The Young Velázquez: “The Education of the Virgin” Restored
John Marciari; Carmen Albendea, Ian McClure, Anikó Bezur, and Jens Stenger; and Benito Navarrete Prieto
English edition distributed by Yale University Press; Spanish edition distributed by the Yale University Art Gallery and the Instituto de la Cultura y las Artes de Sevilla
October 2014
96 pages; 8 x 11 1/4 inches; 46 color ills.
Paperback with flaps: $20

Donated to the museum in 1925, the Yale University Art Gallery’s Education of the Virgin—depicting Saint Anne teaching a young Virgin Mary to read—was long considered to be a work by an unknown Spanish artist. Considerably damaged, the painting was relegated to storage and never carefully studied until 2005, when John Marciari reattributed the work to Diego Velázquez (1599–1660), the most significant painter of the Spanish Golden Age. The extraordinary narrative of this painting and its reattribution is chronicled here, accompanied by a detailed description of the painting’s conservation campaign and thoughtful analysis of the artist’s technique.

Odd Volumes: Book Art from the Allan Chasanoff Collection
With a foreword by Pamela Franks
An introduction by Jock Reynolds
And contributions by Andrew Hawkes, Ashley James, Jessica Kempner, Sinclair Marber, Elizabeth Mattison, Colleen McDermott, and Gabriella Svenningsen
Distributed by the Yale University Art Gallery
November 2014
264 pages; 6 1/2 x 9 inches; 200 color ills.
Paperback with flaps: $45

Odd Volumes showcases a selection of experimental and innovative works of book art from the 1960s to the present, drawn from a major collection given to the Yale University Art Gallery by Allan Chasanoff, B.A. 1961. An introduction by Gallery director Jock Reynolds considers the book’s changing role in society and is followed by several brief essays that
explore 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. The lavishly illustrated catalogue offers both full images and details of more than 100 objects and also includes an interview with Chasanoff, who discusses his views on digital technology and the collecting process. In keeping with the innovative spirit of the collection, the unique design of the catalogue makes it a work of interactive book art in its own right.

Yale University Art Gallery Bulletin 2014: Recent Acquisitions
Distributed by the Yale University Art Gallery
December 2014
120 pages; 7 1/4 x 10 inches; 90 color ills.
Paperback: $16

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.

Dressing Up: Fashion Week NYC
Lee Friedlander
With a conversation between Lee Friedlander and Kathy Ryan
Distributed by Yale University Press
February 2015
80 pages; 11 x 13 inches; 59 duotones
Paper over board: $45

Lee Friedlander (b. 1934) is one of the most renowned photographers of his generation. Through Friedlander’s lens, people in their everyday environments are transformed into arresting portraits, and the banal features of roadsides, storefronts, and city streets become vivid scenery. In Dressing Up, Friedlander ventures into new territory, turning his eye to the rarefied world of fashion and revealing precisely what is commonplace about it: behind the glamorous spectacle of the runway are many people hard at work. The photographs, commissioned by the New York Times Magazine, were taken in 2006 during New York Fashion Week, when the artist spent time backstage at the Marc Jacobs, Donna Karan, Calvin Klein, Zac Posen, Oscar de la Renta, and Proenza Schouler shows. The resulting images, many of which are published here for the first time, depict a flurry of toiling stylists, dressers, makeup artists, photographers, and models—all of them preparing, but not quite prepared, for an image to be taken. Lovers of photography and high-end fashion will be surprised and intrigued by this inside glimpse into the world of runway design.
In Front of Saint Patrick’s Cathedral: A Second Viewing and New Edition
Donald Blumberg
With an essay by Jock Reynolds
Distribution and specifications pending
August 2015

In Front of Saint Patrick’s Cathedral: A Second Viewing and New Edition is a revised and expanded edition of a pioneering photography project undertaken by Donald Blumberg (b. 1935) between 1965 and 1967 and published in 1973 with an introduction by Nathan Lyons and a preface by Minor White. While walking down New York’s Fifth Avenue one day, Blumberg observed that when the doors of Saint Patrick’s Cathedral were fully open, it provided him with the perfect lighting conditions to capture its parishioners exiting from their morning worship services, their bodies in the daylight contrasting starkly against the darkness of the interior of the cathedral. In the resulting series, made with his 35mm camera on black-and-white film, Blumberg manipulated distance, angle, and time to frame and record his subjects. At first, he printed his photographs as single images, but later, realizing that the dense black bars that separated images on his contact sheet could enable him to present his subjects in an almost filmic sequence, he began to print them as double- and even triple-image panoramic prints. As Blumberg explained when the photographs were first published, he was “interested in the possibility of freeing the figure from its environmental ground and placing it at will within the frame—making as opposed to taking the photograph.” The new edition of In Front of Saint Patrick’s Cathedral features dozens of additional images and an essay by Jock Reynolds, the director of the Yale University Art Gallery, in which he examines the project in light of the period in which it was created and in the context of the present digital-photography age.

Tell a Vision: Words and Images from the American Media
Donald Blumberg
With an essay by Jock Reynolds
Distribution and specifications pending
August 2015

Throughout his career, photographer Donald Blumberg (b. 1935) has exhibited a persistent interest in our nation’s political, cultural, and commercial life. This interest is witnessed in his many photographic series, including those that focus on images taken directly from his television screen. As networking in America grew from just three stations to today’s vast array of media companies broadcasting all manner of programs, 24 hours a day, Blumberg’s media series has also grown—most recently to include images of programs with their attendant closed-captioning texts, carefully selected and recording content that would otherwise be lost among the over-saturation of the Information Age. Tell a Vision: Words and Images from the American Media features a selection of over 100 photographs, many never-before-published, spanning six decades. The publication includes an essay by Jock Reynolds, the Yale University Art Gallery’s director, and offers an interesting—sometimes humorous, sometimes poignant—view of the American media.
While critically lauded within the studio-craft movement, ceramic objects are only recently coming to be recognized as integral to the broader field of contemporary art. *The Ceramic Presence in Modern Art* is the first major publication to reexamine the position of ceramics in relation to other media. Drawing on the ceramics from the extensive postwar collection amassed over the last twenty-five years by Linda Leonard Schlenger and a selection of paintings and sculpture from the Yale University Art Gallery’s permanent collection, the catalogue features over 80 objects by leading 20th-century ceramicists—such as John Mason, George Ohr, Ken Price, Lucie Rie, and Peter Voulkos—considered alongside renowned works in other media by Willem de Kooning, Brice Marden, Jackson Pollock, and Ed Ruscha. Through this novel integration of diverse media, the essays in the publication examine the formal, historical, and theoretical affinities among the objects. The publication, which accompanies an exhibition at the Gallery, includes a checklist and brief biographies on each of the ceramic artists.

This catalogue takes as its subject the recent gift to the Yale University Art Gallery of the Arthur Ross Collection—more than 1,000 18th- to 20th-century Italian, French, and Spanish prints. The publication is the first to document this comprehensive collection, amassed by Arthur Ross (1910–2011) over the course of several decades. Highlights of the collection include sparkling etchings by Canaletto and Tiepolo; all four volumes of Piranesi’s *Antiquities of Rome* as well as his *Vedute* and *Carceri*; Goya’s *Tauromaquia* in its first edition of 1816; an extremely rare etching by Edgar Degas; and numerous other 19th-century French prints, by Eugène Delacroix, Honoré Daumier, Édouard Manet, Paul Gauguin, and Paul Cézanne. Essays celebrate Ross by exploring his engagement with the prints and the formation of the collection for the Arthur Ross Foundation, and by examining the art-historical significance of the works that make up the collection. Three shorter texts by curators at the Gallery, the Jack S. Blanton Museum at the University of Texas, and the Smith College Museum of Art, with whom the Gallery is collaborating on a series of unique exhibitions based on the collection beginning in January 2015, signal the collection’s legacy as an important teaching resource, one that the Gallery is committed to sharing with a broad audience. A full checklist of the Ross Collection rounds out this important volume.
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
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CAPTIONS