CURRENT EXHIBITIONS

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

Exhibition tour:
Samuel P. Harn Museum of Art, University of Florida, Gainesville
January 31–May 7, 2017
Syracuse University Art Galleries, New York
August 17–November 19, 2017

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 several centuries. Amassed by Ross for his eponymous foundation, the Arthur Ross Collection eventually came to comprise more than 1,200 17th- to 20th-century Italian, Spanish, and French prints of exceptional quality. Highlights include works by Francisco Goya, the first artist whom Ross collected; 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 superlative group of works in its new home at the Yale University Art Gallery. From the collection’s early years, the Arthur Ross Foundation frequently lent to academic institutions, museums, and cultural spaces, such that for three decades, some portion of the collection was accessible to the public. In this spirit, Meant to Be Shared travels to two university museums in 2017, and further exhibitions of selections from the collection are planned, illustrating both the high aesthetic quality and the historical value of the works Ross acquired, as well as the expansive and visionary nature of his generosity. Catalogue available.
Everything Is Dada
February 12–July 3, 2016

Celebrating the centennial of the birth of Dada, this special exhibition brings together major works from the collection by modern artists including Jean (Hans) Arp, Marcel Duchamp, George Grosz, Francis Picabia, Man Ray, Kurt Schwitters, Sophie Taeuber-Arp, and Beatrice Wood. In 1916 a group of young men and women from across Europe came together in Zurich and shook the foundations of the art world. Firmly pacifist and anti-hierarchical, these artists questioned established norms and academic traditions and created paintings, drawings, sculptures, and performance pieces that blurred the line between fine and applied arts. They sought to capture modern life by incorporating everyday objects such as newspapers, mechanical parts, and lightbulbs into their works, invoking the element of chance in the artistic process, and absorbing the imagery of popular culture and mass media. Dadaists challenged the concept of what constitutes a work of art and its aesthetic value, thus setting the stage for many later avant-garde movements, including Surrealism, Pop art, and Conceptual art. Drawing on the original Dada spirit, the exhibition is accompanied by a series of performances, some of which take place in the galleries in dialogue with the artworks.

UPCOMING EXHIBITIONS
Le Goût du Prince: Art and Prestige in Sixteenth-Century France
May 20–August 28, 2016

The French Renaissance blossomed during the reign of King Francis I (r. 1515–47), known as the “prince of arts and letters.” Inspired by the opulence of Italian High Renaissance art, Francis attracted Italian artists to his court to decorate his château at Fontainebleau, which became a major artistic center. Everything at Fontainebleau, from the architecture to the tableware, was meant to display the sophistication and taste—and thus the power and prestige—of the king. Other nobility followed the king’s lead, seeking out the best artists to portray their likenesses and decorate their own castles. Through a selection of sculptures, prints, paintings, enamels, ceramics, and medals, this exhibition explores the relationship between art and power in 16th-century France. Together, the artworks reflect the preferences of the cultured, aristocratic figures of the day—the “goût du prince,” or “taste of the prince”—and highlight the enduring impact of such preferences on French art and culture in subsequent centuries.
Weaving and the Social World: 3,000 Years of Ancient Andean Textiles
May 20–September 18, 2016

Weaving was an important artistic achievement of the ancient cultures of South America. Andean peoples first produced textiles around 10,000 B.C. and created one of the world’s earliest weaving traditions. Improvements in technical sophistication occurred around 1800 B.C., when growing populations, large settlements, and intensive agriculture transformed the region and set the stage for the great civilizations that would follow. Lacking written languages, Andean societies used clothing to define a person’s gender, status, occupation, wealth, and community affiliation. Textiles also played an increasing role in political and religious rituals. When high-status individuals died, they were wrapped in layers of fabrics and buried with cloth offerings. This exhibition celebrates the significance and beauty of ancient Andean textiles, demonstrating the spectrum of their designs and functions. It features exceptional loans from private collections, including tunics, mantles, and wall hangings, as well as related feather, gold, and silver ornaments; weaving implements; and ceramic vessels. Characterized by graphically powerful images of deities, animals, and geometric motifs and by advanced weaving techniques, these textiles reveal the brilliance of ancient South American weavers.

Art and Industry in Early America: Rhode Island Furniture, 1650–1830
August 19, 2016–January 8, 2017

This groundbreaking exhibition presents a comprehensive survey of Rhode Island furniture from the colonial and early Federal periods, including elaborately carved chairs, high chests, bureau tables, and clocks. Drawing together more than 130 exceptional objects from museums, historical societies, and private collections, the show highlights major aesthetic innovations developed in the region. In addition to iconic, stylish pieces from important centers of production like Providence and Newport, the exhibition showcases simpler examples made in smaller towns and for export. The exhibition also addresses the surprisingly broad reach of Rhode Island’s furniture production, from the boom of the export trade at the turn of the 17th century and its steady growth throughout the 18th century to the gradual decline of the handcraft tradition in the 19th century. Reflecting on one of New England’s most important artistic traditions, Art and Industry in Early America encourages a newfound appreciation for this dynamic school of American furniture making. Catalogue available.
Yosemite: Exploring the Incomparable Valley
October 7, 2016–January 1, 2017

Commemorating the 150th anniversary of Yale’s Peabody Museum of Natural History and the 100th anniversary of the creation of America’s national park system, Yosemite: Exploring the Incomparable Valley considers one of the country’s most celebrated natural landmarks through the fields of both art and science. Beginning in 1855, artists, scientists, and scenic tourists alike traveled to the Yosemite Valley in California’s Sierra Nevada Mountains to experience its majestic landscape in person. President Abraham Lincoln extended the first protection to the region in 1864, preserving the valley, with its sheer granite cliffs and soaring waterfalls, as well as the neighboring Mariposa Grove of ancient sequoias. Taking as its starting point Albert Bierstadt’s large-scale Yosemite Valley, Glacier Point Trail (ca. 1873), a cornerstone of the collection of the Yale University Art Gallery, the exhibition shows how Americans found inspiration in the western landscape and also sought to understand its marvels—through paintings, prints, and photographs as well as the botanical and geological specimens that early scientists brought back from their expeditions. Together, these objects attest to the enduring impact of Yosemite, whose awe-inspiring scale and beauty have fascinated generations of Americans and inspired action to conserve its wonders.

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.

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.

CAPTIONS/CREDITS

5