



Senior Exhibit Program at Yale Library Information Session

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<https://web.library.yale.edu/sml-exhibition-committee/students>



Agenda

- About the program
- Proposal requirements
- How to find primary sources
- Exhibition planning & production overview
- Q&A

Senior Exhibit Program at Yale Library | Applications due March 6

About the Program

- One Yale College junior is selected to receive library funding, mentoring, and production support to create and curate a professional-quality exhibit during their senior year.
- The selected student will be awarded a \$4,200 stipend to subsidize a five-week summer research project.
- Exhibit is based on the same research as your senior essay or thesis & must use materials from Yale Library archives or collections.



Q: What if I haven't decided on my senior thesis by the deadline?

The summer research period will become part of your research for your senior thesis. It is not expected that you have your senior thesis fully worked out prior to beginning the program.

About the Program – schedule highlights

- Duration of the program is summer 2026 through the end of spring semester 2027
- Selected student must be available for:
 - Five weeks during the summer for on campus research period
 - Work on production fall and spring semester of your senior year
 - Opening reception and exhibit tour first week of May 2027

What to expect: summer research period

- Largely self-guided, with...
 - Research orientation at specific/relevant library collections, led by Librarian Advisor
 - Orientation for research/object selection/identification, led by Exhibition Production Program Manager
 - Curatorial workshops, coordinated by Student Exhibition Advisory Group
 - One-day exhibit production workshop with Yale Library Exhibits Production Unit

What to expect: summer research period

- As a student curator, you will be expected to...
 - Complete a minimum of 25 hours per week of exhibit-related work
- Have weekly check-ins with your Librarian Advisor & Exhibition Production Program Manager (10-minute review and reflection of discoveries or challenges, presented by fellow followed by discussion and next steps)

Proposal Requirements

- 1) 300-400 word description of your summer research and exhibit proposal.
- 2) Proposal must include letters of support from a *Faculty Advisor* and a *Librarian Exhibit Advisor* who have agreed to work with and advise you throughout the project.
 - Faculty Advisor does not need to be available during summer research period.
- 3) *Describe Library Collection(s) you would like to use.* Your senior essay topic must be strongly represented by physical objects from Yale Library collections.
- 4) Selected exhibition proposals will be clearly executable in 9 months.

What's included in a strong proposal

- Explanation of how the narrative of the thesis will be furthered through the elements of the exhibition.
- In-depth exploration of a significant collection or draws from multiple collections in the Yale University Library (or Yale museum collections if appropriate).
- *Evidence of previous experience working with primary sources.*
- Evidence of strong familiarity with the subject discipline.

Preparing your proposal

Using a possible senior essay topic as a prompt, consider these questions as you prepare your proposal:

- 1) What is interesting to you about this topic? How do your personal interests or intellectual passions connect with this topic?
- 2) What might be interesting about this topic to other people, such as other students in your class?
- 3) What kinds of visuals might help other people connect with the topic?
- 4) Was your topic recently on display in Sterling? If so, how will your exhibit present the information from a unique point of view? View past exhibitions here:
https://guides.library.yale.edu/past_sterling_library_exhibits/exhibit_corridor

Review and Selection Process

➤ Mid-March:

- Each member of the YUL Student Exhibitions Advisory Group, comprised of staff from across the library, will independently review each proposal based on the criteria outlined in the guidelines document provided on [the Advisory Group's website](#), and complete an assessment rubric
- The Advisory Group will meet to carefully discuss the results and select the top three candidates

➤ Late March:

- Interviews are held with the top three candidates

➤ Early April:

- The Advisory Group will meet to discuss the interviews and select a finalist

➤ Mid- April:

- Finalist is notified

Review and Selection Process

The YUL Student Exhibitions Advisory Group will look for the following elements during the selection process:

- Thorough and careful original research
- Thoughtful analysis of library collection materials
- Compelling and innovative research subjects
- Visually engaging collection materials
- A focus on underutilized collections

The committee will give preference to proposals that provide evidence of the following student qualifications:

- Excellent organizational skills
- Ability to manage cascading or overlapping deadlines
- Demonstrated ability to conduct self-directed research during the summer research period and early fall semester for exhibit development

How to find primary sources

“Evidence of previous experience working with primary sources.”

Beinecke Library | Cushing/Whitney Medical Library

Divinity Library | Gilmore Music Library

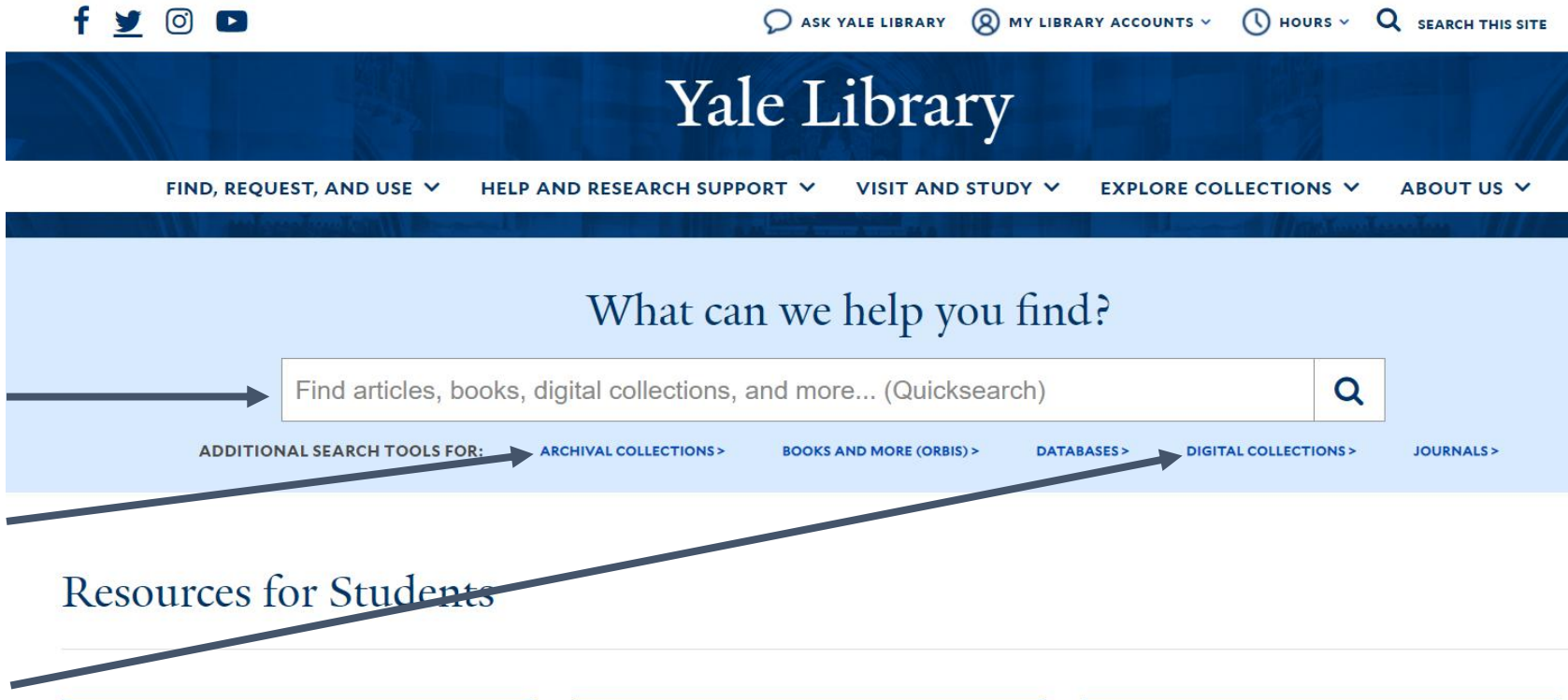
Arts Library Special Collections | Lewis Walpole Library

Sterling Memorial Library | Yale Center for British Art (YCBA)

Yale Peabody Museum | Yale University Art Gallery

How to find primary sources

Quicksearch: <https://search.library.yale.edu/>



Search Quicksearch

Search Archives

Resources for Students

Search Digital Collections

How to find primary sources

Archives at Yale:

Search finding aids from ten archival repositories across Yale's Libraries, the Yale Center for British Art, and the Yale Peabody Museum. Finding aids **describe the creation, content, context, and arrangement of archival collections.**

<https://archives.yale.edu/>

How to find primary sources

LUX:

Search **objects held by cultural heritage collections** across Yale's museums, archives, and libraries.

<https://lux.collections.yale.edu/>

How to find primary sources

Using Special Collections at Yale:

tips for registering, finding, and accessing materials held across 7 library special collections locations and at the Yale Center for British Art.

<https://library.yale.edu/find-request-and-use/use/using-special-collections>

How It All Comes Together: Exhibition Planning & Production



The Exhibition Team

Curator

Faculty and Librarian Advisors

Exhibition Production Program Manager

Library Exhibits Technician

Subject Specialists

Photographers

Designer

Copyeditor


















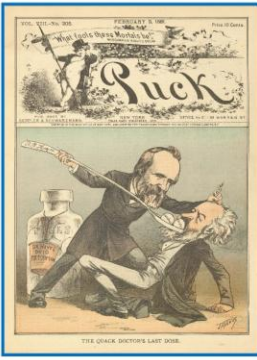
Research and Object Selection



Exhibit Advisors mentor the student during the research process and connect the student with relevant YUL staff and collections.

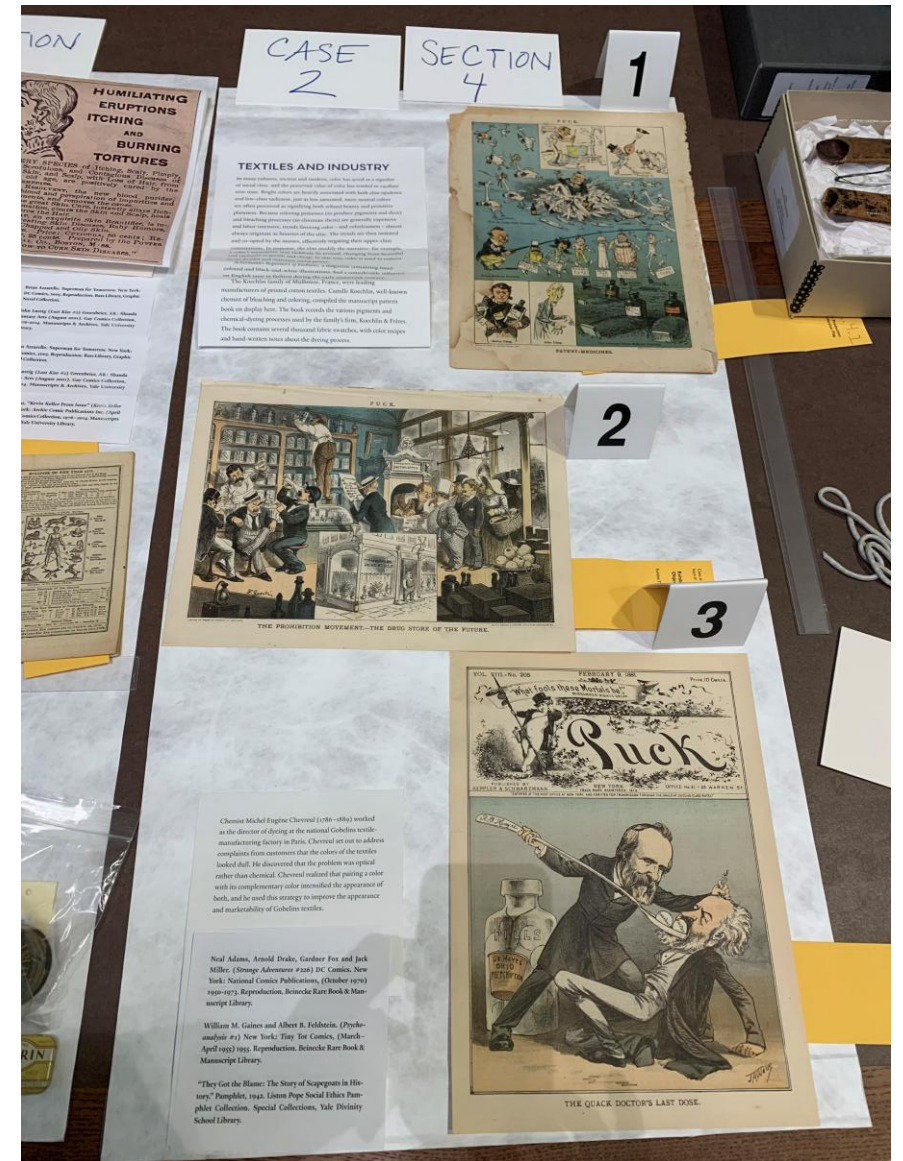


Preliminary Case Layout

<p>C2 DISEASE & DISTRACTION</p> <p>SORE EYES</p> <p>1 </p> <p>2 </p> <p>3  </p> <p>Medium Annotated 25-75 wds.</p>	<p>THE SPECTRE IN OUR STREETS</p> <p>1 </p> <p>2 </p>	<p>BURNING TORTURES</p> <p>1 </p> <p>2 </p> <p>3  Medium Annotated 25-75 wds.</p> <p>4 </p> <p>5 </p> <p>6 </p> <p>7 </p> <p>8-10  </p> <p>Medium Annotated 25-75 wds.</p>	<p>SUDDEN CURE! MIRACULOUS CURE!</p> <p>1 </p> <p>2 </p> <p>3 </p> <p>Medium Annotated 25-75 wds.</p>
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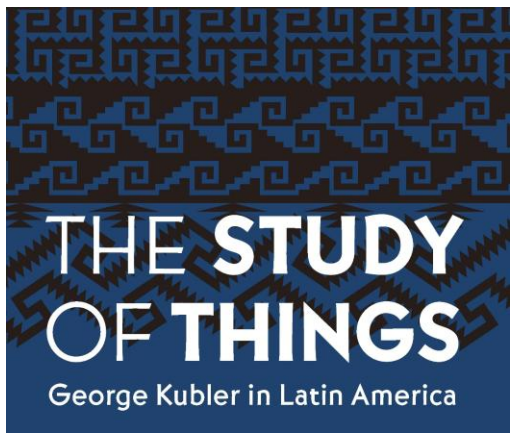
Sensation! Reported Bodies in 19th Century American Media (2025)

Final Case Layout



Case Layout Review for *Sensation! Reported Bodies in 19th Century American Media* (2025)

Graphic Design: Banners & Postcards



THE STUDY OF THINGS

George Kubler in Latin America

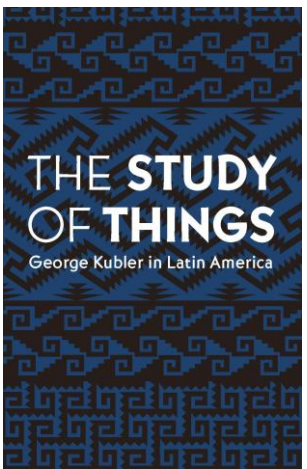
In his 1962 book *The Shape of Time: Remarks on the History of Things*, George Kubler presented two narratives that radically altered how we think about the history of art. First, Kubler argued, art history had erroneously restricted itself to the study of artistic objects, leaving useful objects in the custody of archaeologists. Second, the discipline had become blinded by categorizing things, according to shared forms and meanings, into rigidly defined "styles."

When Kubler began studying the ancient Americas in the 1930s, he realized it was futile to try to understand the history of an entire continent with "the same conceptual apparatus used for the study of European history." Kubler's ideas helped to relax the boundaries of art history to include what was previously considered "folk art" or "artifacts," moving the discipline from the study of high art to the study of all human-made things. In accordance with Kubler's subtitle, "Remarks on the History of Things," this exhibition will often refer to all intentionally made objects — art, artifacts, crafts, and architecture — as "things."

In his study of colonial architecture, Kubler found an erratic compilation of temporally and spatially incongruous attributes, which made conventional categorization unfeasible. Although he acknowledges that periodization is still relevant for didactic purposes, he argues that categorization must be ideographic (grouped by shared ideas or concepts) and endocultural (specific to a singular cultural framework). He calls these categories "class-forms." Rather than being bound by chronology or geography, class-forms are made up of a sequence of solutions to an original aesthetic or functional problem.

"This exhibition explores Kubler's body of work through his archive at Yale Library, tracking the provenance of his theories and their lasting impact on the study of the history of things."

Yale UNIVERSITY LIBRARY



THE STUDY OF THINGS

George Kubler in Latin America

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George Kubler in Latin America

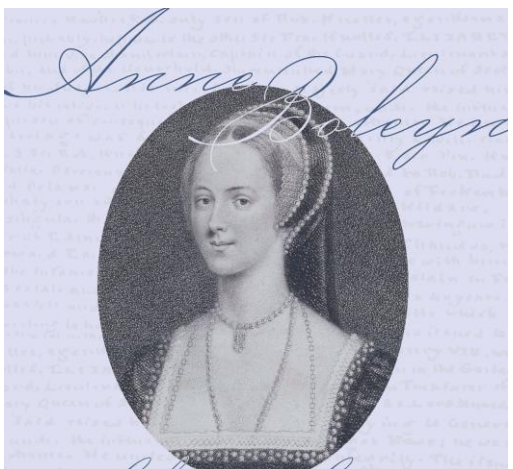
Yale University Library Senior Fellowship Exhibit
Curated by Claudio Martínez Padres '23
May 1 - October 8, 2024
Sterling Memorial Library Exhibition Corridor

The 1962 book *The Shape of Time: Remarks on the History of Things* radically altered how we now think about the history of art. Studying and traveling through Latin America, the author George Kubler (1912–1996) developed a methodology that would expand the scope of art history — moving it away from the study of great works of art and integration of modernist and a reconsideration of every intentionally made object. Kubler contested the rigid categorization of objects based solely on temporal and spatial origins, a superficial practice that obscures the true history of how things came to be.

Kubler studied and worked at Yale University for more than 50 years. His presence is felt across the institution — from the neo-Gothic library that houses this exhibition to the Olsen Collection of ancient American art at Yale University Art Gallery.

This exhibition is a collage of Kubler's archival materials in the special collections of Yale Library. It explores the genesis of Kubler's inquiries, the context that enabled his work, his cross-influences with contemporaries, the methodologies that he envisioned and those he contested, and, finally, the highly influential book *The Shape of Time*, which ties all his work together.

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Anne Boleyn


Life and Legend

"Anne Boleyn: Life and Legend" explores the extraordinary figure of Anne Boleyn (1501 or 1507?–1536) as well as the dramatic and changing world she lived in. Her story has captivated audiences from the contemporary Tudor court of 1536 to the twenty-first century.

Anne was an influential and modern woman, navigating the constraints of a patriarchal society to find agency. Anne and Henry VIII's (1491–1547) affair led him to break from Catholicism and establish the Church of England. Anne married Henry and was crowned Queen in 1533. Their marriage would produce a daughter, the future Queen Elizabeth I (1533–1603). Yet only three years later, Anne would be accused of adultery, imprisoned, and beheaded. "Anne Boleyn: Life and Legend" hopes to center Anne in her own narrative and to explore the relationship between gender and power in the Tudor era.

"Anne Boleyn: Life and Legend" hopes to understand the dichotomy between the historical figure of Anne Boleyn and the mythological Anne of art, literature, and film. The first part of the exhibit explores her life and world, while the second half traces Anne's legacy in popular memory. The project incorporates materials from the Yale University Library collections, including the Lewis Walpole Library, the Haas Family Arts Library, the Beinecke Rare Book and Manuscript Library, Yale Film Archives, the Yale University Art Gallery, the Yale Center for British Art, and additionally the National Portrait Gallery, London.

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Anne Boleyn

Life and Legend

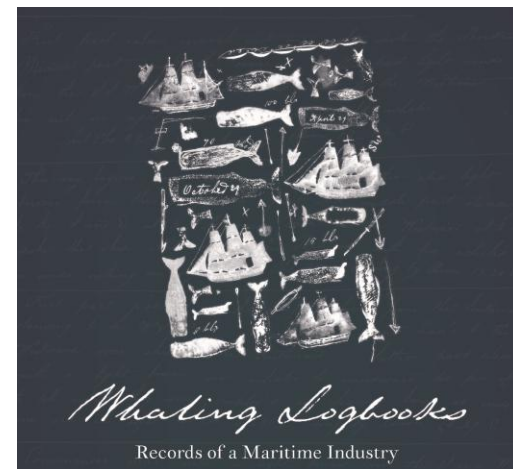
Yale University Library Student Curator Exhibit
Curated by Hannah Ohlitz '24
October 26, 2023 - April 21, 2024
Sterling Memorial Library Exhibition Corridor

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Whaling Logbooks

Records of a Maritime Industry

The US whaling industry operated for nearly two hundred years. Based out of New England port towns in Connecticut, Rhode Island, and Massachusetts, it became known as the "Yankee" whaling industry. In the industrializing world of nineteenth-century America, whale oil was a vital commodity — lighting houses and streetlamps, oiling sewing machines and industrial looms. Each year, thousands of ships set sail from the New England coast, around Cape Horn, and into the Pacific Ocean, and returned laden with thousands of casks of whale oil.

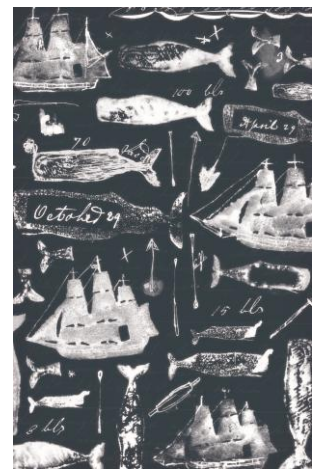
The Whaling Logs Collection in Manuscripts and Archives reveals a history of an industry that was once one of the world's largest sources of energy. Since the early fourteenth century, logbooks in some form had been used on most Western merchant and navy ships as navigational aids and daily records. Daily entries record the passage of the ship through the ocean, marked only by incremental changes in latitude and longitude. The whaling industry adopted and adapted the traditional merchant logbook to document the harvest and processing of whales, and logbook keepers provide many detailed accounts of hunting, butchering, and boiling down whales.

Alongside the logbooks in Manuscripts and Archives, the whaling industry has left its traces in the Peabody Museum archives, the Haas Arts Library, the Lewis Walpole Library, the Yale Center for British Art, and the Beinecke Library. From sextants to crew lists and political cartoons, the materials in these collections illustrate the world preserved within the pages of whaling logs.

Logbooks are a window into the world of the industry, from the small scale to the large. Logbooks give accounts of crews working in harsh, cramped conditions for years at a time, in strict hierarchies of authority. Logbooks describe the diverse environments the whaling ships operated in, often within the span of a few months, from the South Pacific to the Arctic. The whaling industry had a relationship with the nations of the Pacific and Arctic that was both dependent and exploitative, often drawing on them for supplies as well as labor.

The logbook was first and foremost a tool: a tool for navigation and a tool for the collection of information. The whaling industry brought US political and commercial power to new shores. Just as the ship's holds gathered casks of whale oil, whalers used logbooks to gather data. Government officials and cartographers transformed logbook entries into foreign policy and ocean charts, and authors and artists used whalers' writings to create popular art and literature.

Yale UNIVERSITY LIBRARY



Whaling Logbooks

Records of a Maritime Industry

Yale University Library Senior Fellowship Exhibit
Curated by AJ Laird '24
April 20 - October 6, 2024
Sterling Memorial Library Exhibition Corridor

For nearly two centuries, the ports of New England were home to the "Yankee" whaling industry. The industry operated from ports such as Stamford, New Bedford, Mystic, and New Haven. The exhibit centers on the Sterling Library's Manuscripts and Archives Whaling Logs Collection. Logbooks were essential navigational tools, allowing the captain to consistently track the ship's position in terms of latitude and longitude. These logbooks also contain extensive documentation of whaling voyages and reveal the complex world of the industry.

Logbooks served another function beyond in-the-moment navigation: the whaling industry played a central role in colonial knowledge extraction, and the encroachment of the US into the Pacific world during the nineteenth century. Logbooks were tools for gathering information — logbook data was used to construct ocean charts and make sense of the broader climate patterns and wind systems governing the movement of ships through the ocean.

Journals, private letters, crew lists and ships' contracts illuminate the lived experience of working in the industry. Onboard the ships, crew labored to transform what Kubler and Bourdieu into marketable commodities. Onshore, the whaling life caught the imagination of the US public, and whalers' artwork and writings became another commodity of the whaling industry.

Yale UNIVERSITY LIBRARY

Installation



Curator Tour & Exhibit Reception





Thank you for your time
and attention!

Questions?