CURRENT EXHIBITIONS

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—examines one of the most celebrated artists of the 19th century through the lens of three of his earliest and most innovative sets of etchings, the so-called French, Thames, and Venice Sets. Each set is representative of an important period in Whistler’s life: as a student in Paris, absorbing the lessons of his Realist contemporaries and the 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.

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 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.
UPCOMING EXHIBITIONS

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 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

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, 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, Isamu Noguchi, Mark Rothko, 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.
William Kentridge at Yale
September 2015–January 2016

This installation features works from the Gallery’s collection by renowned South African artist William Kentridge. In his work, Kentridge employs a variety of media—including drawing, animation, sound, and video—to reflect on larger themes such as violence, fear, the relationship between text and image, and the legacies of art, literature, and science. Two video installations, What Will Come (2007) and NO, IT IS (2012), along with a selection of prints by the artist showcase his masterful approach to exploring these themes. The display of these works coincides with the presentation at Yale of a new multimedia theater and chamber opera by Kentridge, Refuse the Hour, which will be performed November 6–7 at the Yale Repertory Theatre.

Meant to Be Shared: Selections from the Arthur Ross Collection of European Prints at the Yale University Art Gallery
December 18, 2015–April 24, 2016

Beginning in the late 1970s, philanthropist Arthur Ross (1910–2007) avidly collected works of art by some of the most renowned printmakers of the last three centuries. The Arthur Ross Collection eventually came to comprise more than 1,000 18th- to 20th-century Italian, Spanish, and French prints of the highest quality. Highlights include works by the first artist whom Ross collected, Francisco Goya; Giovanni Battista Piranesi’s views of 18th-century and ancient Rome, which reflect Ross’s love of classicism and the Eternal City; and Édouard Manet’s illustrations for Edgar Allan Poe’s masterpiece The Raven.

Meant to Be Shared: Selections from the Arthur Ross Collection of European Prints is the inaugural exhibition of this important group of works in its new home at the Yale University Art Gallery. Ross frequently lent to museums, especially those on academic campuses. In the spirit of the collector, Meant to Be Shared travels to two teaching museums in 2017 and 2018, and further exhibitions of selections from the collection are in development. Each of these exhibitions illustrates both the lasting beauty and historical value of the works Ross acquired, as well as the expansive and visionary nature of his generosity. Related publication available.

TRAVELING EXHIBITION
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.

**SPECIAL PROJECT**

*Sol LeWitt: A Wall Drawing Retrospective*

Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, through 2033

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. Free and open to the public. For general information, please call 203.432.0600 or visit the website at www.artgallery.yale.edu.

CREDITS

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CAPTIONS