

Yale School of Medicine

Program for Art in Public Spaces

Report for Dean Brown

Background

History of Portraits on College and University Campuses

Commissioning oil portraits of leadership, faculty, and donors has been a longstanding tradition on college and university campuses starting in 16th century Europe, although the tradition of depicting and publicly displaying rulers extends from ancient Greece to China to the Maya. As the British began to found colleges in the colonies of the New World, including Harvard in 1636 and Yale in 1701, this practice continued and expanded over time. Commissioning portraits of esteemed university leaders has since become a tradition.

In the style of presidential portraiture, it has become common to honor each university president with a portrait, as well as deans, other members of leadership, and prominent faculty members. Donors' gifts have also often been celebrated by an accompanying oil portrait. Oil paintings convey a sense of authority, gravitas, and grandeur and are traditionally privileged over other media, including sculpture, photography, and drawing. Universities like Yale have favored artists, such as Deane Keller, who painted many of the portraits that decorate hallways, lecture halls, board rooms, conference centers, and offices. Such portraits have virtually always depicted white men: during a 2015 visit to Rockefeller University, MSNBC news commentator Rachel Maddow coined the term "dude wall" to describe the phenomenon of portraits of white men lining the hallways.¹

Despite their proximity to campus, many art museums, schools of art, and history of art departments often have little or no connection with the creation and curation of oil portraits of campus leaders and administrators. At Yale School of Medicine, historical portraits were typically hung not by museum professionals but by facilities personnel. Faculty artists are generally not consulted when new pieces are commissioned, and university curators are not always involved in displaying the works. In fact, for many colleges and universities, the oil portraits displayed on their walls have been operating in a parallel and distinct stream from the rest of the art collections and art making on campus. Yale School of Medicine is no different.

¹ "Academic Science Rethinks All-Too-White 'Dude Walls' Of Honor," NPR.org, accessed December 2, 2019, <https://www.npr.org/sections/health-shots/2019/08/25/749886989/academic-science-rethinks-all-too-white-dude-walls-of-honor>.

At Yale, campus oil portraits exist in a strange limbo. They are often owned by individual departments or schools with no infrastructure or budget for curatorial practice and conservation methods. Within a traditional art collecting institution, each painting would be carefully catalogued in a database, with each record including important information such as title, date, artist, material, and size. Care would also be given to preserving the portrait, including environmental factors like climate control and physical safety in the building, and each painting would have a record noting any damages or repairs. Compared to these standards, the paintings at YSM are often not catalogued or properly preserved, and are treated as wall decoration rather than works of art. Many of the oil portraits displayed in the shared academic spaces of students, faculty, and staff were placed with little apparent attention to how and why they are displayed. In YSM's Sterling Hall of Medicine, the main artery of the medical school, many of the portraits hanging today were gathered originally for the 1913 centenary celebration. These portraits were moved several times before finding a home in the YSM hallway where they are still displayed.²

This haphazard approach to oil portraits of campus leadership in academic spaces has led to walls that do not adhere to even the most basic standards of display in a museum or art space. Hung too high or too low, portraits are often not displayed at a standard height with the viewer in mind. Often placed within hallways, the portraits are subject to the bumps and bruises of everyday pedestrian traffic and are not cleaned with museum-quality care. Lighting conditions are often poor, rooms may not be climate-controlled, and reflective glass can make the portraits difficult to see. At YSM, there has been minimal attention to proper care of each portrait, which has led to flaking of unstable surfaces, areas of significant mold, and other types of damage. While there is no expectation that the care for these portraits adhere to the strict protocols and requirements of museum spaces, there should at least be an awareness of basic art handling, display, and conservation.

Display and Interpretation: Challenges of Accurate Representation

Biographical information about the sitter and the artist, historical context, as well as the reasons why a particular portrait was chosen for display in a particular location are all relevant and important. And yet there are areas where rows of portraits line the walls, hallways, and conference rooms in an uncured or "low-cured" way. Portraits will tell a story, no matter how they are presented. Intentionality is fundamental.

At Yale School of Medicine, there seems to be some guiding logic in certain areas. For example, portraits of former deans have traditionally been displayed on either side of the Dean's Office, and older historical portraits had, until recently, framed the entryway to the library. And yet many other walls are adorned with portraits depicting an array of former professors, alumni, donors, and others, some of whom are only tangentially

² Yale Portrait Files in the Medical Historical Library

related to the school. In most cases, accompanying information is minimal, so there is little context to help viewers understand why a portrait is on display. Instead, visitors who pass through these hallways encounter one after another undifferentiated white (and mostly male) sitters.

In recent months, especially, colleges and universities have focused renewed attention on historical injustices, present-day impacts, and acknowledgment of institutional and racism. Many have specifically stated their intent to ensure that shared academic spaces reflect and welcome all members of their communities.

How, then, should an academic institution such as Yale School of Medicine identify and highlight forgotten or ignored stories, and better grasp the original and evolving context of its historical portrait collection? This is the ongoing work of the YSM Program for Art in Public Spaces.

History and Formation of Program for Art in Public Spaces

During the summer of 2018, in response to concerns raised by several university and medical school groups (Committee for Diversity, Inclusion, and Social Justice's Committee on Physical Spaces; Committee on the Status of Women in Medicine (SWIM); and the Minority Organization for Retention and Recruitment (MORE)), Yale School of Medicine's former Dean Robert Alpern, MD, elevated the task of evaluating the artwork displayed in YSM's public spaces and created a schoolwide committee called the Committee on Art in Public Spaces (CAPS). (Due to the programmatic nature of this work, the committee was renamed the Program for Art in Public Spaces (PAPS) in the fall of 2019.)

On September 5, 2018, Dean Alpern invited students, staff, and faculty to apply to serve on the committee co-chaired by Drs. Darin Latimore and Anna Reisman. Applicants were asked to supply a brief explanation of their interest. A total of 117 responses were received (faculty: 49; staff: 51; students: 17). Drs. Latimore and Reisman, together with Jill Max, senior communications officer, separately reviewed the responses before determining the final committee selection over the course of several meetings. Committee members were selected based on their responses with consideration to the following criteria:

- Art background/experience
- Diversity of rank (include all levels and varying years for students)
- Work location (faculty and staff)

Race and gender diversity were also taken into consideration when finalizing the composition of the committee.

Due to the unexpectedly large number of applicants, two subcommittees were created, with approximately equal representation of students, staff, and faculty: the Standards

and Process Subcommittee, and the Rotating Exhibits Subcommittee. (*Subcommittee members listed in Appendix A.*)

Executive Committee

Members:

The Executive Committee oversees the two subcommittees, takes on tasks and projects that fall outside of the subcommittees' scope, and serves as the program's governing body.

The Executive Committee is comprised of:

- Co-Chair, Darin Latimore, MD, Deputy Dean and Chief Diversity Officer
- Co-Chair, Anna Reisman, MD, Director of the Program for Humanities in Medicine and Professor, Department of Internal Medicine
- Terry Dagradi, Program Coordinator
- Melissa Grafe, PhD, John R. Bumstead Librarian for Medical History and Head of the Medical Historical Library
- Jill Max, Senior Communications Officer
- Jennifer Reynolds-Kaye, PhD, Educator, Academic Outreach at Yale Center for British Art and Lecturer, Department of Psychiatry

Due to the program's administrative and organizational workload, the Executive Committee hired Terry Dagradi as program coordinator (half-time, casual) in January 2019. Ms. Dagradi holds a separate half-time position at the medical library. Prior to this appointment she was a staff photographer at YSM. Her institutional knowledge and photographic/visual expertise make her ideally suited to the role, which includes working with the Executive Committee and Rotating Exhibits Subcommittee in the design and mounting of exhibits; photographing existing artwork and additional photography for exhibitions, website, and outreach; coordinating and distributing meeting agendas and other administrative tasks; coordinating logistical activities associated with the exhibits; assisting with the preparation, installation, and rotation of exhibits; communicating and negotiating with external contractors and university departments to make necessary arrangements for exhibits; and assisting with organizing events (e.g., talks, symposia) planned to inform and educate the YSM community and visitors on the art exhibits and art in academic institutions.

The Executive Committee compiled and studied a [bibliography of relevant articles in the scholarly and lay press](#), as well as reports on similar projects such as Yale University's *Report of the Committee to Establish Principles on Renaming* (Witt Report) and the report of the New York City Mayoral Advisory Commission on City Art, Monuments, and Markers. The purpose of these readings was to gather information on the thinking of

institutions and organizations around public artwork, including criteria, reasoning, and processes.

The Executive Committee also engaged a series of meetings with groups that have undertaken similar work. These included Yale University's Committee on Art in Public Spaces; YSM Department of Psychiatry; M. William Lensch, strategic advisor to the dean, Harvard Medical School; Site Projects, a New-Haven based non-profit organization that commissions public artworks; Professor Clifton Granby at the Yale Divinity School regarding the process of commissioning a portrait of the Divinity School's first African American student, James Pennington, painted by artist Jas Knight; and Professor Paula Kavathas at YSM, past president of the Women's Faculty Forum regarding that group's process of commissioning a portrait of Yale's first women PhD students.

Evaluation of Individual Portraits: Biographical Sketches

One of the first tasks undertaken by the then Committee for Art in Public Spaces was to hire Megann Licskai, a graduate student from Yale University's Program in the History of Science and Medicine, to research and draft biographies of the subjects portrayed in the 47 oil portraits displayed in the public spaces on the first and second floors of Sterling Hall of Medicine. She collected and summarized information on the subject's life and role at YSM, and addressed the following questions:

- How was it determined that this person should be honored with a portrait?
- Who paid for the portrait? How much was paid for it?
- Who is the artist and what do we know about them?
- How was it determined where the portrait would be hung, and what factors went into this decision?
- Aside from the subject, what else is depicted in the portrait, and what might the significance be?
- Is there information available regarding the sitter's personal background, such as family history and where a family's wealth originated?

A total of 47 biographies were produced. Some gaps in the historical record left some questions unanswered. After the Executive Committee individually reviewed the biographies, each member of the Standards and Process Subcommittee was asked to review several biographies so that each was reviewed by at least three people. We asked subcommittee members to consider the following questions:

- Are there any obvious gaps of information?
- Is there any language in the biography or visual aspects of the portrait that are potentially troublesome?

- Does the biography give a good sense of who the person was and their contribution to YSM?

From this process, several issues related to subjects' views or activities (e.g. some owned slaves and/or were openly in favor of slavery) were uncovered.

The biographies will be used to inform future arrangements and exhibitions, as well as for placards and individual portrait descriptions. Eventually, we plan to create a website with digital images of all of the YSM portraits along with biographical information similar to the [Johns Hopkins Medical Institutions digital database of its portrait collection](#).

Standards and Process Subcommittee

The initial charges for the S&P Subcommittee included evaluating spaces at the medical school that currently display, or could display, portraiture; evaluating the existing portraiture in SHM; developing standards and processes that could be used to evaluate currently displayed portraiture, as well as future portraiture; making recommendations about important individuals or communities that are not represented, as well as which portraits should be rotated out or redistributed; and making recommendations for new commissions (in consultation with the Committee for Diversity, Inclusion, and Social Justice (CDISJ)).

The Standards and Process Subcommittee met approximately monthly (a one-hour meeting) beginning in January 2019 (with a brief hiatus over the summer). The group began its work with a discussion about its vision for portraiture in the public spaces in YSM (specifically SHM) and the values that the artwork should represent. The most common theme that emerged was diversity. The current portraits on the main walls of SHM are almost all white men; many on the committee noted how these portraits did not resemble many people who currently work and study at the school. History and evolution were also common themes. Group members also wanted the artwork to reflect the school now and in the future. Other themes included the interconnection between art, science, and medicine; the idea that the artwork should be engaging, thought-provoking, and reflect past and present discoveries; and that we should “bring the outside in” by including the New Haven community. Some group members thought the walls should provide a space for reflection and response.

Many in the group spoke of the importance of inclusivity, meaning that the portraits should represent a broader swath of people at YSM and their work, create a sense of belonging and acceptance, and respect a diversity of voices and opinions. Other values included reflecting the school's mission, as well as growth and change, celebration and inspiration in a variety of areas that could include teaching, service, or creativity. Values such as collaboration, recency (including/recognizing people who are here now),

acknowledging people and groups whose histories have been silenced or unrecognized, as well as justice, integration, and accessibility, were all discussed.

The subcommittee spent the next several meetings developing mission and values statements for the Program for Art in Public Spaces. The group particularly relied on the Yale University's *Report of the Committee to Establish Principles on Renaming* and the *Report to the City of New York* from the Mayoral Advisory Commission on City Art, Monuments, and Markers, to guide these discussions and create a framework for the program's mission and values. Below is text from the working document in its current state:

Mission and Values

Mission:

To tell the evolving story of Yale School of Medicine through art that reflects its history, achievements, and culture.

Values:

The stories we tell through the art in our public spaces should reflect one or more of the following values:

Diversity *To include in the broadest sense, but not limit, gender, race/ethnicity, those who are differently abled, sexual orientation, levels of training, and varied contributions and roles of staff, students, and faculty*

Historical Context *To reflect and understand the school's varied histories*

Inclusion *To create a sense of belonging, acceptance, and respect for a multitude of voices and experiences*

Mission of the School *To be consistent with the school's current mission*

Social Justice *To recognize and address at YSM the omission of those who have not been represented, those who have been misrepresented, and/or those who have advanced science, medicine, and education without proper acknowledgement*

The subcommittee also began to explore a process and framework that could be used in instances where there are objections to specific works of art. This work is not yet complete:

Diversity

1. *Relative to their contemporary space and time, did the sitter increase diversity (religion, gender, race/ethnicity, those who are differently abled, sexual orientation, levels of training, and varied contributions and roles of staff, students, and faculty)?*
2. *Did the subject actively promote diversity in medicine at Yale School of Medicine and/or society at large?*

3. *Does the subject add to the diversity that is currently on YSM's public walls?*

Historical Context

1. *Were the subject's contributions to Yale School of Medicine noteworthy?*
2. *Did a critical mass of the subject's contemporaries hold this individual in high regard? Why/why not?*
3. *Is the artist worthy of celebration?*
4. *Is the painting itself of such high quality and significance that it is worthy of celebration?*

Inclusion

1. *In the subject's contemporary space and time, did they promote an environment of inclusion?*
2. *Does the portrait itself add to a sense of inclusion?*
3. *Does the "space" in which the portrait is placed or will be placed feel inviting to communities that have historically been marginalized, minoritized, and stigmatized in academic medicine?*
4. *When evaluating existing artwork, does the "space" as a whole (rather than individual pieces) feel inclusive?*

Social Justice

1. *Did the sitter give voice/agency to the marginalized, minoritized, or stigmatized?*
2. *Does the sitter or the sitter's work represent the struggles/oppression/omission of the marginalized, minoritized, or stigmatized?*
3. *Do we have evidence that the sitter "diminished the humanity" of others? If yes, did the sitter actively lead the efforts or was the sitter simply a complacent follower of social norms?*

Very early in the process, it became clear that it was difficult to assess a particular work of art in isolation in this setting, since the context of the school's history, the changing perspectives, and the surrounding artwork all play a role. This ongoing discussion has evolved into an approach, described later in this report, that focuses on developing and displaying narratives of different histories and time periods.

The Executive Committee and the Standards and Process Subcommittee reviewed the work of committees grappling with similar issues at other institutions and organizations as well as at Yale. We summarize here several of the most relevant approaches and examples:

The New York City Mayoral Commission on City Art, Monuments, and Markers (2018)'s recommendations presents five options for managing controversial public art:

1. No action deemed necessary
2. Re-contextualization
3. Relocation
4. New temporary or permanent works
5. Removal

Other than the first option, the primary choices rely on adding information or removing pieces.³ The additive option serves to clarify, amend, or add complexity to the existing narrative by introducing written or visual material. Clarification and amendments typically take the form of explanatory texts such as labels or plaques that address the challenges of the artwork and person represented. Images can be added within the existing display spaces or extend into new spaces. At Davenport College, one of Yale's residential colleges, a group portrait that included professors, custodians, operations manager, and dining hall staff was commissioned. A group portrait of the first female PhD recipients hangs prominently in Sterling Memorial Library.⁴ At Princeton University, artist Adam Mastoon was commissioned to create digital and analogue diverse posters of faculty, students, and staff.⁵

The purely subtractive approach seeks to remove existing portraits either temporarily or permanently. Sometimes there are straightforward reasons for removing a portrait, such as poor condition, temporary relocation, or loan. The more difficult situation is when the individual in the portrait either has direct links to histories of slavery or other explicit connections to exploitative practices on people of color, women, or other historically disadvantaged groups. Recently, Harvard University removed the portrait of former University President Abbott Lawrence and his wife Anna Parker Lowell because of his racist, homophobic, and anti-Semitic perspectives that influenced his policies during his tenure from 1909 to 1933.⁶ More than a decade ago, Yale University removed a portrait of its founder Elihu Yale depicted with an enslaved person of African descent from the

³ "Mayoral Advisory Commission on City Art, Monuments, and Markers," 21, accessed February 20, 2018, <http://www1.nyc.gov/site/monuments/index.page>.

⁴ Brianna Wu Apr 23 and 2018, "Davenport Unveils Dining Hall Portrait," accessed April 24, 2018, <https://yaledailynews.com/blog/2018/04/23/davenport-unveils-dining-hall-portrait/>.

⁵ "Princeton Portraits' Focuses on Diverse Backgrounds of University Administrators," Princeton University, accessed February 27, 2018, <https://www.princeton.edu/news/2017/03/06/princeton-portraits-focuses-diverse-backgrounds-university-administrators>.

⁶ "Renovated Lowell House Will Not Display Portrait of Controversial Former University President Abbott Lawrence Lowell | News | The Harvard Crimson," accessed December 3, 2019, <https://www.thecrimson.com/article/2019/3/26/lowell-portraits-removed/>.

Corporation Room of Woodbridge Hall, where some of the most important university decisions are made.⁷

A drastically subtractive approach was enacted at the Harvard-affiliated Brigham and Women's Hospital in Boston, where all of the 31 portraits lining the halls of the Louise Bornstein Family Amphitheater were removed together.⁸ This mass removal reveals some of the challenges with a broad subtractive policy. For some, the notion of removing portraits might feel like an attack on an individual's or institution's identity, a removal of history, or potentially problematic with regard to alumni and donor relations.

At YSM, the Program for Art in Public Spaces initially aimed for a middle ground through staging new exhibitions entitled *Aperture 1* and *Aperture 2*, which feature photographs of Yale women faculty placed where many historical portraits of men had hung.⁹ While this approach brings needed attention to the contributions of women on campus, some have pointed out that photography lacks the longevity, the "gravitas", and the financial commitment of oil painting. Similarly, it is impossible to capture the contributions of many earlier women for whom there are no professional photographs.

Future directions

Our approach has evolved to focus on the complicated history of YSM's contribution to science and health. We are attempting to move beyond an up-or-down model based on the individual image, and instead propose a framework that encourages our communities to think deeply about the medical school's history at various points in time and how to lead viewers along this trajectory. We plan to consider how additional images and text can be woven into the narrative not because we are looking for "representative images" or "contextual information" but because without these elements, the story would be incomplete.

With the completion of a draft of a mission and values statement regarding art in YSM's public spaces, and the biographical sketches, the S&P Subcommittee began to discuss the challenging next step of redesigning the walls of SHM. **Broadly, the committee agreed that the narrative should recount YSM's history and contributions to humanity through science and medicine, organized by time frame.**

The group offered many ideas about how to expand upon these narratives. Themes around which a narrative could be constructed include the story of YSM's founding

⁷ Jeff Holtz, "Yale to Remove Portrait Of Elihu Yale and Slave," accessed December 3, 2019, <https://query.nytimes.com/gst/fullpage.html?res=9D03E5DC153EF93BA25751C0A9619C8B63>.

⁸ Liz Kowalczyk- Reporter, "In an About-Face, Hospital Will Disperse Portraits of Past White Male Luminaries, Put the Focus on Diversity - The Boston Globe," BostonGlobe.com, accessed June 16, 2018, <https://www.bostonglobe.com/metro/2018/06/13/about-face-hospital-will-disperse-portraits-past-white-male-luminaries-put-focus-diversity/0pICgbpsw7QoHFFJQQEZOJ/story.html>.

⁹ "Photo Exhibit Highlights Women Faculty at YSM | Yale School of Medicine," accessed April 2, 2019, <https://medicine.yale.edu/news/article.aspx?id=19794>.

through the current time period; the movement from exclusion/oppression to inclusion/empowerment; education with a focus on teachers and students, mentors and mentees, as well as the changing dynamics of students; and historical class photos possibly presented in a grid or dynamic display.

Particular approaches included annotating portraits (e.g. the artist Wendy Red Star incorporates notes written in pencil in her artwork featuring Native Americans); using the space available (e.g. Dean's hallway) to determine what is displayed; contextualizing both positive and negative aspects of YSM's history by placing polarizing examples together, or by displaying older and newer art together; creating displays based on time periods; and creating "Did you know?" placards.

Further exploration will also require curatorial expertise in thinking through the viewer's experience. This may include a variety of close-looking exercises at the installation as a whole with an eye toward visitor experience and site-specificity; mapping out different audiences who use these spaces; grouping specific portraits to tell stories that reflect particular values, as well as considering supplementary material such as text labels, additional images, and interactive elements.

To situate the portrait subjects within the history of YSM, the committee will require additional research on the complicated history of YSM with regard to science and health, and the Executive Committee embarked on a collaboration with faculty from Yale's Program in the History of Science and Medicine. In late January 2020, members of the Executive committee consulted with John Warner, PhD, chair of the Department of the History of Medicine, Avalon Professor in the History of Medicine and professor of American studies and history; Naomi Rogers, PhD, professor in the history of medicine and of history; Joanna Radin, PhD, associate professor of history of medicine and of history; Marco Ramos, PhD, MD, resident in the Department of Psychiatry; and Carolyn Roberts, PhD, assistant professor, history of science, history of medicine, and African American studies, to formulate a plan for developing and implementing the display and illustration of this narrative. Professor Rogers agreed to oversee this project on behalf of the Department of the History of Medicine.

The plan has evolved to a proposal for two exhibitions being developed during the summer of 2020, with the intention to display in the fall of 2020. These exhibitions are a starting point; additional exhibitions exploring different aspects of YSM's history and timeline will be subsequently developed:

"Community in a Time of Crisis: Yale, New Haven, and HIV/AIDS, 1980-1997" will focus on the early 1980's, when the AIDS crisis hit New Haven. Clinical researchers, physicians, public health experts, and activists affiliated with Yale and the wider New Haven community worked to find creative and humanizing ways to address the disease, even while facing the widespread stigma and ignorance associated with AIDS, and resistance and apathy to their work. This exhibit will highlight Yale's place in the early AIDS crisis, including such caregiving and harm reduction initiatives as the New Haven Needle Exchange; clinical treatment and research; gay activism at Yale; Yale's links to

local AIDS support organizations and hospices; and connections between Yale and nationwide conversations surrounding AIDS.

“From the Lab to the Stage: Award-Winning Researchers at Yale School of Medicine” will showcase some of the exemplary work connected to Yale School of Medicine, and the people it takes to make this work happen. The award-winning physicians and researchers who will be featured embody the overarching themes of the exhibit: scientific excellence and a commitment to community, mentorship, and outreach.

These exhibits will be displayed in SHM in the C-Wing, with possible extension into the I-Wing. Most of the portraits of deans that currently hang in the C-wing will be relocated to the I-wing. The currently displayed I-wing portraits will be moved to their home department or placed in storage.

Rotating Exhibits (RE) Subcommittee

The initial objectives for the RE Subcommittee included: to develop a process and criteria for artwork selection for rotating exhibits, with an emphasis on artwork by members of the YSM and New Haven communities; and to identify spaces for temporary exhibits.

The RE Subcommittee has met approximately monthly (for one-hour meetings) since January 2019 (with a brief hiatus over the summer). The subcommittee began its work by evaluating potential spaces for rotating exhibits in SHM that included the rotunda outside the Beaumont Room, the hallway between the rotunda and the Dean's office, the area outside the library on the first floor, and the current SHM entrance area.

The group then discussed the vision for rotating exhibits and the values that the artwork should represent. The most common themes included providing an opportunity for members of the YSM and New Haven communities to express themselves, promoting the social/political values that would increase the inclusivity of the physical environment, and displaying their artistic talents. Others commented that the exhibits should be inspiring and engaging, challenging viewers and exposing them to new ideas. People commented that the artwork should encompass the three missions of the school and should be diverse in both medium and subject matter, illustrating a wide range of activities, values, perspectives, and impact, and that it should bring people together by creating a space for dialogue and contemplation.

Many members highlighted inclusion and diversity, as well as a balance between change/innovation and the school's history. Other values included accessibility, social justice (such as exhibiting untold narratives), and service to the community.

Aperture 1 Exhibition: (March - November 2019)

The first exhibit mounted by the Rotating Exhibits subcommittee was *Aperture: Portraits of Women Faculty in Medicine*. This exhibit, in the hallway and rotunda between the Dean's office and the Beaumont Room, featured the photographic portraits taken for the 2018 100 Years of Women at YSM celebration. The Executive Committee proposed the idea of displaying these archival quality prints, which had been donated to YSM by photographer Robert Lisak, MFA' 81, using the following rationale: the theme of women in medicine tied in with the university's 50-150 anniversary celebrating women at Yale in 2019-2020; it would demonstrate the progress of CAPS/PAPS on diversifying the artwork at YSM; it would provide an opportunity to learn the process of mounting an exhibit; and it would offer a shared event to celebrate and display the portrait of the late Carolyn Slayman, PhD, deputy dean of scientific affairs, that was unveiled on March 11, 2019.

Each faculty member pictured was asked to provide a 100-word statement on how they chose medicine as a career, what they would say to their younger selves, and what advice they would offer the next generation. These statements were edited and displayed alongside the portraits.

Several historical portraits that had occupied the wall space where some of the Aperture photographs are hung were removed and are temporarily being stored at the medical library.

Aperture 1 officially opened on March 11, 2019. A reception, along with the unveiling of the portrait of Carolyn Slayman portrait, was held on May 17, 2019. [The online gallery can be viewed here.](#)

Aperture 2 Exhibition, (November 2019 - August, 2020)

Since the designated space could not accommodate all of the photographic portraits, and because there was a lack of diversity in terms of race, ethnicity, department and rank among the women depicted, the Rotating Exhibits subcommittee decided to mount a second *Aperture* exhibit. PAPS Co-Director and Deputy Dean Darin Latimore used the above criteria to select an additional 25 women faculty who were photographed.

Aperture 2 opened on November 20, 2019 with a reception that included the unveiling of the portrait of Dorothy Horstmann, MD, professor of epidemiology and pediatrics. This exhibit will remain in place through August 2020. [The online gallery can be viewed here.](#)

Due to the overwhelmingly positive response to both *Aperture* exhibits, the committees will maintain this exhibit for an indeterminate period of time, with occasional resequencing. The committees are considering whether to add additional portraits of faculty as well as staff in the future, as well as possibly exhibiting some of these portraits temporarily in other locations. Viewers are encouraged to provide feedback to the exhibit via ysm.paps@yale.edu and in a guestbook that accompanies the exhibit.

Feedback to the visual shift embodied by the exhibit and the introduction of women in a space that was formerly dominated by men has been overwhelmingly positive.

The Program for Art in Public Spaces has informed the YSM community of its work through social media and a series of articles and announcements in YSM publications and on the YSM news feed:

- [The Impact of Portraits on the Walls](#)
- [Call for Art Submissions](#)
- [Photo Exhibit Highlights Women Faculty at YSM](#)
- [Reflecting Our Community in the Artwork on Our Walls](#)
- [Portrait of Carolyn W. Slayman, PhD is Unveiled on the 82nd Anniversary of Her Birth](#)
- [Art in Public Spaces A Mirror on the Community](#)
- [The Impact of the Portraits on the Walls](#)
- [Dorothy Horstmann, MD, and Current Women Faculty Are Celebrated at Unveiling of Aperture 2](#)
- [Horstmann Portrait Headlines Opening of Aperture 2](#)
- [“Self-Reflection” Exhibit Highlights Artwork Created By YSM Community](#)

***Self-Reflection* Exhibition (February 2020 - TBD)**

The Rotating Exhibits subcommittee selected the theme of *Self-Reflection* for its first exhibit with a call for submissions. The committee developed submission instructions and criteria and a call for submissions was sent to the entire YSM community. The guidelines encouraged those who submitted to think about the different ways one might interpret this phrase:

How might you convey your inner self through art? How can an institution display self-reflection? How do you see or not see yourself reflected in the YSM environment?

A total of 40 submissions were received from students, staff, and faculty. Each subcommittee member selected their top 20 submissions and met as a group to determine which pieces would be shown. The exhibit of 20 pieces plus 7 pieces of commissioned photography was mounted in the area outside the library on the first floor of SHM and opened with a reception on February 27, 2020.

Additional Activities

Symposium*

The Executive Committee of the Program for Art in Public Spaces had planned to host its first symposium, *Using Art to Create a Dialogue that Fosters Diversity and Inclusion in Academic Spaces*, on April 9, 2020. Due to Covid-19 closings, this event was postponed to a later date. It will feature a keynote lecture, *Behind the Eyes and Beneath the Skin: Portraiture Under the Microscope*, by Kim Sajet, director of the Smithsonian's National Portrait Gallery. The symposium will include a panel discussion on using art to create a dialogue that fosters diversity and inclusion:

- Meghan Doherty, PhD, Director, Doris Ulmann Galleries; Curator, College Art Collections, Associate Professor of Art History, Berea College
- Daniel Feinberg, MA, MFA, Assistant Professor of Design and Sculpture, Berea College
- Key Jo Lee, PhD, Assistant Director, Academic Outreach, The Cleveland Museum of Art
- Naomi Rogers, PhD, Professor in the History of Medicine and in History, Yale School of Medicine

A related student reflection event will take place prior to the symposium.

Commissions

Photographs

Self-Reflection Exhibit: The Executive Committee has commissioned several photographs for the upcoming *Self-Reflection* exhibition.

Inspired by *Waypoint*, the first-place winner in visual art in the 2018-2019 Program for Humanities in Medicine's annual Marguerite Rush Lerner Creative Writing and Art Contest, the Executive Committee commissioned seven additional photographs by medical students Natneal (Natty) Doilicho '22 and David Nam '22. Images of these pieces are included in Appendix.

Aperture 2 Exhibit: The Executive Committee also commissioned 25 additional photographs of women faculty by photographer Robert Lisak for Aperture 2, as described above.

Portraits

Since the formation of the Program for Art in Public Spaces, three oil portraits of women have been commissioned at YSM. Two have been unveiled, and the third is being painted now.

A portrait of Carolyn Slayman, PhD, former deputy dean for scientific affairs and former chair of the Department of Genetics, was created by artist Alastair Adams and unveiled at the reception for Aperture 1.

A portrait of Dorothy Horstmann, MD, a noted epidemiologist whose work on the poliovirus laid the groundwork for the development of a vaccine, and the first woman at YSM to earn tenure as a full professor, was painted by Alastair Adams and unveiled at the reception for Aperture 2. (Of note, the prior portrait exhibited of Dr. Horstmann for many years was a framed photograph in poor condition.)

The Slayman and Horstmann portraits were commissioned prior to the formation of the Program for Art in Public Spaces. Each currently hangs in the rotunda of the medical library. The artist was selected by former YSM Dean Robert Alpern based on prior portraits he had created for the university.

The new commission in process is a portrait of Beatrix Hamburg, MD '48, the first female African American graduate of YSM, who was an internationally renowned researcher, advocate, and policy maker in adolescent psychiatry, mental health, and violence prevention. Drs. Latimore and Reisman collaborated with the Committee for Diversity, Inclusion, and Social Justice to select artist Elizabeth Colomba, a French painter of Martinique heritage known for her paintings of Black women in historic settings. This painting is due to be completed in summer 2020.

Website and Digital Archive

Additional plans for the Executive Committee include the creation of an online digital archive of artwork at the School of Medicine that will include the historical portraits in SHM, along with modified biographical sketches and other historical information, as well as the photos featured in *Aperture 1* and 2, and selections from future exhibits. Building the full website is a major undertaking that will require developing and preparing content (including photographing the portraits). In the interim, the Office of Communications is creating an online gallery of *Aperture 1* and 2 and *Self-Reflection*.

Appendix A :

Standards and Process Subcommittee		
Name	Category	Position
Nancy Angoff	Faculty	Associate Dean
Maya Prabhu	Faculty	Assistant Professor
Lawrence Stalb	Faculty	Professor
Laura Fuller-Weston	Staff	Clinical Technician
Eliana Grossman	Staff	Postgraduate Associate
Lisa Hunihan	Staff	Lab Manager
Abigail Roth	Staff	Communications Officer
Nientara Anderson	Student	
Elizabeth Fitzsousa	Student	
Alexandra Junn	Student	
Max Nguemeni Tiako	Student	

Rotating Exhibits Subcommittee		
Name	Category	Position
Arianne Boylan	Faculty	Assistant Professor
Tarek Fahmy	Faculty	Associate Professor
Yury Koush	Faculty	Associate Research Scientist
Patricia Preisig	Faculty	Professor
Paula Zimbrea	Faculty	Associate Professor
Alexandria Brackett	Staff	Clinical Librarian
Rolando Garcia Milian	Staff	Librarian
Linda Jackson	Staff	Associate Director, DICE
Laura Copela Maturo	Staff	Senior Administrative Assistant
Kimberly Moriarty	Staff	Chief, YM Network Strategy
Megan Kelley	Student	
Chang Su	Student	
Isaiah Thomas	Student	
Amanda Vines	Student	

*Members of the Executive Committee serve on both subcommittees