**Family in the Picture, 1958–2013**
Lee Friedlander
Copublished with the Fondation A Stichting
Distributed by Yale University Press
March 2014
378 pages; 9 3/8 x 8 1/2 inches; 369 tritones
Paper over board: $75

Designed and conceived to complement *In the Picture*, his 2011 volume of self-portraits, Lee Friedlander’s *Family in the Picture* is the family album of one of the most restless and inventive figures in the history of photography. The sequence of over 350 pictures begins with images of Friedlander’s wife, Maria, at the beginning of their marriage, and interweaves major life events such as births, weddings, and funerals with moments that are less outwardly momentous yet equally moving. Although some of the pictures are well known, the majority of images have only recently been unearthed from Friedlander’s personal archive. This compendium of pictures, spanning over a half-century, chronicles the photographer’s family with arresting frankness, poignancy, and a moral: that life goes on.

**Playing for the Benefit of the Band: New Orleans Music Culture**
Lee Friedlander
Distributed by the Yale University Art Gallery
March 2014
207 pages; 11 x 9 5/8 inches; 202 tritones
Paper over board: $60

Lee Friedlander first visited the birthplace of jazz in 1957, and immediately set about photographing the aging pioneers of the art form. His love of the music and the people of New Orleans drew him back to the city, and the relationships he formed over time gave him intimate access to a scene that forged one of America’s most original artistic traditions. A revised and expanded edition of his 1992 monograph *The Jazz People of New Orleans, Playing for the Benefit of the Band* features over 200 photographs taken by Friedlander between 1957 and 1982, many of which are published here for the first time. Storied figures such as Duke Ellington and Mahalia Jackson have been captured by Friedlander’s disarming lens, and Sweet Emma Barrett, Sister Gertrude Morgan, Johnny St. Cyr, and other luminaries are seen in their homes and the back rooms in which they gathered to play. Also included are photographs of the city’s second-line parades, whose jubilant dancing has long
been a defining aspect of New Orleans jazz culture. The book begins with an excerpt of an interview with Warren “Baby” Dodds, the father of modern jazz, who shares compelling insights into the art of the jazz percussionist that complement the photographs of musicians to follow. This handsome volume presents absorbing, lively images and accompanying text that will appeal to lovers of photography as well as jazz. Accompanies a related exhibition.

**The Lines**
Edward Ranney
With an essay by Lucy Lippard
Distributed by Yale University Press
April 2014
88 pages; 12 x 10 inches; 45 tritones and 5 black-and-white ills.
Paper over board: $45

Since the mid-1970s, Edward Ranney has been recognized as one of the foremost photographers of the Peruvian landscape. His pictures do not simply document evidence of ancient civilizations, they also convey the depth of those societies’ convictions and the mystery of the sacred landscape itself. In 1985 Ranney began to photograph the Nazca Lines, a vast series of geoglyphs that stretch across an arid plateau in southern Peru. Created by the Nazca culture between 100 B.C. and A.D. 700, the lines have perplexed archeologists and inspired scores of visual artists, most notably those associated with the Land Art movement of the 1970s.

*The Lines* brings together over two decades of unprecedented documentation of these geoglyphs and is the first time that this body of work is being brought together as a series. Lucy Lippard, the noted critic and curator, contributes an essay situating Ranney’s work in the context of landscape photography and contemporary art.

**The Young Velázquez: “The Education of the Virgin” Restored**
John Marciari, Carmen Albendea Fernandez, Ian McClure, Anikó Bezur, Jans Stenger, and Benito Navarrete Prieto
English edition distributed by Yale University Press; Spanish edition distributed by the Yale University Art Gallery
August 2014
English and Spanish editions: 96 pages; 8 1/2 x 11 inches; 45 color ills.
Paperback with flaps: $20

Donated to the museum in 1925, the Gallery’s *Education of the Virgin*—depicting Saint Anne teaching the young Virgin Mary to read—was long considered to be an intriguing work created by an unknown Spanish artist but, badly damaged, the painting was never carefully studied. In 2010 curator John Marciari attributed it to Diego Velázquez, identifying the canvas as one of the artist’s earliest works and arguing that it was a major addition to our knowledge of the young painter’s early career. In celebration of the painting’s recent restoration, *The Young Velázquez* details the history and technique of this exciting discovery. Marciari discusses the arrival of the painting at the Gallery and its attribution to the Spanish master; conservators Carmen Albendea Fernandez, Ian McClure, Anikó Bezur, and Jans Stenger analyze the technique of the
young Velázquez and the conservation campaign undertaken by the Gallery; and Benito Navarrete Prieto discusses naturalism in the painting in relation to the work of Luis Tristán and Juan de las Roelas, two of Velázquez’s early points of inspiration. Accompanies an exhibition, *El joven Velázquez: “La educación de la virgen” de Yale restaurada*, at the Espacio Santa Clara, Instituto de las Artes y la Cultura de Sevilla, Seville.

**Book Arts from the Allan Chasanoff Collection (working title)**  
Jock Reynolds and Pamela Franks  
With contributions by Yale University students  
Distributed by the Yale University Art Gallery  
October 2014  
Specifications pending

This catalogue accompanies the Gallery’s exhibition of objects in the medium of book arts that were recently gifted to the museum by Allan Chasanoff, B.A. 1961. Essays by Jock Reynolds and Pamela Franks discuss the history and import of the collection, while the student curators of the exhibition use these innovative creations—which transform the traditional codex into an extraordinary array of sculptural objects—to examine the book as material form. Accompanies an exhibition of the same title.

**Yale University Art Gallery Bulletin 2014: Recent Acquisitions**  
Distributed by the Yale University Art Gallery  
December 2014  
160 pages; 7 1/4 x 10 inches; 80 color ills.  
Paperback: $18

An annual compilation of themed essays, exhibition highlights, and Gallery news, the *Yale University Art Gallery Bulletin* publishes original scholarship on works in the Gallery’s collection. The 2014 Bulletin explores works recently acquired by the Gallery, in brief essays by Gallery curators and fellows. Subjects include an extraordinary painting from 1945 by the self-taught artist Horace Pippin, Annibale Carracci’s *Crucifixion* (ca. 1590), a Chinese Buddhist sutra from the middle of the first millennium, and much more. A note from the Gallery’s archivist focuses on former Gallery director and curator John Marshall Phillips.

**Cosmopolitanism in the Tang Dynasty: A Chinese Wine-Merchant Figure from a Private Collection**  
Suzanne G. Valenstein  
Distributed by the Yale University Art Gallery  
October 2015  
56 pages; 8 1/2 x 11 inches; 45 color ills.  
Paperback with flaps: $20

A dramatic, 15-inch-high, ceramic figure of a Sogdian wine-merchant in the collection of Alexandra Munroe and Robert Rosenkranz is one of the most remarkable examples of Chinese mortuary sculpture to come to light in recent years. In this publication, art historian Suzanne Valenstein
makes a careful examination of this exceptional work, situating it alongside a small but cohesive group of Chinese ceramic figures from the Tang dynasty (618–907 C.E.) that depict Western wine-merchants. She further contextualizes the sculpture with an examination of both ethnic Sogdians and the history of alcoholic beverages in China, as well as a discussion of the materials and construction of such mortuary figures. The publication of this volume—the first in a series focusing on the most exceptional objects in the Gallery’s care—will coincide with the installation of Munroe’s and Rosenkranz’s remarkable sculpture in the Gallery, as an extended loan.

**Selections from the Arthur Ross Collection (working title)**
Suzanne Boorsch, Pamela Franks, Alexa Greist, and Heather Nolin
Distribution and specifications pending
December 2015

The recent gift to the Gallery of the Arthur Ross Collection of more than 1,000 18th- to 20th-century Italian, French, and Spanish prints serves as the impetus for this volume. The publication features highlights from the collection, including sparkling etchings by Canaletto and Tiepolo; all four volumes of Piranesi’s *Antiquities of Rome*; Goya’s *Tauromaquia* in its first edition of 1816; an extremely rare etching by Degas; and numerous other French 19th-century prints, by Eugène Delacroix, Honoré Daumier, Édouard Manet, Paul Gauguin, and Paul Cézanne. The catalogue includes several extensively researched essays, by Suzanne Boorsch and others, which examine the themes of the collection and celebrate the collector, Arthur Ross (1910–2007), by exploring his connections to and involvement with Rome and his study of the ancient world. Additionally, these essays identify the collection’s role as an important teaching resource, one that the Gallery is committed to sharing with other public institutions. Accompanies an exhibition of the same title.

**RELATED PUBLICATION**

**Roman in the Provinces: Art on the Periphery of Empire**
Edited by Lisa R. Brody and Gail L. Hoffman
Published by the McMullen Museum of Art, Boston College; distributed by the University of Chicago Press
August 2014
300 pages; 7 x 10 inches; 75 color and 125 black-and-white ills.
Paperback: $50

This extensive catalogue includes 16 essays that explore the art and artifacts of the vast Roman Empire’s provinces, including the Gallery’s Gerasa mosaics, the arch monuments of Julia Domna, Mithraism and Roman provincial art, and Roman provincial coinage. Scholars place the objects in their cultural and historical contexts. A fully illustrated plate section rounds out this important study. Accompanies an exhibition of the same title.

**YALE UNIVERSITY ART GALLERY**
The Yale University Art Gallery, the oldest college art museum in the United States, was founded in 1832 when the patriot-artist John Trumbull gave more than 100 of his paintings to Yale College. Since then its
collections have grown to more than 200,000 objects ranging in date from ancient times to the present. In addition to its world-renowned collections of American paintings and decorative arts, the Gallery is noted for outstanding collections of Greek and Roman art, including artifacts from the ancient Roman city of Dura-Europos; collections of early Italian paintings; the Société Anonyme Collection of 20th-century European and American art; modern and contemporary art and design; Asian art; African art; art of the ancient Americas; and Indo-Pacific art.

In December 2012, the Gallery completed a comprehensive expansion and renovation project which united its three buildings – the landmark Louis Kahn building (1953), the Old Yale Art Gallery building (1928), and Street Hall (1866) – into a cohesive whole with a rooftop addition by Ennead Architects (2012). The Gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for Yale faculty, staff, and students, as well as for the general public.

GENERAL INFORMATION
The Yale University Art Gallery is located at 1111 Chapel Street, New Haven, Connecticut. Museum hours: Tuesday–Friday, 10 am–5 pm; Thursday until 8 pm (September–June); and Saturday–Sunday, 11 am–5 pm. The Gallery is closed Mondays and major holidays. Admission is free and open to the public. For general information, please call 203.432.0600 or visit the website at artgallery.yale.edu.

CREDITS

CAPTIONS