GRAND CELEBRATION OF RENOVATED AND EXPANDED ART GALLERY
SET FOR DECEMBER 12, 2012;
COLLECTION GALLERIES OPEN AS INSTALLATION PROGRESSES,
FEATURING MANY NEW ACQUISITIONS

On December 12, 2012, the Yale University Art Gallery will celebrate the grand opening of its multi-year renovation and expansion project. This important initiative, which has been accompanied by parallel growth in the museum’s holdings, will enable the Gallery not only to enhance its role as one of the nation’s most prominent teaching institutions, but also to join the ranks of the country’s leading public art museums. Moreover, in keeping with its mission of making its collections broadly accessible, the Gallery will open individual galleries as they are installed, enabling faculty and students to use the objects in coursework and allowing public access to the art on view (see page two).

Jock Reynolds, the Henry J. Heinz II Director of the Yale University Art Gallery, notes, “The reinstallation of the Gallery following its renovation and expansion is a stunning testament to the transformation that this project has achieved. The new galleries are superb places for viewing art, providing space for generous installations in which recently acquired works enable new perspectives on longtime favorites. As we near completion of the project, we are able to see anew the remarkable depth and sweep of the Gallery’s holdings.”
The expansion and renovation have been designed and led by Duncan Hazard and Richard Olcott, partners in the New York City-based **Ennead Architects** (formerly Polshek Partnership). Mr. Hazard is also the lead architectural planner for the University’s Master Plan for the Yale Arts Area, of which the Gallery renovation is a key element.

The $135 million* project has increased the space occupied by the museum from one-and-a-half buildings—the 1953 modernist structure designed by Louis Kahn and approximately half of the 1928 “Old Yale Art Gallery,” designed by Egerton Swartwout—to three, encompassing the Kahn building, the entire Old Yale Art Gallery, and the contiguous 1866 Street Hall, designed by Peter Bonnett Wight (and home to the Gallery from 1867 to 1928). The project has united the three buildings into a cohesive whole while maintaining the distinctive architectural identity of each.

Mr. Reynolds continues, “We are deeply grateful to all of the Yale alumni and friends—including our Board of Governors—who have made this initiative possible, and especially for the visionary leadership of Yale President Richard C. Levin, who has supported the project from its inception.”

The expanded and renovated Gallery contains **69,975 square feet of exhibition space**, compared to **40,266 square feet prior to the expansion**, and occupies the length of one-and-a-half city blocks. **Collection galleries currently open to visitors include those devoted to African, Asian, and Pre-Columbian art, located in the Louis Kahn building; and the galleries of ancient art, European art, coins and medals, and contemporary art, all located in the Old Yale Art Gallery.** (In the newly installed galleries, work on such components as lighting, labels, and wall text continue in the coming months, perhaps limiting access to or even closing some of them.)
Installation of the new galleries of Indo-Pacific art, American paintings and sculpture, American decorative arts, modern art, and photography, and a number of study galleries, including one on the art of Islam, will be completed during the fall.

The formal opening of the expanded Yale University Art Gallery will be celebrated with a ribbon-cutting ceremony on Wednesday, December 12, 2012, at noon, with remarks by Mr. Reynolds, Yale’s Deputy Provost Peter Salovey and Dean of Yale College Mary Miller; Mr. Hazard and Mr. Olcott; and New Haven Mayor John DeStefano, Jr.

Highlights of Recent Acquisitions

Visitors to the expanded and renovated Art Gallery will encounter not only long-celebrated treasures, such as Frans Hals’s double portrait De Heer Bodolphe and Mevrouw Bodolphe (1643), John Trumbull’s The Declaration of Independence (1786–1820), Vincent van Gogh’s The Night Café (1888), Marcel Duchamp’s Tu m’ (1918), and early-American period rooms, among many others, but also some 1,100 new acquisitions. These have been selected from among approximately 57,000 works generously donated to the Gallery since 1998, when plans for the expansion began.

Recent acquisitions range from paintings, sculptures, photographs, drawings, and prints, to decorative arts and design objects, and they encompass a broad range of cultures and historic eras. Following are highlights of new works on view in each curatorial department.

African Art

The Department of African art was established through a gift of both artwork and funds for a curatorial position, donated in 2004 by Charles B. Benenson (B.A. 1933). In addition to 85 examples from the Benenson gift, which totals 585 objects, the galleries of African art now also contain 34 works from a highly important 2010 gift of more than 200 antiquities from SusAnna and Joel B. Grae. Objects on view from the Grae collection—which has transformed the Gallery’s ability to convey the depth and complexity of the history of African art—including human figures in terracotta, some almost life-sized, from the civilizations of Sokoto, Katsina, and Nok in ancient Nigeria. Dating back 3,000 years, these were collected in the 1950s and 60s by the civil-rights leader Bayard Rustin.
American Decorative Arts

The Gallery’s American decorative arts collection is among the finest in the United States, with historic strengths in silver of the colonial and early Federal periods from the Mabel Brady Garvan Collection. Among new acquisitions are a New Jersey spoon rack dated 1737, a Philadelphia Queen Anne armchair circa 1740, and a horn chair made in San Antonio, Texas, about 1890, as well as two important collections of modern objects. One of these, a generous gift from John C. Waddell (B.A.`59), comprises more than 150 objects designed between 1925 and 1940, including examples by many of the leading American designers of the modern period. The other is the Swid Powell Collection, with more than 1,500 examples of innovative ceramics, silver, and glass, in addition to preparatory sketches and prototypes, designed for Swid Powell by architects, artists, and designers. More than thirty objects from the Waddell collection will be on view in the new galleries, including a sterling-silver centerpiece bowl designed by Eliel Saarinen for Charter Company (1929–30), a Plexiglas side chair designed by Gilbert Rohde (1939), and John Vassos’s Model No. 77-B1 microphone and stand designed for the Radio Corporation of America (1937–38). About a dozen objects from the Swid Powell Collection will include the “Teaside” Tea Set, by Stanley Tigerman (1986); Robert Venturi’s “Grandmother” pattern ceramics (1984); and a salad serving-set designed by Michael Graves (1990).

American Paintings and Sculpture

The Gallery’s eminent collection of American paintings and sculpture, comprising works from the 17th to the mid-20th century, will be installed in expansive, sky-lit galleries. The collection’s more than 3,000 paintings, sculptures, and miniatures have been enhanced by several extraordinary recent acquisitions. One of these is the exquisite painting Two Hummingbirds with Their Young (ca. 1865), by Martin Johnson Heade. A gift of longtime patron Jerald Dillon Fessenden (B.S. 1960), the painting shows the birds, painted by Heade on a trip to Brazil, with their iridescent, jewel-like red and green feathers glittering against a gray, hazy sky and distant mountains. Another new acquisition—vastly different from the Heade—is Tunnel of Love (1947), a complex, multilayered painting by Henry Koerner that was inspired by Coney Island. Also adding to the Department’s 20th-century strengths is Invasion Barge (1943), a vigorous scene created at the height of the Second World War by George L.K. Morris (B.A. 1928), a leading member of the small but important group of artists known as the “Park Avenue Modernists,” who were devoted to advancing abstraction. The gift of two rare watercolor-on-ivory mourning miniatures, Memorial for Sarah Myers (ca. 1795) and Memorial for Mrs. Lucy Carew Tillinghast (ca. 1800–1810), from Davida Tenenbaum Deutsch and Alvin Deutsch (LL.B 1958), brought additional depth to the Art Gallery’s already remarkable collection of American miniatures, many of them earlier gifts from the Deutsches.
Art of the Ancient Americas
The new galleries of the art of the ancient Americas span more than 3,000 years, exploring themes in art that cross cultural boundaries from the Olmec to the Inca and geographic regions from Mexico to Peru. The installation of the new galleries has been enhanced by recent acquisitions that include a Costa Rican ocarina (whistle) in the form of a kinkajou, a Maya ballplayer figure in full regalia, and a collection of gold and jade ornaments and tools.

Art of the Ancient Mediterranean
Much of the ground floor of the Old Yale Art Gallery comprises an expansive sculpture hall that is home to the display of art from the ancient Assyrian world through early medieval Europe, with smaller thematic installations along the way. New acquisitions on view in the gallery include marble portraits of Marcus Aurelius A.D. 147–149, Julia Domna A.D. 203–217, and Plato ca. 3rd-century A.D.; a painted-wood mummy portrait of an old woman A.D. 100–140; and an intact red-figure vase with a scene of sacrifice ca. 420 B.C.

All of the objects in the gallery dedicated to Yale’s celebrated collection of major finds from the ancient city of Dura-Europos were excavated in the 1920s and 1930s. Visitors to the reinstalled gallery will find a new, full-scale reconstruction of the city’s Mithraeum, a complete set of horse armor from the Roman cavalry (never before on view at Yale), and newly restored wall paintings from the baptistery, including some of the earliest-known images of Christ.

Asian Art
In celebration of the opening of the expanded Art Gallery, the Department has reinstalled the Ruth and Bruce Dayton Gallery of Asian Art. Masterpieces of Chinese and Japanese painting, calligraphy, and prints, along with a recently acquired Korean screen, will be on display, complementing the East Asian ceramics and sculpture from the permanent collection. Of special interest is the display of contemporary Japanese ceramics, including such recent additions as Kondo Takahiro’s Green Mist (2006). Indian miniature paintings of the mid-18th century and recent gifts of Indian sculpture, including the 10th-century sandstone Kubera and Riddhi, highlight the South Asian section of the gallery.

Coins and Medals
The Gallery’s first display of coins and medals, the collection of which has until now been housed in the University’s Sterling Memorial Library, comprise representative examples from all areas encompassed by this diverse assemblage of some 100,000 pieces, including Greco-Roman coins, Renaissance medals, medals related to the American Revolution, and
some from the Civil War era, among others. Newly acquired examples include a silver Roman didrachm (300 B.C.); a bronze coin depicting Septimus Severus, Emperor of Rome A.D. 193–211, from the Halicarnassu mint; and an 18th-century copper medal of Jean Dassier depicting several Roman poets. Coins will additionally enrich installations in other aspects of the museum, including in the Ancient Art and American Decorative Arts galleries.

**European Art**
The galleries devoted to European art represent a collection that encompasses some 2,000 objects from the ninth through the nineteenth centuries, including paintings, sculpture, textiles, and a small but distinguished group of decorative arts. Roughly 400 of these works are now installed, presenting ensembles of some of the best works created in Western Europe during the millennium covered by these exceptional holdings. The numerous new acquisitions on view include recently discovered works by Renaissance masters Donatello, Pontormo, and Garofalo; a painting of the *Crucifixion* (1584–94), a powerful and poignant work of private devotion by the important Italian painter Annibale Caracci; a superb gilt bronze *Crucifix* (ca. 1690–1700) that is the work of Italian sculptor Camillo Rusconi, one of the finest sculptors of his day; Francois Baron Gerard’s first submission to the Paris salon, his enchanting *Portrait of Emilie Brogniart* (1795); and a masterpiece of early Romantic painting in France, the *Retreat of Napoleon’s Army from Russia in 1812*, by Ary Scheffer (1826).

**Indo-Pacific Art**
In addition to individual works that enhance and deepen existing collections, recent acquisitions on view at the Art Gallery for the first time will include an entirely new, important collection of Indo-Pacific art, a promised gift made in 2009 by Thomas Jaffe (class of ‘71), to which he has since added many works. Mr. Jaffe’s promised gift includes more than 600 ethnographic sculptures and roughly the same number of Indonesian textiles—most of them originally collected by renowned experts Jeff Holmgren and Anita Spertus. (*Mr. Jaffe additionally created the funds to fully endow a curatorial position and create the new Gallery of Indo-Pacific Art, to be located in the Kahn building.*)

In addition, Hunter and Valerie Thompson, Toronto collectors and benefactors to the arts, donated their own outstanding and comprehensive collection of ancient Javanese gold jewelry and sculpture. Together, these superb collections and new department have placed the Yale University Art Gallery among the leaders in the field of Indo-Pacific art.
Modern and Contemporary Art
This exceptional collection—among the finest and most wide-ranging in the United States—is now installed throughout the spacious and newly named Sharon and Thurston Twigg-Smith and Charles B. Benenson galleries, honoring two Yale governing-board members who have gifted important collections to their alma mater’s teaching museum. Numbering more than 100 works, the Benenson collection of modern and contemporary art, donated in 2006, includes modern masterworks by such artists as Kurt Schwitters, Pablo Picasso, Alexander Calder, and Stuart Davis.

A selection from the Benenson collection is on view in the new installation, which also features major works by Richard Diebenkorn, Frank Stella, Wayne Thiebaud, H.C. Westerman, and others. The installation additionally highlights a selection of recent gifts and purchases of such Yale alumni artists as Dawoud Bey, Chuck Close, Nancy Graves, Peter Halley, Eva Hesse, Roni Horn, Robert Mangold, Sylvia Plimack Mangold, Brice Marden, Judy Pfaff, Clifford Ross, Richard Serra, and Jessica Stockholder. Recent acquisitions are also included in a special exhibition of contemporary sculpture.

The above will be presented alongside many other stellar works from the Gallery’s modern and contemporary holdings, including from the Société Anonyme Collection, an exceptional anthology of European and American art of the early 20th century. Other works from the latter collection are presented in a special exhibition on view at the time of the Art Gallery’s reopening, Société Anonyme: Modernism for America.

Prints, Drawings, and Photographs
Many works on paper will be presented on a rotating basis throughout the collection galleries of the departments of Modern and Contemporary Art, American Paintings and Sculpture, American Decorative Arts, and Asian Art. New acquisitions on view include selections from Kara Walker’s Harper’s Pictorial History of the War (Annotated), in the Contemporary gallery, and John La Farge’s preparatory watercolor study for The Good Knight stained-glass window, in the American Decorative Arts gallery. Three newly acquired and realized wall drawings by Sol LeWitt, including Wall Drawing #786A, featuring arcs in white crayon laid out in a geometric grid against a black background, may be seen in the Contemporary gallery. In addition, a special gallery dedicated to photography will feature rotating installations, beginning with a selection of 20th-century American masterworks by photographers such as Walker Evans, Dorothea Lange, and Lee Friedlander.
Yale University Art Gallery

The Yale University Art Gallery—the oldest and one of the most important university art museums in America—was founded in 1832, when patriot-artist John Trumbull donated more than 100 paintings to Yale College and designed a gallery to house them. Since then, the Gallery’s collections have grown to number more than 200,000 objects from around the world, ranging in date from ancient times to the present day. These provide an invaluable resource for the national and international world of artists, art enthusiasts, scholars, and museum professionals. They are used not only to educate Yale students in all subject areas, but also to inspire and increase understanding of great works of art among the wider public, from schoolchildren to adults.

The Gallery has remained open throughout its fourteen-year renovation and expansion project, and since 2006 has continued to present an active program of special exhibitions and permanent-collection installations in the Kahn building. As part of the museum’s efforts to share its collections with a broader public, it has also organized traveling exhibitions, which are presented at museums across the country and internationally.

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* This figure (page 2) includes the renovation and restoration of the Louis Kahn building, Old Yale Art Gallery, and Street Hall.

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Image Captions, Credits


Page 3 (bottom): Male Figure, Sokoto, Nigeria, 500 B.C.E.–200 C.E. Terracotta. Yale University Art Gallery, Gift of SusAnna and Joel B. Grae.


Page 4 (bottom): Henry Koerner, Tunnel of Love, 1947. Oil on Masonite in a frame handpainted by the artist. Yale University Art Gallery, Purchased with the Katharine Ordway Fund and a gift from Laila Twigg-Smith, by exchange.


