Library

Edwardian Britain Under the Reigns of Edward VII and Edward III

Martin Williams, art historian and author, and Jane Marguerite Tippet, historian and archivist. Moderated by Leland Strange (Yale BA 2019), PhD candidate in political science, Yale University

Cosponsored by the YCBA and the Elizabethan Club of Yale University with support from the Maynard Mack Fund

December 10, 2024 | Yale University Art Gallery

Turner's Last Sketchbook

Elizabeth Wyckoff, Curator of Prints and Drawings, YCBA, and Jennifer Tonkovich, Eugene and Clare Thaw Curator of Drawings and Prints, Morgan Library and Museum, New York

March 24, 2025 | Humanities Quadrangle

Jewish Country Houses

Juliet Carey, senior curator, Waddesdon Manor (National Trust/Rothschild Foundation), Buckinghamshire and Abigail Green, professor of modern European history, Brasenose College, University of Oxford. Moderated by Laurel Peterson, Assistant Curator of Prints and Drawings, YCBA

Presented in partnership with the Yale Jewish Studies Program, Yale University, and the YCBA

FILM SCREENING AND DISCUSSION

April 17, 2025 | Lecture Hall

My Architect (2003)

Nathaniel Kahn, director, and Thomas Allen Harris, professor in the practice, film and media studies and African American studies, Yale University

NORMA LYTTON LECTURE

April 10, 2025 | Lecture Hall

From Subjects of Capital to Makers of Culture: The Black Presence in Western European Art
Michael Ohajuru, fellow, Royal Society of Arts, and senior research fellow, Institute of Commonwealth Studies

LECTURE AND PERFORMANCE

May 1, 2025 | Lecture Hall

The Sublime in Art and Music

Tim Barringer, Paul Mellon Professor in the History of Art, Yale University, and the Brentano String Quartet

Programs

LECTURES

Leading Universities: Tales from the Trenches

These four programs were presented in partnership with the Henry Koerner Center for Emeritus Faculty.

April 21, 2025 | Lecture Hall

Alison Richard, former Yale professor of anthropology and provost, vice chancellor of Cambridge University, with introduction by David Skelly, director, Yale Peabody Museum

April 28, 2025 | Lecture Hall

Richard Levin, former Yale professor of economics and dean of the Graduate School of Arts and Sciences, former president of Yale, with introduction by Penelope Laurans, former master of Jonathan Edwards College

May 5, 2025 | Lecture Hall

Andrew Hamilton, Yale professor of chemistry, provost, vice chancellor of Oxford University, president of New York University, with introduction by Peter Salovey, former president of Yale University

May 12, 2025 | Lecture Hall

Richard Brodhead, former Yale professor of English and dean of Yale College, and former president of Duke University, with introduction by Martina Droth, Paul Mellon Director, YCBA

Picturing Barbados

May 24, 2025 | Lecture Hall

Ed Town, Assistant Curator of Paintings and Sculpture, YCBA, and Richard Hark, Senior Conservation Scientist, Institute for the Preservation of Cultural Heritage, Yale University

May 31, 2025 | Lecture Hall

Richard Hark, Senior Conservation Scientist, Institute for the Preservation of Cultural Heritage, Yale University, and Kendall Francis, Assistant Paintings Conservator, YCBA

POETRY READING

June 12, 2025 | Third-floor galleries

The Art of Verse: Turner and Poetry

Timothy Donnelly, poet and assistant professor and director of undergraduate creative writing, Columbia University; Kimiko Hahn, poet and distinguished professor in the MFA program, Queens College, CUNY; Michael Kelleher, poet and director, Windham Campbell Prizes, Beinecke Rare Book and Manuscript Library, Yale University; and Vijay Seshadri, poet, essayist, literary critic and director, graduate nonfiction writing program, Sarah Lawrence College

Programs

SYMPOSIA

September 27, 2024 | Hastings Hall, Yale School of Architecture

A Puritan Picture: Vanity, Morality, and Race in Seventeenth-Century Britain

This symposium focused on the painting *Two Women Wearing Cosmetic Patches* (ca. 1655), recently acquired by Compton Verney Art Gallery and Park in Warwickshire, England. Topics included the painting's provenance, attribution, and future display; the cloth trade in seventeenth-century England, Africa, and India; and evolving perceptions of beauty standards, including a keynote conversation about cosmetic patches.

Compton Verney loaned the painting to the YCBA for conservation treatment and inclusion in the museum's ongoing technical study of the theory and practice of painting skin tones. It was on view at the Yale University Art Gallery from August 20 through September 30, 2024. The symposium was hosted by the YCBA in partnership with Compton Verney.

December 5–6, 2024 | Hastings Hall, Yale School of Architecture

A Legacy of Landscape Study

The YCBA and Oak Spring Garden Foundation (OSGF) share a legacy of landscape study rooted in the collections of Paul and Rachel Lambert "Bunny" Mellon. While the Mellons' collecting practices differed, they both gathered significant materials in the history of British environments, horticulture, and landscapes. From these origins, the YCBA's extensive collection of British art has encouraged generations of new scholarship on British landscape art, while OSGF has become a leading research institution for the global histories and futures of gardens, landscapes, and plants.

Inspired by this legacy of collecting and scholarship, the YCBA and OSGF cosponsored this symposium to bring together new interdisciplinary research on British landscape studies. It aimed to generate new scholarly conversation about the intersections of British culture, ecology, and land.

April 25, 2025 | Lecture Hall

Art, Museum, Nation

What does it mean to display art through the lens of national identity and history? To mark its reopening, the Yale Center for British Art convened "Art, Museum, Nation," a symposium to critically interrogate the concept of nationhood in contemporary practices of art exhibition, interpretation, and acquisition.

In roundtable discussions, leading art historians, curators, and museum directors explored how art museums can revise, think beyond, and reinvigorate national frameworks. Among many questions, the symposium will ask: How have expressions of national identity influenced the civic and public role of art museums in both explicit and implicit ways? How might art museums contend with the fluidity of borders and foreground ideas of migration and diaspora? What can art museums do to better acknowledge the traces of colonialism and empire embedded in national collections?

Programs

May 9, 2025 | Lecture Hall

Turner Today

The dramatic landscapes of J. M. W. Turner continue to enthrall audiences across the globe, more than two centuries after the artist's birth. Organized in conjunction with the exhibition *J. M. W. Turner: Romance and Reality*, this symposium invited scholars and curators from Canada, the United States, and the United Kingdom to explore the multiple ways that Turner's oeuvre speaks to our present moment, from its relationship to contemporary visual art to its role in framing conversations about climate change and resource extraction.

CONVERSATIONS ABOUT CONSERVATION

These talks in the Study Room featured works from the collection presented by members of the YCBA Conservation department. They highlighted objects in the collection, discussed how the artworks were made, and described conservation treatments that have been performed.

May 21, 2025 | Study Room

Caring for Works on Paper: Housing and Framing

Jessica Makin, Conservation Assistant, YCBA

June 25, 2025 | Study Room

Picturing Barbados

Kendall Francis, Assistant Paintings Conservator, YCBA

ART IN CONTEXT

Presented by faculty, staff, student guides, and visiting scholars, these talks focus on a particular work of art—often in the museum's collections or special exhibitions—through an in-depth look at its style, subject matter, technique, or time period.

July 9, 2024 | Online

Industrial Inaction: Early British Photography's Labor Shortages

Jordan Bear, associate professor of art history, University of Toronto

April 15, 2025 | Third-floor galleries

J. M. W. Turner's "Staffa, Fingal's Cave": Painting the Energy Sublime

Caterina Franciosi, PhD candidate, history of art, Yale University

April 29, 2025 | Second-floor galleries

Look Without Touching

Bix Archer, MFA candidate in painting and printmaking, Yale School of Art, on Tracey Emin

Programs

May 20, 2025 | Second-floor galleries

Memory and Paint: A Therapeutic Encounter Between Artist and Observer

Michael Kaplan, child and adolescent psychiatrist and assistant clinical professor, Yale Child Study Center, on Tracey Emin

June 24, 2025 | Study Room

Materials in Miniature: William Hay's "Seamstresses, St. Kitts, Caribbean" and Global Material Culture

Emma Pearce, PhD in history of art, University of Edinburgh

EDUCATION

Ongoing

Out to Art

This partnership between Chapel Haven Schleifer Center and the Yale Center for British Art features classes taught in collaboration with the museum's Education department. The students study famous British paintings and sculptures displayed in the museum. They discuss techniques, color, subject matter, history, and more. This year's class culminated in a Study Room display of works selected by the students, accompanied by their written reflections, on May 29, 2025.

Ongoing

Exploring-art-ism

This free program welcomes families with children who are five to twelve years of age and on the autism spectrum. During the museum's closure, sessions were offered at the Courtland S. Wilson Library, New Haven Free Public Library.

Ongoing

Leadership, Education, and Athletics in Partnership (LEAP)

During the museum closure, a YCBA educator led art classes at LEAP. After the museum reopened, participants came to the museum. Students responded to works of art through discussion, writing, and art making. Founded in 1992, LEAP provides academic and social enrichment and mentoring for children and young adults in New Haven neighborhoods that have historically experienced systemic disinvestment.

June–August 2024; October–November 2024

Drawing for Beginners

Using charcoal, oil pastel, and pencil, teenagers learned about gesture, line, perspective, and value. These free drop-in classes for teenagers were held at the Teen Center, Ives Main Library, New Haven Free Public Library.

Programs

August 2024

Camp Yale Arts

YCBA educators participated in Camp Yale Arts, one of nine Camp Yale orientation programs. The program introduced incoming first-year and transfer students at Yale College to Yale's museums and the New Haven arts community. The YCBA participated along with the Yale University Art Gallery and the Center for Collaborative Arts and Media (CCAM).

September 2024 – February 2025

The View from Here: Accessing Art Through Photography

Now in its fourth year, “The View from Here” is a photography program for rising eleventh- and twelfth-grade students and first-year students at public universities or community colleges. Students learned the essential principles of taking and composing their own photographs using a smartphone or personal digital device. Class sessions explored the history and techniques of photography. The program culminated in an exhibition of students’ work (see *Exhibitions and Publications*).

The program “The View from Here: Accessing Art Through Photography” was organized and taught by Robert Hixon, Senior Imaging Systems Specialist, YCBA; Paul Messier, Pritzker Director of the Lens Media Lab and chair of the Institute for the Preservation of Cultural Heritage, Yale University; James Vanderberg, Educator, High School, College, University, and Community Outreach, YCBA; and Shelli Weiler (MFA 2024), Postgraduate Teaching Fellow, Yale School of Art.

April–May 2025

Teen-to-Teen Conversations: Tracey Emin’s Autobiographical Art

During these drop-in sessions for teens, visitors discussed the autobiographical paintings on view in *Tracey Emin: I Loved You Until The Morning*. Discussions were led by members of the STARS teen peer educator program at Planned Parenthood of Greater New Haven and students from New Haven high schools trained by the Center’s museum educators. YCBA educators and a community adolescent psychiatrist took part in each session.

April–June 2025

Make Time!

These free, drop-in art-making workshops welcome families with children of all ages and abilities. Hands-on activities led and designed by YCBA educators encourage participants to playfully explore artworks in the galleries and discover their own creativity.

April 26: Explore the YCBA’s Building

May 24: Draw Ocean Waves

June 28: Wild Animals in Art

Programs

May–June 2025

Teen Thursdays

These programs invite audiences aged 13–19 to engage with the museum’s collection by making art, having fun, and socializing with like-minded students interested in art, creativity, and creating community. Each session includes a themed art-making activity, an invitation to explore the galleries, refreshments, behind-the-scenes access to the museum, and a designated space to hang out.

May 1: Zine Scene!

June 1: Night at the Museum

June 26: Print, Press, Stamp!

April–May 2025

Create Community

These three-session workshops encourage makers and creative thinkers to explore how artistic processes can be an avenue for looking closely and inspiring their own work.

April 10, April 24, and May 8: Drawing as Seeing in Tracey Emin

May 15, May 22, and June 12: Turner’s Vision with Watercolor

Residential Fellows

The museum oversees an active research program through which it promotes and fosters the scholarship of all aspects of British art and material culture. It is the museum's aim to support and generate research that is both interdisciplinary in nature and international in scope.

The following is a list of residential fellows and their projects during fiscal year 2024–25.

July 22–August 16, 2024

Dominic Bate, PhD candidate in history of art and architecture, Brown University, “Picturing Harmony: The Art and Influence of Giles Hussey (1710–1788)”

May 15–June 12, 2025

Vicky Coltman, professor of eighteenth-century history of art, University of Edinburgh, “Wartime: A Martial History of British Art of the Revolutionary and Napoleonic Wars, 1793–1815”

June 2–30, 2025

Emma Pearce, lecturer in design history and theory, The Glasgow School of Art, “Networks of Materials and Making: An Investigation into William Hay’s *Seamstresses*, *St. Kitts* (1798)”

June 2–August 29, 2025

Libby Horsfield, PhD researcher in the history of art, Birkbeck University, London (AHRC International Placement Scheme), “Finding Nineteenth-Century Women’s ‘Amateur’ Art in the Yale Center for British Art”

June 4–30, 2025

Zoë Dostal, visiting assistant professor of early modern European art and architecture, Amherst College, “The Fabric of British Art”

June 16–25, 2025

Luke Gartlan, senior lecturer in art history, University of St. Andrews, “Empire on Paper: St. Andrews and the Global Networks of Early Victorian Photography”

People

STAFF

ADVANCEMENT AND EXTERNAL AFFAIRS

Beth Miller (Yale MPPM 1990), Deputy Director for Advancement and External Affairs

ARCHIVES

Emily Crow, Archives Assistant

Jessica Quagliaroli, Chief Archivist

Meghan Rinn, Archivist

Caroline Scheving, Samuel H. Kress Fellow for Art Librarianship

Anna Szapiro, Nadia Sophie Seiler Rare Materials Resident

Elizabeth Wilkinson, Chief Archivist

BUILDING CONSERVATION

Jan Drojarski, Capital Projects Specialist

Dana Greenidge, Head of Museum Initiatives and Building Conservation

Nixida Vega Prentice, Building and Preservation Projects Assistant

COLLECTIONS INFORMATION ACCESS

Emmanuelle Delmas-Glass, Head of Collections Information Access

Carly Wickell, Data and Database Specialist

COMMUNICATIONS

Justin Allen (Yale MFA 2023), Communications and Marketing Coordinator

Onora Best (Yale BA 2022), Communications and Marketing Coordinator

Kristin Dwyer, Head of Communications and Marketing

Jacquelyn Gleisner, Communications Manager

CONSERVATION

Mark Aronson, Deputy Director and Chief Conservator

Soyeon Choi, Head of Paper Conservation

Jessica David, Head of Painting Conservation

Anita Dey, Assistant Paper Conservator

Theresa Fairbanks-Harris (Yale BA 1977), Senior Conservator of Paper

(shared with Yale University Art Gallery)

Kendall Francis, Assistant Paintings Conservator

Richard Hark, Assistant Conservation Scientist, Institute for the Preservation of Cultural Heritage

(shared with Yale University Art Gallery and Beinecke Library)

Emma Hartman, Postgraduate Research Associate

Sophie Henry, Postgraduate Research Associate

Jessica Makin, Conservation Assistant, Matting and Framing

Billie Malès, Postgraduate Research Associate)

Jelani Rashad, Samuel H. Kress Foundation Postgraduate Research Associate

Eric Stegmaier, Senior Conservation Assistant

People

CURATORIAL

Brooke Krancer, Senior Curatorial Assistant
Charlotte Lowrey, Head of Curatorial Projects
Rachel Stratton, Curatorial Postdoctoral Research Associate

DESIGN

Julie Fry (Yale BA 1992, MFA 2000), Head of Design

DIRECTOR'S OFFICE

Richard Brodhead (Yale BA 1968, PhD 1972), Interim Director
Martina Droth, Paul Mellon Director
Anne Markowski, Executive Assistant to the Director

EDUCATION

Matthew Capezzuto (Yale MFA 2008), Educator, K-8, Family, and Access Programs
Linda Friedlaender, Senior Educator for Engagement
Hannah Kinney, Head of Education
Melissa Marquez, Yale / New Haven Museum Postgraduate Associate in Museum Education
Jane Nowosadko, Head of Public Programs
Linda Paine, Senior Administrative Assistant (Public Programs)
Anissa Pellegrino, Senior Administrative Assistant (Education)
James Vanderberg, Educator, High School, College, University, and Community Engagement

FINANCE

Beth Bolen, Finance and Administration Manager
Tyler Ditson, Financial Assistant
Marsha Dobson, Senior Financial Assistant
Catherine Esposito, Senior Financial Assistant
Jessica Labbe (Yale MBA 2008), Interim Deputy Director for Finance and Administration
Alexander Ruvinsky, Finance and Administration Manager
Berenice Sarafzadeh, Deputy Director for Finance and Administration

HUMAN RESOURCES

Lisa Dennis, Human Resources Support Specialist
Emily Petrafesa, Human Resources Support Specialist

IMAGING SERVICES AND INTELLECTUAL PROPERTY

Anna Bozzuto, Senior Digital Imaging Technician
Richard Caspole, Photographer
Cristyn Filla, Imaging and Rights Assistant
Melissa Gold Fournier (Yale BA 1997), Head of Imaging and Intellectual Property
Robert Hixon, Senior Imaging Systems Specialist
Michael Ipsen, Photographer

People

INFORMATION TECHNOLOGY

Matthew Bogen, Head of Information Technology
Heidi Glasgow, Information Technology Support Technician
Eric James (Yale BA 1997), Software Engineer
David Parsell, TMS Specialist
Teresa Sommo, Information Technology Support Technician

INSTALLATION

Kevin Derken, Head of Installation
Andrzej Dutkanicz, Museum Technician
Alexander Hampton, Installation Manager
Rachel Hellerich, Senior Museum Preparator
Kyle Kearson, Museum Technician
Alessandro Maione, Museum Technician
Gregory Shea, Senior Museum Preparator
Dylan Vitale, Museum Technician
Kevin Wigginton, Museum Technician

OPERATIONS

Howard Boyd, Mechanical Systems Specialist
Jose Branco, Operations Manager
Ian Carr, Mechanical Systems Specialist
Michael Gagliardi, Building Operations Coordinator
Paul Harding, Chief of Operations
Harry Hemstock, Lead Museum Technician
Nikisha Madden, Custodian
Lauren Miller, Senior Administrative Assistant
Chaunte Parker, Custodian
Harold Turnage, Custodian
Carlton Turner, Custodian
Melvin Watson, Custodian

PAINTINGS AND SCULPTURE

Pilar Forrest (Yale BA 2022), Postgraduate Research Associate
Abigail Lamphier, Senior Curatorial Assistant
Lucinda Lax, Curator of Paintings and Sculpture and Interim Head of the Curatorial Division
Edward Town, Assistant Curator of Paintings and Sculpture

PRINTS AND DRAWINGS

Barbara Laux, Senior Curatorial Assistant
Elizabeth Mann, Postgraduate Research Associate
Laurel Peterson (Yale BA 2006, PhD 2018), Assistant Curator of Prints and Drawings
David K. Thompson, Coordinator of Cataloguing
Elizabeth Wyckoff, Curator of Prints and Drawings

People

PUBLICATIONS

Nathan Flis, Publications Manager
Victoria Hepburn (Yale PhD 2024), Project Specialist
Miciah Hussey, Publications Manager
Don McMahon, Head of Publications
Rhyannon van Alstyne, Publications Assistant

PUBLIC ENGAGEMENT

Katharine Baker, Editor
Rachel Chatalbash, Deputy Director and Director of Public Engagement
Jackson Davidow, Project Manager
Amelia Ewan, Senior Administrative Assistant
Stéphanie Machabée (Yale PhD 2022), Postdoctoral Research Associate
Anni Pullagura, Center/YCBA Postdoctoral Fellow
Pooja Sen (Yale PhD 2024), Temporary Research Associate
Hannah Stamler, Project Manager
Anni Pullagura, Center/YCBA Postdoctoral Fellow
Pooja Sen (Yale PhD 2024), Temporary Research Associate
Clare Tonks, Postdoctoral Associate

RARE BOOKS AND MANUSCRIPTS

Laura Callery, Senior Curatorial Assistant
Katherine Chabla, Senior Curatorial Assistant
Francis Lapka, Senior Catalogue Librarian
Anna Szapiro, Nadia Sophie Seiler Rare Materials Resident
Timothy Young, Curator of Rare Books and Manuscripts

REFERENCE LIBRARY

Kraig Binkowski, Chief Librarian
Dawn Ferguson, Senior Library Catalogue Assistant
Lori Misura, Senior Library Assistant
Matthew Rhoades, Librarian

REGISTRATION

Belene Day, Senior Administrative Assistant
Nancy Macgregor, Senior Associate Registrar
Corey Myers, Chief Registrar
Mell Scalzi, Associate Registrar

RESEARCH

Jennifer Collins, Senior Administrative Assistant
Christina Ferando, Head of Research
Jemma Field, Associate Director of Research
Sarah Mead Leonard, Postdoctoral Research Associate

People

SECURITY

John Anderson, Security Supervisor
Margaret Benway, Head of Security
Carrie Bradford, Security Officer
Aria Butler, Security Officer
Ernest Del Giudice, Security Officer
Jonathan Deyne, Security Officer
Francheska Evan, Lead Security Officer
Edriss Florestal, Security Officer
Lisa Hansen, Security Officer
Thomas Hendricks, Security Officer
Jennifer Lahert, Security Officer
Christine Magristo, Security Officer
Joseph Marino, Security Officer
Patricia Marino, Lead Security Officer
James Ming, Security Officer
Robert Muttitt, Security Officer
Mark Naranjo, Security Officer
Kevin Perales-Rodriguez, Security Officer
John Przybylowski, Security Officer
Matthew Siwek, Security Officer
Christopher Skeens, Security Officer
Lee Taylor, Security Officer
Bill Tower, Security Officer
Raymond Weymann, Security Officer
Pete Yacono, Security Supervisor

STUDY ROOM

Amy DeLaBruere (Yale BA 2021), Senior Museum Assistant
Ta'Nina Gatison, Museum Assistant
Amelia Giordano, Museum Assistant
Forrester Hammer, Museum Assistant
Amy Stern, Museum Assistant
Zoe Watnik, Head of Study Room
Emily Weirich, Head of Study Room

VISITOR SERVICES

Kristen Cahill, Head of Visitor Services
David Esposito, Visitor Services Assistant
Bess Oliver, Special Events and Advancement Manager
Amy Sims, Visitor Services Assistant

People

STUDENTS

GRADUATE MUSEUM FELLOWS

Ana Calderón, PhD candidate in history, Archives

Renata Nagy, PhD candidate in history of art and early modern studies, Prints and Drawings

Alicia Petersen, PhD candidate in history and history of science and medicine,
Rare Books and Manuscripts

GRADUATE SCHOOL OF ARTS AND SCIENCES PROFESSIONAL EXPERIENCE FELLOW

Sabina Jones, PhD candidate in comparative literature and Richard J. Franke Fellow, Curatorial

NANCY HORTON BARTELS SCHOLAR INTERNS (ACADEMIC YEAR 2024–25)

Jiayang Jin '27, Advancement and External Affairs

Emma Kohlmayer '25, Paintings and Sculpture

HENRY E. AND NANCY H. BARTELS SCHOLAR INTERNS (SUMMER 2025)

Jiayang Jin '27, Patrick McCaughey Intern, Prints and Drawings

Kemper Rodi '27, Amy Meyers Bartels Intern, Paintings and Sculpture

NEW HAVEN PROMISE SCHOLAR INTERNS (SUMMER 2025)

Paul Chum, University of Connecticut '26, Paintings and Sculpture

George Cole, George Washington University '27, Collections Information Access

Charlee Ferguson, Bridgeport University '28, Reference Library and Photo Archives

Mario Moreno, Southern Connecticut State University '26, Information Technology

“THE VIEW FROM HERE” ALUMNI INTERN (SUMMER 2025)

Mia Coppola, Sacred Heart University '27, Education and Imaging

INTERNS (SUMMER 2025)

Neil Grasty, Morehouse College BA 2024, Director's Office

Minyoung Kim, New York University '27, Paper Conservation

Samantha Kopkowski, Bryn Mawr College BA 2025, Communications and Marketing

Olyssa Mack, Gateway Community College, Paintings Conservation

STUDENT EMPLOYEES

Tolulope Aigbinode '25, Visitor Services

Iffat Aniqah '27, Reference Library and Photo Archives

Connor Arakaki '25, Reference Library and Photo Archives

Claire Barragan-Bates '25, Reference Library and Photo Archives

Danielys Batista '25, Reference Library and Photo Archives

Lillian Broeksmit '25, Painting Conservation

Allison Drew '25, Reference Library and Photo Archives

Riley Getchell '26, Reference Library and Photo Archives

Olivia Fayemi '27, Research

Elisa Miah '27, Visitor Services

Olivia Nunamaker '27, Director's Office

Catherine Papanasam Setlur Kausikan '25, Reference Library and Photo Archives

People

Madison Reynolds '25, Director's Office

Ingrid Rodríguez Vila '26, Rare Books and Manuscripts

Stellan Rogers '28, Visitor Services

Gabby Uy '25, Design

Michelle Vong '29, Reference Library and Photo Archives

Yue Zeng '26, Rare Books and Manuscripts

Daniel Zhang '26, Curatorial

STUDENT GUIDES

Aruna Balasubramanian '26

Daniel Carillo '26

Keerthana Chari '25

Koby Chen '26

Yasmine Chokrane '25

Aengus Cox '26

Humyra Karim '26

Dawson Keyes '25

Taehyoung Ko '26

Lina Langhman '26

Zeyna Malik '27

Cleo Maloney '25

Isaidy Medina '25

Darcy Ovalles-Rodríguez '26

Ana Rodrigues '25

Elias Silver '25

Agnes Sjoeblo '26

Hailey Talbert '27

Esme Talenfeld '27

Bridgitte Thao '27

Rebecca Wasserman '26

Daniela Woldenberg '27

Abigail Yadegar '25

DOCENTS

Judith Brennan

Ewa Buttolph

Susan Cayer-Stout

Susan Dardik

Theodore Gill

James Goldsmith

Serena Guerrette

Jane Harvey

Anneke Hathaway

Robert Horwitz

Amy Hudnall

Mary Kee

Boots Landwirth

Kathleen Leitao

Delci Lev

Susan Lewis

Margaret Mann

Rhona McKhann

Andrew McLaren

Mona Pierpaoli

Bob Potter

Mary Sagarin

Ines Segert

Richard Selden

Raina Sotsky

James Wilson

In Memoriam

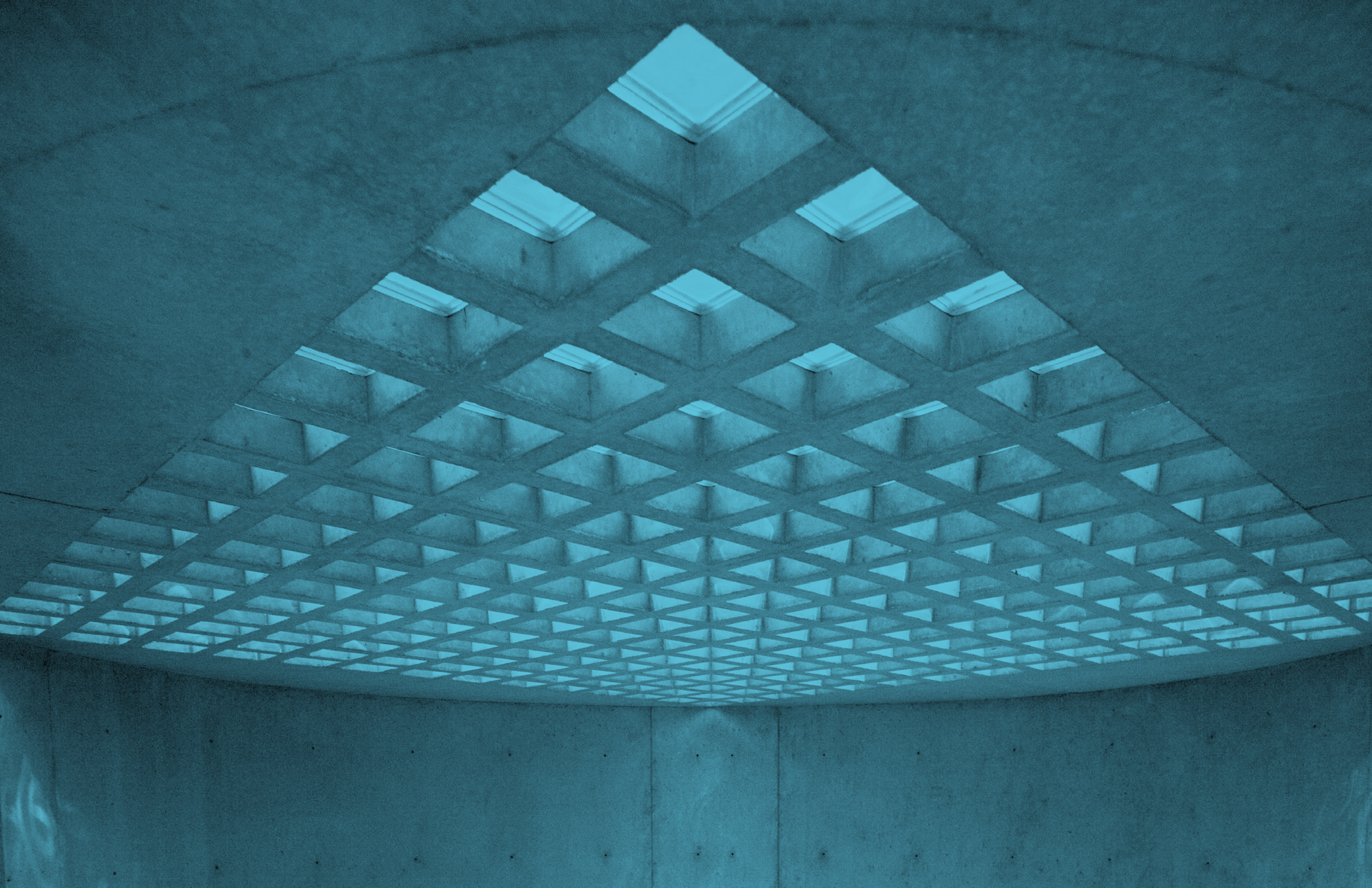
Stephen Balser, longtime docent

David Bindman, curator and contributor to YCBA publication and exhibitions

Berilee Cameron, longtime docent and former Head Docent (2016–19)

Julia Marciari-Alexander, Yale PhD 1999, former YCBA curator

Bartholomew T. Tiernan, Yale LLB 1968





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