ADVANCE SCHEDULE OF EXHIBITIONS AND INSTALLATIONS
SUMMER 2019–SUMMER 2020

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Current

**Pueblo Women's Ceramics from the Patti Skigen Collection**
Summer 2019–Spring 2020

This focused, yearlong installation highlights 18 works by Indigenous women artists from the recent gift of Patti Skigen, ll.b. 1968. It consists predominantly of contemporary south-western ceramics and complements the student-curated exhibition *Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*, drawn from Yale collections and on view at the Yale University Art Gallery from fall 2019 through spring 2020.

**Do Ho Suh: Boiler Room, London Studio**
August 16–December 8, 2019

This installation presents a large-scale work, *Boiler Room, London Studio*, by South Korean artist Do Ho Suh (b. 1962, M.F.A. 1997). In translucent fabric works such as this one—a full-scale re-creation of the boiler room of the artist’s London studio—Suh connects past and present, time and memory, combining traditional Korean sewing techniques with three-dimensional modeling technologies.
Ceremonial Dress from Southwest China: The Ann B. Goodman Collection  
September 6, 2019–January 5, 2020

Drawn from a recent gift to the Yale University Art Gallery, this exhibition showcases the visual imagination, artistic skill, and technical knowledge on display in the ceremonial clothing of communities living in Guizhou, Sichuan, Hunan, Yunnan, and other provinces of southwestern China. While the Han people make up more than 90 percent of the inhabitants of China, the individuals who created the textiles on display identify as some of the 55 other groups, which are distinguished by lifestyle and language. Worn during life-cycle ceremonies such as births, marriages, harvest celebrations, and deaths, as well as at other significant events, the clothing on view—including jackets, skirts, baby carriers, hats, and shoes—is made by the women of each community. They gather the cotton and indigo, dye the cloth, sew the garments, and embellish them with batik, embroidery, appliqué, and other techniques, blending traditional motifs with personal taste to create unique works of art. In addition to over 15 ensembles, the exhibition features silver headdress ornaments, necklaces, and bracelets produced by men in the same communities and worn as symbols of skill and wealth.

Made possible by the Wolfe Family Exhibition and Publication Fund. Organized by Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art, and Ruth Barnes, the Thomas Jaffe Curator of Indo-Pacific Art

William Bailey: Looking through Time  
September 6, 2019–January 5, 2020

This exhibition considers the career of William Bailey (b. 1930, B.F.A. 1955, M.F.A. 1957), the Kingman Brewster Professor Emeritus of Art at Yale, through a focused survey of the artist’s paintings, drawings, and prints. Special emphasis is given to Bailey’s still-life paintings in oil, including the Yale University Art Gallery’s Still Life—Table with Ochre Wall (1972), an outstanding example of the artist’s signature style. Known for his meditative canvases depicting objects and figures painted from memory, Bailey is one of the artists—including Audrey Flack, Alex Katz, and Philip Pearlstein—who defied the prevailing taste for abstraction at midcentury and instead committed themselves to representational painting. Bailey’s artistic inspirations span centuries, from Raphael and Piero della Francesca to Giorgio de Chirico and Piet Mondrian, with Jean-Auguste-Dominique Ingres and Paul Cézanne in between. Catalogue available spring 2020.

Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art

November 1, 2019–June 21, 2020

Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art presents a wide variety of Indigenous voices and experiences through more than 75 artworks dating from the early 19th century to the present. This student-curated exhibition—the first exhibition of Indigenous art to bring together objects from the Yale University Art Gallery, the Yale Peabody Museum of Natural History, and the Beinecke Rare Book and Manuscript Library—showcases basketry, beadwork, drawings, photography, pottery, textiles, and wood carving by prominent artists such as Maria Martinez (P’ohwhôge Owinge [San Ildefonso Pueblo]), Marie Watt (Seneca), M.F.A. 1996, and Will Wilson (Diné [Navajo]), among others. Guided by the four themes in its title, the exhibition investigates the connections that Indigenous peoples have to their lands; the power of objects as expressions of sovereignty; the passing on of artistic practices and traditions; and the relationships that artists and nations have to animals, plants, and cosmological beings. The objects on view contribute to the larger narrative of American art and act as touchstones for further partnerships with Indigenous nations. Catalogue available.


Upcoming

The Private World of Surimono: Japanese Prints from the Virginia Shawan Drosten and Patrick Kenadjian Collection
Winter 2019–Summer 2020

This installation celebrates the gift and promised gift of more than 250 Japanese surimono prints to the Yale University Art Gallery by Virginia Shawan Drosten and Patrick Kenadjian, b.a. 1970. Surimono, produced over four decades of the Edo period, from about 1800 to 1840, combine playful poetry with elaborate woodblock printing techniques. Unlike the better-known ukiyo-e prints of the period, which were intended for commercial distribution, surimono were made in strictly limited editions privately commissioned by poetry circles, kabuki enthusiasts, and leading connoisseurs. The installation rotates in March 2020, with a new selection of objects on view. Catalogue by Sadako Ohki, the Japan Foundation Associate Curator of Japanese Art, available March 2020.
Reckoning with "The Incident": John Wilson’s Studies for a Lynching Mural

In 1952, while a student at La Esmeralda—Mexico’s national school of art—American artist John Wilson (1922–2015) painted a powerful mural that he titled The Incident. The fresco depicted a scene of a racial-terror lynching at the hands of the Ku Klux Klan, as witnessed by a young African American family. Although the mural is no longer extant, this exhibition brings together publicly for the first time nearly all of Wilson’s known preparatory sketches and painted studies for it, as well as related prints and drawings. Inspired by the political and social activism of the Mexican muralists, in particular José Clemente Orozco, and haunted by images of lynchings that he had seen in newspapers as a child, Wilson revisited the subject of The Incident over many years as a way of grappling with racial violence, both past and present. The works on view, some disturbing in content, encourage contemporary viewers to do the same.

Exhibition Tour
Faulconer Gallery, Grinnell College, Iowa
January 25–April 7, 2019

David C. Driskell Center, University of Maryland, College Park
June 3–August 2, 2019

Clark Atlanta University Art Museum
October 6–December 6, 2019

Yale University Art Gallery, New Haven, Conn.
January 17–May 10, 2020

Made possible by the Isabel B. Wilson Memorial Fund. Organized by Pamela Franks, Class of 1956 Director, Williams College Museum of Art, Williamstown, Mass., and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery, and Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings, Yale University Art Gallery

James Prosek: Art, Artifact, Artifice
February 14–June 7, 2020

Artist, writer, and naturalist James Prosek (b. 1975, b.a. 1997) is inspired by both the natural world and the built environment of the museum. Conceived by Prosek—the 2018 Happy and Bob Doran Artist in Residence at the Yale University Art Gallery—this cross-disciplinary exhibition places Prosek’s own work in dialogue with objects from the Gallery, the Yale Peabody Museum of Natural History, and the Yale Center for British Art, illustrating the fluid boundaries between art, artifact, and artifice. Catalogue available.

Organized by James Prosek with Laurence Kanter, Chief Curator and the Lionel Goldfrank III Curator of European Art
On the Basis of Art: 150 Years of Women at Yale
August 28, 2020–January 10, 2021

On the Basis of Art: 150 Years of Women at Yale showcases and celebrates the remarkable achievements of an impressive roster of women artists who have graduated from Yale University. Presented on the occasion of two major milestones—the 50th anniversary of coeducation at Yale College and the 150th anniversary of the first women students at the University, who came to study at the Yale School of the Fine Arts when it opened in 1869—the exhibition features works drawn entirely from the collection of the Yale University Art Gallery that span a variety of media, such as paintings, sculpture, drawings, prints, photography, and video. Beginning with Josephine Miles Lewis, the very first student, male or female, to be awarded a Bachelor of Fine Arts degree, in 1891, the show highlights the work of nearly 80 artist-graduates, including Emma Bacon, Certificate of Completion 1885; Eva Hesse, B.F.A. 1959; Sylvia Plimack Mangold, B.F.A. 1961; Jennifer Bartlett, B.F.A. 1964, M.F.A. 1965; Roni Horn, M.F.A. 1978; Maya Lin, B.A. 1981, M.Arch. 1986; An-My Lê, M.F.A. 1993; Wangechi Mutu, M.F.A. 2000; Mickalene Thomas, M.F.A. 2002; Mary Reid Kelley, M.F.A. 2009; Njideka Akunyili Crosby, M.F.A. 2011; and many others. The title of the exhibition references the phrase used in the landmark 1972 U.S. federal law Title IX—which declared that no one could be discriminated against “on the basis of sex” in any education program receiving federal financial assistance, and which forced the School of Art to hire full-time female faculty beginning that year. Amid the rise of feminist movements—from women’s suffrage at the turn of the 20th century, to the ERA movement of the mid-20th century, to the #MeToo movement of today, this exhibition asserts the crucial role that women have played in pushing creative boundaries at Yale, and in the art world at large.

Organized by Elisabeth Hodermarsky, the Sutphin Family Curator of Prints and Drawings

Traveling Matthew Barney: Redoubt

In his first major exhibition at his alma mater, the renowned and provocative contemporary artist Matthew Barney (b. 1967, B.A. 1989) presents his latest work, including a new feature-length film titled Redoubt. Set in Idaho’s Sawtooth Mountain range, the film layers classical, cosmological, and American myths about humanity’s place in the natural world, continuing Barney’s long-standing preoccupation with landscape as both a setting and subject. Redoubt loosely adapts the myth of Diana, goddess of the hunt, and Actaeon, a hunter who trespasses on her and is punished. Like most of Barney’s previous films, Redoubt contains no dialogue; instead, the characters communicate through choreography that echoes and foreshadows their encounters with wildlife.

In addition to the film, the exhibition features pieces in other media that demonstrate casting and electroplating techniques developed by Barney for Redoubt. Four large-scale sculptures were
made from the trunks of burned trees harvested by the artist from the Sawtooth Mountains. Also included are engravings on copper plate created during the filming of \textit{Redoubt} as well as a series of electroplated copper reliefs that depict imagery from the film. Touching on themes of artistic creation, ecology, and dance, \textit{Matthew Barney: Redoubt} showcases the artist’s trademark interdisciplinary and multimedia approach. Catalogue available.

\textit{Exhibition Tour}
Yale University Art Gallery, New Haven, Conn.
March 1–June 16, 2019

UCCA, Beijing
September 28, 2019–January 12, 2020

Hayward Gallery, London
Fall 2020

\textit{Made possible by the Janet and Simeon Braguin Fund and the Robert Lehman, B.A. 1913, Endowment Fund. Organized by Pamela Franks, Class of 1956 Director, Williams College Museum of Art, Williamstown, Mass., and former Senior Deputy Director and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art, Yale University Art Gallery}

\textbf{Reckoning with “The Incident”: John Wilson’s Studies for a Lynching Mural}

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Sol LeWitt: A Wall Drawing Retrospective

Sol LeWitt: A Wall Drawing Retrospective—on view at the Massachusetts Museum of Contemporary Art (MASS MoCA), in North Adams, Massachusetts—honors the legacy of 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 landmark installation was realized through the joint efforts of three institutions: the Gallery, MASS MoCA, and the Williams College Museum of Art, in Williamstown, Massachusetts. It consists of 100 of LeWitt’s famous wall drawings, covering nearly an acre of wall surface and representing 40 years of his career (1968-2007). The works are on long-term loan from numerous private and public collections worldwide, including the Gallery, to which LeWitt donated a number of wall drawings. The exhibition opened on November 16, 2008, and was initially intended to remain on view for 25 years. Now extended for an additional decade, through 2043, the retrospective is housed in a 27,000-square-foot historic mill building in the heart of MASS MoCA’s campus. The three-story structure, which was fully restored for this exhibition by Bruner/Cott and Associates architects, was outfitted with a complex sequence of new interior walls constructed to LeWitt’s own specifications.

Exhibition Tour
Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams
November 16, 2008–November 8, 2043

Yale University Art Gallery funding is provided by Happy and Bob Doran, b.a. 1955; Julia Childs and Harrison H. Augur, b.a. 1964; Elizabeth Ballantine, b.a. 1971, m.a. 1974, m.phil. 1974, m.s.l. 1982, ph.d. 1986; Nina M. Griggs; Paul E. Francis, b.a. 1977; Carol LeWitt; Agnes Gund and Daniel Shapiro; Robert Mangold, b.f.a. 1961, m.f.a. 1963, and Sylvia Plimack Mangold, b.f.a. 1961; Anna Marie and Robert F. Shapiro, b.a. 1956; Robert A. Feldman, Esq., ll.b. 1961; Julia Mangold and Hannah R. Mangold; Carolyn H. Grinstein and Gerald Grinstein, b.a. 1954; Mr. and Mrs. Morris Cartin on behalf of the Morris B. and Edith S. Cartin Foundation; Angela K. Westwater; and Marion B. Stroud. Exhibition organized by the Yale University Art Gallery, MASS MoCA, and the Williams College Museum of Art
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 250,000 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 artgallery.yale.edu.

Credits
