Vida y Drama de México: Prints from the Monroe E. Price and Aimée Brown Price Collection
October 17, 2014–February 1, 2015

Vida y Drama de México: Prints from the Monroe E. Price and Aimée Brown Price Collection presents a selection of approximately 50 Mexican prints and posters from a group of over 125 given or lent to the Yale University Art Gallery. Most of the works in the exhibition were made at the Taller de Gráfica Popular (People’s Graphic Workshop), a collective printmaking workshop in Mexico City founded in 1937 by Leopoldo Méndez, Luis Arenal, and Pablo O’Higgins. The collective’s aim was to create art to improve the lives of peasants and laborers and to support social justice—goals not fully realized by the Mexican Revolution (1910–20). To reach the broadest possible audience, the taller artists created works that could be widely distributed and that employed a clear, representational style and inexpensive techniques, like lithography and linocut. The subjects of these powerful prints and posters include anti-war messages; support for workers and their unions; protests of government-sanctioned violence against demonstrators; political heroes and villains; U.S.-Mexican relations; and indigenous Indians.

Odd Volumes: Book Art from the Allan Chasanoff Collection
November 7, 2014–February 1, 2015

Drawn from a major collection given to the Yale University Art Gallery by Allan Chasanoff, b.a. 1961, Odd Volumes showcases a selection of experimental and innovative works of book art from the 1960s to the present. This student-curated exhibition considers the transformation of books into sculptural objects from multiple perspectives: the history of book art, the relationship between form and content, and the interaction between the viewer and the work. Featuring approximately 100 works by more than 80 artists, including acclaimed figures such as Olafur Eliasson, Yoko Ono, and Dieter Roth, this exhibition offers a rare opportunity to discover the world of book art. From November 7, 2014, through January 31, 2015, Artspace, a nonprofit arts organization in New Haven’s 9th Square, presents a companion exhibition, Connecticut (un) Bound, featuring additional works from Chasanoff’s collection as well as responses by local artists. Catalogue available.
Whistler in Paris, London, and Venice
January 30–July 19, 2015

This exhibition—the first at the Yale University Art Gallery dedicated to James Abbott McNeill Whistler (1834–1903)—examines the biography and artistic development of one of the most celebrated artists of the 19th century through the lens of three of his earliest and arguably most innovative sets of etchings, the so-called French, Thames, and Venice Sets. The sets are representative of three important periods in Whistler’s life: as a student in Paris, absorbing the lessons of the Realists and Old Masters; as an emerging artist in London, forging a name for himself as an etcher; and as a well-known artist and teacher in Venice, trying to recover his reputation and fortune following a devastating bankruptcy. Over 100 objects from the Gallery’s permanent holdings, including etchings of Venice by Mortimer Menpes, one of Whistler’s most devoted pupils; several lively works by Édouard Manet; and an extremely rare Edgar Degas etching of Diego Velázquez’s portrait of the Infanta Margarita, are joined by more than a dozen works from the collection of the Yale Center for British Art, providing further perspective on Whistler’s life and influence.

The Critique of Reason: Romantic Art, 1760–1860
March 6–July 26, 2015

The first major collaborative exhibition between the Yale University Art Gallery and the Yale Center for British Art, The Critique of Reason offers an unprecedented opportunity to display together treasured works from both museums’ collections. The show comprises paintings, sculptures, medals, watercolors, drawings, prints, and photographs by such iconic artists as William Blake, Théodore Géricault, Francisco de Goya, and Joseph Mallord William Turner. The broad range of work selected challenges the traditional notion of the Romantic artist as a brooding genius given to introversion and fantasy. Instead, the exhibition’s eight thematic sections juxtapose arresting works that reveal the Romantics as attentive explorers of their natural and cultural worlds. The Critique of Reason celebrates the richness and range of Yale’s Romantic holdings, presenting them afresh for a new generation of museumgoers.

Donald Blumberg Photographs: Selections from the Master Sets
August 21–November 22, 2015

Drawn from the artist’s master sets, now held in their entirety at the Yale University Art Gallery, this exhibition features a selection of approximately 160 photographs by Donald Blumberg made over the last six decades. In the 1960s, Blumberg began to focus his attention—as both an artist and a citizen—on the subjects of
the Vietnam War, the Civil Rights movement, and other political and cultural issues that remain relevant today. He scrutinized the manner in which this subject matter was being conveyed to mass audiences via media outlets such as newspapers and television, photographing not the events themselves but the media’s coverage of them. The exhibition draws on this body of work as well as a number of the other poetic and thought-provoking series Blumberg has undertaken during his career, in which he fixes in time a variety of subject matter—from historical events to simple moments of humanity, from urban scenes to soap operas—through innovative uses of his camera, film, and darkroom-printing techniques. Few contemporary artists have so well demonstrated how profoundly photography is both independent from and inextricably woven into our daily experience and how it now constantly beckons for our attention in all manner of ways and at all times of the day and night. Two related publications available.

**The Ceramic Presence in Modern Art: Selections from the Linda Leonard Schlenger Collection and the Yale University Art Gallery**

September 2015–January 2016

Over the last 25 years, Linda Leonard Schlenger has amassed one of the most important collections of contemporary ceramics in the country. This exhibition features over 80 objects from the Schlenger collection by leading 20th-century ceramicists—including John Mason, George Ohr, Ken Price, Lucie Rie, and Peter Voulkos—alongside works in other media from the Yale University Art Gallery’s permanent collection by artists such as Willem de Kooning, Brice Marden, Jackson Pollock, and Ed Ruscha. Although critically lauded within the studio-craft movement, works by these ceramicists are only now coming to be recognized as integral to the wider field of contemporary art. By interspersing these exceptional examples of the medium with other objects from this period, including painting, sculpture, and works on paper, this exhibition aims to reexamine the position of postwar ceramic sculpture within the context of contemporary art, highlighting the formal, historical, and theoretical affinities among the works on view. Catalogue available.

**Italy in the Age of the Grand Tour: Masterworks from the Arthur Ross Collection**

December 18, 2015–April 3, 2016

From the late 17th to early 19th century, the experience of taking the Grand Tour—an extensive period of travel through France and Italy that underscored the continuity of the Western classical tradition—was a rite of passage for large numbers of gentlemen, primarily British, upon completion of their university education. *Italy in the Age of the Grand Tour* presents approximately 50 prints of sites throughout Italy that evoke the Grand Tour’s spirit of exploration and discovery. Beginning in Venice, with Canaletto’s large etchings of his native city, the exhibition leads visitors along the Brenta River, to Padua, and next, to Rome. The capital city is represented most notably by Giambattista Nolli’s extraordinary map—printed on twelve plates and measuring close to six by seven
feet—a work of such accuracy that it was used for official purposes until well into the 20th century, and by Giovanni Battista Piranesi’s dramatic etchings of the major sites of the city, both ancient and modern, which vividly depict what the Grand Tourist would have seen. The exhibition concludes south of Naples, in the ancient Greek city of Paestum, with prints by Piranesi and Filippo Morghen depicting the three stunning Doric temples rediscovered in the 1730s. The works in the exhibition are drawn from the exceptional group of 18th-century Italian prints that make up the largest part of the Arthur Ross Collection, given to the Yale University Art Gallery in 2012 and numbering over 1,000 Italian, French, and Spanish prints from the 18th to 20th century. Related publication available.

Traveling Exhibitions

Still Life: 1970s Photorealism
August 30, 2013–March 9, 2014
Nassau County Museum of Art, Roslyn Harbor, N.Y.
July 19–November 9, 2014
Currier Museum of Art, Manchester, N.H.
January 24–May 3, 2015

Still Life displays works from the Yale University Art Gallery associated with Photorealism—a movement comprising painters who took photography as their subject and sculptors who recreated the human body with surprising accuracy. A significant trend in 1970s art, Photorealism has sometimes been described since then as a more mechanical offshoot of 1960s Pop art. However, the works in Still Life make a compelling argument that Photorealists captured life in the 1970s with a grittier honesty than has previously been acknowledged. These works have renewed relevance as the ability of photography to capture “the real” has undergone dramatic changes and continues to develop in unanticipated ways.

El joven Velázquez: “La educación de la virgen” de Yale restaurada
(The Young Velázquez: Yale’s “Education of the Virgin” Restored)
Espacio Santa Clara, Instituto de la Cultura y las Artes de Sevilla, Seville

Recently reattributed to Diego Velázquez as possibly his earliest major commission and newly restored after a ten-year conservation and research campaign, the Yale University Art Gallery’s Education of the Virgin (ca. 1617) now travels to Seville, the artist’s birthplace. The canvas, which depicts Saint Anne teaching the young Virgin Mary to read, is displayed with two related works—a painting of the same subject by Juan de Roelas that is thought to have been the young Velázquez’s inspiration, and The Holy Family by Luis Tristán, whose work, like Velázquez’s, displays a new, naturalistic approach to intimate domestic subject matter. The exhibition offers an opportunity to examine the history, technique, and iconography of this previously unknown work by the most important painter of Spain’s Golden Age. English- and Spanish-language catalogues available.
This major collaborative installation among three institutions comprises 40 years of work by Sol LeWitt, one of the most influential contemporary artists of the last half-century. Conceived by the Yale University Art Gallery in collaboration with the artist before his death in April 2007, the project was undertaken by the Gallery, MASS MoCA, and the Williams College Museum of Art, in Williamstown, Massachusetts. The installation will remain on view for 25 years, occupying a 27,000-square-foot historic mill building in the heart of MASS MoCA’s campus.

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 that 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 www.artgallery.yale.edu.

CREDITS
Vida y Drama de México: Exhibition organized by Suzanne Boorsch, the Robert L. Solley Curator of Prints and Drawings, and Lucy Gellman, the Florence B. Selden Fellow, Department of Prints and Drawings, both of the Yale University Art Gallery, with the assistance of Nevarez Encinias, B.A. 2014, and Gwendolyn Harper, BK ’15. Made possible by the Florence B. Selden Fund; Odd Volumes: Exhibition and publication organized by Andrew Hawkes, M.F.A. candidate; Ashley James, Ph.D. candidate; Jessica Kempner, B.A. 2014; Sinclaire Marber, MC ’15; Elizabeth Mattison, B.A. 2014, M.A. 2014; and Colleen McDermott, SY ’15, under the mentorship of Yale University Art Gallery staff. Made possible by the Jane and Gerald Katcher Fund for Education;
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CAPTIONS