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summer 2015





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For information on how to support the Gallery's programs, please contact Jill Westgard, Deputy Director for Advancement, at 203.432.0624 or [jill.westgard@yale.edu](mailto:jill.westgard@yale.edu).

## Director's Letter

If you visit the Yale University Art Gallery regularly, you already know that there is great delight to be had in discovering new works of art on view and in finding familiar works installed in new places and juxtaposed with different objects. Since the 2012 opening of the renovated three-building museum complex, our collection has been quietly growing with outstanding gifts and purchases. Some recent acquisitions have gone on view as soon as they have arrived, and others will be rotated into the galleries in the coming months or brought to one of the object-study classrooms for close examination by students, faculty members, and visiting scholars and artists.

While the 2014 issue of the *Yale University Art Gallery Bulletin* focused on notable acquisitions from the past three years, I am eager to highlight new additions to the collection made during the 2014-15 academic year. In the Charles B. Benenson Galleries, for example, you will find an extraordinary recent acquisition: Jasper Johns's *Untitled* (1984). Johns had long kept this work—one of his seminal white encaustic paintings—in his personal collection but felt it would be an important representation of his oeuvre at the Gallery. Nearby in the Benenson Galleries is *Portrait II* (1962), an outstanding example of Richard Artschwager's early work, which was generously given to the museum by Anna Marie and Robert F. Shapiro, B.A. 1956, chairman of the Governing Board Collections Committee. Gallery visitors may recognize this piece from its loan to the 2007-8 exhibition *Art for Yale: Collecting for a New Century*. On page seven of this magazine, you will learn more about N. C. Wyeth's *Over Yonder* (1909)—the first work by the artist to enter our collection—donated by

Edward P. Bass, B.S. 1968, M.Arch. 1972, HON. 2001, through the Fourth Century Trust. All of these works are already being used frequently by those who teach from our collection: Yale professors, community teachers, Gallery Guides, and the Wurtele Gallery Teachers.

Sylvia Plimack Mangold, B.F.A. 1961, and Governing Board member Robert Mangold, B.F.A. 1961, M.F.A. 1963, donated significant works by their contemporaries and friends Janet Fish, B.F.A. 1962, M.F.A. 1963; Barnett Newman; and Rackstraw Downes, B.F.A. 1963, M.F.A. 1964, whose works are illustrated on the cover of this magazine and at right. The Mangolds' classmate Chuck Close, B.F.A. 1963, M.F.A. 1964, HON. 1996, in conjunction with Two Palms Press, presented the Gallery with two of Close's exquisite portraits, *Robert* (2012) and *Kate* (2012). Two more works by Close and a piece by Ed Ruscha were gifts from Gretchen and John Berggruen, the owners of the John Berggruen Gallery in San Francisco and parents of Alexander Berggruen, B.A. 2010.

One of the most exciting recent additions to the collection was the donation by members of the William Platt family of four bronze sketch models by Augustus Saint-Gaudens of the soldiers' heads for the *Robert Gould Shaw and Massachusetts 54th Regiment Memorial* (ca. 1897) in Boston. Because of my involvement with the Augustus Saint-Gaudens Memorial board of directors in the 1990s, and former Dean of Yale School of Art Richard Benson's contribution to *Lay This Laurel* (Eakins Press, 1973, reprinted 2001)—a photography book about the memorial—the Platt family felt that Yale would be a fitting home for this gift. Commemorating the first documented African American regiment that formed

