

Art & Learning at Yale

Friday, March 27–Saturday, March 28, 2009

The annual tradition of Art & Learning at Yale began in 2000 as an opportunity for members of the Yale University Art Gallery's Governing Board and principal supporters of the museum to participate in seminar-style discussions with the Gallery's curators and engage with original works of art from the collection.

Nine years later, this multiday event continues to provide a venue for a variety of sessions, now led not only by museum staff but also by artists, art historians, collectors, Yale professors, graduate students, and other experts. The topics of the discussions range from ancient to contemporary art, from works that have long been on view in the Gallery to recently acquired objects, and from object-based research to discoveries found through conservation. The sessions encourage dialogue among the group, allowing a flow of ideas between seminar leaders, speakers, and conference attendees. Special behind-the-scenes tours add to the event. The larger keynote presentations by distinguished leaders in the arts and additional social gatherings and performances throughout the weekend give everyone an opportunity to experience the rich and diverse cultural resources that Art & Learning at Yale has to offer.

The goal of Art & Learning at Yale is to create and foster relationships between people and art through an innovative academic initiative. Art & Learning at Yale allows participants to discover the value of the Yale University Art Gallery's contribution to the Yale campus, the New Haven community, and the field of art.

Past Keynote Speakers

- 2000** Richard C. Levin, President, Yale University
Richard Benson, Dean, Yale School of Art
Jock Reynolds, the Henry J. Heinz II Director, Yale University Art Gallery
- 2001** John Walsh, B.A. 1961, Director Emeritus, J. Paul Getty Museum
- 2002** David McCullough, B.A. 1955, LETT.D.H. 1998, historian and author
- 2003** Richard Serra, B.F.A. 1962, M.F.A. 1964, sculptor
James S. Polshek, M.ARCH. 1955, FAIA, Senior Design Counsel,
Polshek Partnership Architects
- 2004** John Walsh, B.A. 1961, Director Emeritus, J. Paul Getty Museum
Richard J. Powell, M.A. 1982, M.PHIL. 1984, PH.D. 1988, the John Spencer Bassett
Professor of Art and Art History, Duke University
The Mitchell-Ruff Duo, featuring Dwiki Mitchell, pianist, and Willie H.
Ruff, Jr., B.A. 1953, bassist and French horn player, Professor of Music, Yale
School of Music
- 2005** Michael Brenson, art critic, art historian, and teacher
Janine Antoni, the 2003 Happy and Bob Doran Artist in Residence,
Yale University Art Gallery
Ann Hamilton, M.F.A. 1985, artist
- 2006** Robert A. M. Stern, M.ARCH. 1965, Dean and the J. M. Hoppin Professor of
Architecture, Yale School of Architecture, and founder and senior partner of
Robert A. M. Stern Architects
Charles Gwathmey, M.ARCH. 1962, FAIA, Principal, Gwathmey Siegel &
Associates Architects
- 2008** Joseph C. Thompson, Director, Massachusetts Museum of Contemporary Art
Jock Reynolds, the Henry J. Heinz II Director, Yale University Art Gallery
Alexander Nemerov, M.A. 1987, PH.D. 1992, Professor of History of Art and
American Studies, Yale University

Friday, March 27, 2009

SESSION I: A

3:00–4:15 PM

Written in Stone: Creating and Conserving Ancient Inscriptions

Lisa R. Brody, Associate Curator of Ancient Art, and Carol Snow, Objects Conservator

Books, magazines, and newspapers in antiquity took quite a different form than they do in our modern world. Instead of printed paper, the Greeks and Romans used varieties of stone to publish their thoughts, carving letters into a stone's solid surface and filling the letter forms with pigment or, in some cases, attaching metal letters to highlight the text. Different stones were preferred in different geographic regions and for different functions. Such texts could be funerary, literary, or political in intent, and they were meant as lasting monuments. Whether or not images were incorporated, these texts represent works of art in their own right, produced by highly trained, skilled artisans. In this session, participants will examine different types of stones and pigments and conduct hands-on experiments with these materials in order to fully understand the techniques involved in creating ancient inscriptions. The presenters will discuss the interpretation of these texts, their cleaning and conservation, and their significance in the context of an art museum exhibition.

SESSION I: B

3:00–4:15 PM

From Silver to Ink: The Art of Reproducing Photographs

Joshua Chuang, Assistant Curator of Photographs; Thomas Palmer, master lithographer; and Daniel Frank, Project Director, Meridian Printing

Because the meaning of a black-and-white photograph often depends upon precise relationships of subtle tones, transposing a picture's essence onto the printed page can be an extraordinary technical challenge. Join Daniel Frank and Thomas Palmer—two

of the world's foremost experts in the field of fine-art printing—in an exploration of what it takes to successfully render the surprisingly complex range of colors and tones found in photographic prints. The discussion will focus on reproductions of the work of Robert Adams, Mark Ruwedel, and Judith Joy Ross in recent monographs produced by the Gallery, which will be examined alongside original photographs. This session is intended for those who desire a greater understanding of the printing process and how to discern quality in reproduction.

SESSION I: C

3:00–4:15 PM

The Look of the Book: Digital Facsimiles for Exhibition, Publication, and the Web

Theresa Fairbanks-Harris, Chief Conservator of Works on Paper, Yale Center for British Art; John French, Associate Director of Visual Resources; Susan Greenberg Fisher, the Horace W. Goldsmith Associate Curator of Modern and Contemporary Art; and Lisa Hodermarsky, the Sutphin Family Associate Curator of Prints, Drawings, and Photographs

Making bound books accessible in their entirety within exhibition and publication formats has long presented a challenge for museum curators and conservators, and for designers of books and digital media. Such issues have recently presented themselves with the organization of two Gallery exhibitions, *Picasso and the Allure of Language* and *John La Farge's Second Paradise: Voyages in the South Seas, 1890–1891*. How do museums give their audiences a sense of the contents of an artist's sketchbook or of an illustrated book when that book can only be opened to reveal a single spread at a time? Is the answer to create a physical facsimile or “dummy”? Or is the employment of “page-turning” software preferable?

While digital technologies have greatly streamlined the presentation of bound materials within an exhibition context, these technologies have also opened up a whole host of other complications in the realms of book and Web publication, such as debates about copyright laws and intellectual property rights. Using examples from both exhibitions, the presenters will discuss their experiences, grappling with such issues of presentation and publication.

SESSION I: D

3:00–4:15 PM

Early American Furniture in Cyberspace

Patricia E. Kane, Friends of American Arts Curator of American Decorative Arts

Conceived in 2002, the Yale University Rhode Island Furniture Archive (YURIFA) is a research project whose goal is to identify furniture makers working in Rhode Island between 1636 and 1800 and their products. Patricia Kane and her colleagues are exploring ways to publish the vast amount of data compiled in the course of this research in an electronic form to be put on the Web. Online publication makes a greater volume of information available to more people than traditional print publications. It presents challenges, however, including ease of access, issues of nomenclature, quality of imaging, and intellectual property rights. The presenter will touch on each of these issues while giving a preview of the YURIFA Web site, not yet launched to the public.

SESSION I: E

3:00–4:15 PM

Paintings, Sculpture, and the Break-Away Frame:

The Unity of the Arts in the Early Renaissance

Laurence Kanter, the Lionel Goldfrank III Curator of Early European Art

Historians speak at great length of the competition between sculptors and painters in sixteenth-century Italy, particularly of that between Michelangelo and Raphael. Little is said, however, of the blurred distinction between these two art forms in the fourteenth and fifteenth centuries, and almost nothing of the role played by frames in mediating between sculpture and painting. The invention, in early Renaissance Florence, of interchangeable, standardized frames has attracted little attention, although it may be said to have made possible the development of most of the categories of painting and sculpture now taken for granted in the Western tradition. This session will explore this phenomenon through several important recent Gallery acquisitions and take participants on a tour of seven centuries of European frames.

KEYNOTE ADDRESS

5:30 PM

Why Books Still Matter

John Donatich, Director, Yale University Press

Robert L. McNeil, Jr., Lecture Hall

John Donatich is the Director of Yale University Press. He previously served as Vice President and Publisher of Basic Books and in various positions at HarperCollins and Putnam. He earned a B.A. and M.A. from New York University. His articles and essays have appeared in the *Atlantic Monthly*, *Harper's*, the *Village Voice*, and many other periodicals. In 2005, he published a book titled *Ambivalence: A Love Story*. He is a member of the Council on Foreign Relations, a fellow of the Whitney Center for Humanities, and was recently awarded a fellowship by the Corporation of Yaddo.

DINNER

6:30 PM

Saturday, March 28, 2009

CONTINENTAL BREAKFAST

8:30–9:00 AM

SESSION II: A

9:00 AM–12:00 PM

Stone Full of Secrets: Picasso and Lithography (extended session)

Susan Greenberg Fisher, the Horace W. Goldsmith Associate Curator of Modern and Contemporary Art; Ann Chernow, artist; and James Reed, master printer

In 1945 Pablo Picasso took up lithography in the Paris workshop of Fernand Mourlot. Following his innovative work in painting and sculpture, Picasso broke all the rules of lithography as well. “He looked, he listened, he did the opposite of what he had learnt—and it worked,” Mourlot later wrote. As a result, Picasso’s postwar lithographs and his lithographic book publications, done with poets such as Pierre Reverdy, are among his most striking and powerful images. This extended session will take a close look at lithographic works by Picasso from Yale’s collection featured in the exhibition and publication *Picasso and the Allure of Language* with the exhibition’s curator, Susan Greenberg Fisher. Acclaimed artist Ann Chernow and master printer James Reed, whose ongoing, five-year project, the “Picasso Print Project,” has attempted to rediscover Picasso’s and Mourlot’s experimental techniques, will participate. Discussion in the exhibition galleries will be followed by a demonstration by Chernow and Reed of Picasso’s actual methods.

Please note that this is an extended session and it lasts until 12:00 PM. Participants registering for this session should not register for a session III seminar.

SESSION II: B

9:00–10:15 AM

The Scholar's Eye and Athenian Vases

Susan B. Matheson, Chief Curator and the Molly and Walter Bareiss Curator of Ancient Art

Nothing focuses the eye and trains the mind of a student or scholar of Athenian vase painting like looking at fragments, whether the goal is to identify the artist's hand or to reconstruct a scene from only parts of figures. Martin Robertson, the Lincoln Professor of Classical Archaeology at Oxford University and a preeminent scholar and teacher of Greek art, formed a collection of Athenian fragments and vases that was recently acquired by the Gallery. Robertson's collection will be the focus of this session, in which participants will learn the yogic concentration and forensic skills required for this field, be introduced to the *Corpus Vasorum Antiquorum*, the standard international series for publishing Greek vases, and explore the broader approach used in teaching Athenian vase painting at Yale.

Please note that due to limited space, this session is also offered as Session III: B.

SESSION II: C

9:00–10:15 AM

Buyer Beware: The Eye of the Folk Art Connoisseur

Helen Cooper, the Holcombe T. Green Curator of American Paintings and Sculpture, and Patricia Sherwin Garland, Senior Conservator of Paintings

American folk portraits are today among the most admired, beloved, and sought-after paintings in American art. First acquired by artists and avant-garde collectors in the early twentieth century, folk portraits now appear regularly in the art market selling for ever-increasing prices. Often such portraits are unattributed and the museum or private collector faces the challenge of determining authorship and authenticity. The people who create the best fakes and forgeries are skilled professionals who scrupulously study the style, materials, and characteristics of the original. Advances in scientific examination and analysis help us to distinguish one artist's hand from another as well as authentic works from fakes. Yet without connoisseurship, the labors of science are not enough. Join the curator and the conservator in a discussion and examination of some American folk portraits.

SESSION II: D

9:00–10:15 AM

The Challenge of Publishing *Tea Culture of Japan*, an Active Form of Art

Sadako Ohki, the Japan Foundation Associate Curator of Japanese Art

The main exhibition method at art museums still relies on static display; the static form of catalogue publication is also the norm. But with the ushering in of the digital age, and along with it online publications and DVD accompaniments to book publications, the challenge for the Gallery's current exhibition *Tea Culture of Japan: Chanoyu Past and Present* has been to identify the best way to publish such an active art as that of tea. The exhibition is accompanied by a full-color catalogue with abundant illustrations, a scholarly symposium, tea demonstrations by tea masters, and servings of *matcha* green tea to the public. Screenings of short films in DVD format introducing the art of tea practice by the four different schools of tea are shown on the weekends throughout the course of the exhibition. But what role does the still-static catalogue play, and how does one best transform the role of such a publication? What is the future of the exhibition catalogue? This session will generate a wide-ranging dialogue on active and passive art, media, and their relative roles as we step into the digital age.

SESSION II: E

9:00–10:15 AM

If Walls Could Talk

Cynthia Schwarz, Conservation Intern

In 1926 the Gallery received a collection of architectural ornamentation from railroad magnate Collis Huntington's palatial Fifth Avenue home. This gift included over thirty large-scale, boldly colored paintings by several of the most promising artists of the American mural movement, including Elihu Vedder, H. Siddons Mowbray, and Edwin Blashfield. These works, mainly lunettes and ceiling paintings, have been hidden in the Gallery's storage since their hasty removal from the home before its destruction. This session will focus on the conservation to prepare the pieces for installation in the renovated American galleries. Before treatment could begin, the techniques of the artists were investigated through advanced scientific techniques and historical research. Participants will be invited to the conservation studio to examine and discuss the paintings at various stages of their treatment.

BREAK

10:15–10:45 AM

SESSION III: A

10:45 AM–12:00 PM

From the École de Paris to the New York School:

Postwar European and American Art from the Richard Brown Baker Collection

Jennifer Farrell, the Florence B. Selden Curatorial Fellow, Department of Prints, Drawings, and Photographs

This session, which derives from research for an upcoming publication on the Richard Brown Baker, B.A. 1935, Collection, will focus on European and American artists from the late 1940s (when European “modern masters” and contemporary artists dominated the international art market and critical literature on both sides of the Atlantic) to the mid-1960s (when Robert Rauschenberg became the first American to win the Grand Prize at the Venice Biennale). In addition to analyzing various factors—including the roles of prominent dealers, collectors, and critics; museum exhibitions and collections; artists’ writings and statements; and the art itself—that led to New York’s dominance as an artistic center, participants will examine works by both celebrated and lesser-known European and American artists in order to discuss approaches to topical themes, aesthetic similarities and differences, and the social and political contexts that informed both the production and reception of the art produced in this era.

SESSION III: B

10:45 AM–12:00 PM

The Scholar’s Eye and Athenian Vases

Susan B. Matheson, Chief Curator and the Molly and Walter Bareiss Curator of Ancient Art

Due to limited space, this seminar is offered twice. Please see Session II: B on page 8 for a description.

SESSION III: C

10:45 AM–12:00 PM

“A Set of Miscreants”

Ian McClure, the Susan Morse Hilles Chief Conservator

This description of picture restorers from a letter sent to the *Gentleman’s Magazine* in 1764 colorfully demonstrates that controversy over the cleaning of paintings is not new. In fact, the effects of cleaning and restoration of paintings have been the subject of vigorous debate since the seventeenth century and probably well before then. From the early twentieth century, more “scientific” methods of examination and treatment were increasingly used, which have generally failed to change the view of influential opponents of cleaning. Controversies in the nineteenth century over the cleaning of paintings in the National Gallery in London are remarkably similar to the opinions expressed over more recent major conservation projects, such as the cleaning of the ceiling of the Sistine Chapel from 1980 to 1994. Clearly, the conservation profession has not always been successful in presenting how and why particular approaches are adopted, and indeed there are many cases where poor choices have been made—often with the best intentions.

This session will review the history of some of these controversies from reports, newspaper articles, and publications and will discuss some of the more recent exhibitions on conservation and what they aimed to achieve. The seminar will also give an introduction to some of the issues addressed in a conservation exhibition to open at the Gallery in May 2009, which will, through recent and planned conservation projects, present the choices that confront the conservator and curator today and how and why decisions are reached.

SESSION III: D

10:45 AM–12:00 PM

New Songs on Ancient Tunes: Nineteenth- and Twentieth-Century

Chinese Paintings from the Richard Fabian Collection

David Ake Sensabaugh, the Ruth and Bruce Dayton Curator of Asian Art, and Richard Fabian, B.A. 1965

Richard Fabian, B.A. 1965, was one of the first undergraduates to major in Chinese studies at Yale, and he began a lifelong interest in Chinese painting while studying with Professor Nelson Wu in the History of Art Department. Over the years, he has built a major collection of nineteenth- and twentieth-century Chinese painting that has been exhibited at the Asian Art Museum of San Francisco, the Honolulu Academy of Arts, and the Houston Museum of Fine Arts. In this session, David Ake Sensabaugh will join him in conversation about Fabian's passion for collecting, paintings from his collection, and the creation of his catalogues, *Between the Thunder and the Rain* and *New Songs on Ancient Tunes*. In addition, he will talk about the connections that he sees between Baroque music—another passion that he developed while at Yale—and understanding Chinese painting.

SESSION III: E

10:45 AM–12:00 PM

Wait, Wait, Don't Tell Me: Is It Sargent or Is It Abbey?

Amy Torbert, the Marcia Brady Tucker Curatorial Intern, Department of American Paintings and Sculpture, and Patricia Sherwin Garland, Senior Conservator

Between 1885 and 1895, John Singer Sargent and Edwin Austin Abbey, who were close friends, frequently painted side-by-side in the English countryside. Many of their paintings from this period of great artistic exploration came to the Gallery in 1937 as part of the Abbey Memorial Collection. Because Sargent and Abbey shared similar subject matter and painting styles, the Gallery has faced the ongoing curatorial challenge of attributing their unsigned works. Focusing on *A Quiet Stream*, a landscape newly attributed to Sargent, this session will explore the artist's engagement with Impressionist techniques. The participants' connoisseurship skills will be put to the test as we study this recently discovered painting.

LUNCH

12:15–1:45 PM

SESSION IV: A

2:00–3:15 PM

A Period of Renewal: Postwar Printmaking in America

Katherine Alcauskas, the Florence B. Selden Curatorial Intern, Department of Prints, Drawings, and Photographs

Following the Second World War, an influx of émigré artists helped to stimulate a great period of innovation in American printmaking. This session will explore the personalities involved in the reemergence of printmaking as a creative medium, along with the influence of various contemporary movements such as Cubism, Futurism, and Surrealism. Prints to be viewed and discussed come from the collection of James N. Heald II, B.S. 1949. Participants will gain insight into the building of a print collection around a focused scholarly theme.

SESSION IV: B

2:00–3:15 PM

There's No Place Like Home: Student Life at Yale, 1890–1910

John Stuart Gordon, the Benjamin Attmore Hewitt Assistant Curator of American Decorative Arts, and Dana Byrd, graduate student, History of Art, Yale University

In the late nineteenth-century, Yale students took great care furnishing and documenting their dormitory rooms, filling them with personal mementos, artistic objects, and the accoutrements of academic life. The Gallery, in the late 1970s, staged an exhibition of this material and furnished a series of student period rooms on Old Campus. Dana Byrd, working with the Department of American Decorative Arts, has rescued this material from storage for an online exhibition hosted by the Gallery's Web site. This hands-on session will explore the development of the online exhibition through actual objects from the Student Rooms Collection. These items—desks, hot pots, pennants, photographs, and ephemera—represent a class of objects not traditionally seen in museums, yet offer an enticing glimpse into how students used, and continue to use, objects to fashion a distinctive place for themselves at Yale.

SESSION IV: C

2:00–3:15 PM

Dogon Art Reconsidered

Kate Ezra, the Bradley Senior Associate Curator of Academic Affairs and Acting Head of the Education Department

In 1988 Kate Ezra published an exhibition catalogue entitled *Art of the Dogon: Selections from the Lester Wunderman Collection* to accompany an exhibition she curated at the Metropolitan Museum of Art. In her book, Ezra's goal was to understand the historical and cultural context of this artistic tradition through a close reading and reevaluation of the existing ethnographic literature. Since 1988, there have been important publications on Dogon art and culture. The Gallery has a small but excellent collection of Dogon art, one of the most renowned art traditions in Africa. This session will examine the Dogon objects on view in the Laura and James J. Ross Gallery in light of both long-standing and new art-historical ideas about Dogon art.

SESSION IV: D

2:00–3:15 PM

State of the Art: Modern and Contemporary Sculpture in the Collection

Jennifer R. Gross, the Seymour H. Knox, Jr., Curator of Modern and Contemporary Art

This session will assess the transformation of the definition of sculpture in the twentieth century in anticipation of this theme as the focus of the 2009 *Yale University Art Gallery Bulletin*. Through a review of primarily recent acquisitions and gifts to the collection of works by artists as diverse as Alberto Giacometti, David Smith, Louise Nevelson, Dorothea Tanning, Josiah McElheny, Jessica Stockholder, Matthew Barney, and Tala Madani, the session will reveal the changes in sculptural practice initiated by technology, feminism, and the development of installation art.

SESSION IV: E

2:00–3:15 PM

Bela Lyon Pratt and Yale

William E. Metcalf, the Ben Lee Damsky Curator of Coins and Medals

This session will focus on the career and numismatic work of artist Bela Lyon Pratt, B.F.A. 1899, who is best known at Yale for his statue of Nathan Hale on Old Campus. The new office of the Department of Coins and Medals will be named for him and in the last two years, the Gallery has made a systematic effort to acquire representative works to accompany those we already own, which include the 1901 Yale Bicentennial medal. Discussion will also include the recently acquired plaque by Richard Henry Recchia, one of Pratt's students, which portrays Pratt. The plaque belonged to Pratt and will eventually be mounted outside the coin room in the remodeled Swartwout Building.

BREAK

3:15–3:30 PM

SESSION V: A

3:30–4:45 PM

“Molte carte degne di lode” (Many Sheets Worthy of Praise):

The Prints of Nicolas Beatrizet, Engraver in Sixteenth-Century Rome

Suzanne Boorsch, the Robert L. Solley Curator of Prints, Drawings, and Photographs

These Italian words are those of Giorgio Vasari, often called the first art historian, in his second edition of the *Lives of the Artists*, published in Florence in 1568. Vasari was describing the oeuvre of Nicolas Beatrizet, an engraver from Lorraine who began working in Rome around 1540, when he was in his twenties. Many questions about Beatrizet remain to be answered; perhaps the first is, how many is “molte”? For at least two centuries, over 100 engravings have been ascribed to Beatrizet; some scholars bring the total to 125, which is a very large number. This session will look at a group of prints traditionally ascribed to Beatrizet, examining evidence ranging from the engraved lines themselves to their greater historical context, to analyze the pros and cons of the attributions.

SESSION V: B

3:30–4:45 PM

“The Best Show Is the People Themselves”: The Crowd at Coney Island

Robin Jaffee Frank, the Alice and Allan Kaplan Senior Associate Curator of American Paintings and Sculpture

Artists’ visions of Coney Island as a reflection of the American dream will be the subject of an upcoming exhibition and publication at the Gallery. In this exploratory session, participants will immerse themselves in original paintings, prints, and photographs of the dense crowd at Coney Island, an amusement mecca that in the twentieth century became the crossroads of American life. It attracted urban day-trippers whose ethnic and social diversity was unprecedented—rich and poor, white and black, young and old, families and couples. Whom artists chose to depict, how artists portrayed their subjects, and how we respond to these portrayals reveal much about the power of images to strip bare not only half-naked bodies but also the psyche of a nation. Reginald Marsh, for whom Coney Island was a favorite subject, observed, “The best show is the people themselves.”

SESSION V: C

3:30–4:45 PM

Woman, Fire, Ambition, and Desire: The Performance of the Great Baga D’mba

Frederick John Lamp, the Frances and Benjamin Benenson Foundation Curator of African Art

How can the multisensory aspects of an African mask in its performance context be presented in an exhibition and book? And could there be a full exhibition on just one single object? In an interdisciplinary collaboration of five scholars, a field research project in the winter of 2008 focused on the D’mba mask of the Baga people of Guinea. The researchers sought to address the artistic and performative issues, history from mythology to the present, complex cultural context, and lives of the participants. The exhibition and publication that will result from this research will deal with all of the theatrical elements: the mask and costume; embellishment, movement, sound, and narrative; audience participation; associated objects; staging, timing, and lighting; and the olfactory, taste, and tactile elements. In this session, participants will look at some objects to be included in the exhibition and discuss how their sensory aspects can be foregrounded.

SESSION V: D

3:30–4:45 PM

The Independent Photographer’s Book

Jock Reynolds, the Henry J. Heinz II Director

Some of the finest photography books ever published have been conceived by photographers who personally envisioned how their images should be edited, sequenced, sized, and printed as a work in its own right, independent of an exhibition. The Gallery is fortunate to own a good number of these artist-conceived monographs, as well as many original prints contained within these classic books. This session will begin with a brief overview of the fiftieth-anniversary printing of Robert Frank’s *The Americans*, one of the landmark works of the genre. It will then delve into a firsthand examination and discussion of recent Gallery acquisitions of books and prints by Paul Graham, Judith Joy Ross, Bill Burke, John Huddleston, Mark Klett, Nathan Lyons, and Mark Ruwedel, many of whom have spent time on Yale’s campus as either visiting artists, critics, or speakers at the Gallery and School of Art.

KEYNOTE ADDRESS

5:30 PM

Alone Together: Collaborating and Not Collaborating

Thomas Nozkowski, the 2008 Happy and Bob Doran Artist in Residence, Yale

University Art Gallery

Robert L. McNeil, Jr., Lecture Hall

Thomas Nozkowski has exhibited his work widely in museums and galleries since the 1970s. He has received many honors and awards throughout his career, including the prestigious John Simon Guggenheim Memorial Fellowship and numerous awards from the American Academy of Arts and Letters. Nozkowski's work is included in public collections throughout the world, including the Museum of Modern Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Metropolitan Museum of Art; and Yale University Art Gallery. A retrospective exhibition of his work will open at the Musée d'art contemporain in Montreal this spring and will travel to additional venues in the United States and Canada.

In 2008 Nozkowski was the Happy and Bob Doran Artist in Residence at the Gallery. He is currently producing an artist/poet book with the poet Cole Swensen, who was a resident fellow at the Beinecke Rare Book and Manuscript Library at Yale during that same year. *Flare* will be published in 2009. This book, as well as paintings by Nozkowski, will be included in the exhibition *Continuous Present*, at the Gallery in the fall of 2009.

In addition to his achievements as an artist, Nozkowski has lectured extensively and has been a professor of fine art at Rutgers University since 2003. He received a B.F.A. from the Cooper Union Art School in New York City in 1967.

DINNER

6:30 PM

On View

YALE UNIVERSITY ART GALLERY

Tea Culture of Japan: Chanoyu Past and Present

January 20–April 26, 2009

Picasso and the Allure of Language

January 27–May 24, 2009

YALE CENTER FOR BRITISH ART

"Endless forms": Charles Darwin, Natural Science, and the Visual Arts

February 12–May 3, 2009

Front Cover:

Pablo Picasso, *Pedestal Table with Guitar and Sheet Music*, ca. 1920. *Pochoir* print. Yale University Art Gallery, Gift of Mrs. Gilbert W. Chapman in memory of Gertrude Stein. © 2008 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Back Cover:

Pablo Picasso, *Man with Dog (Rue Schoelcher)*, Paris, 1915. Etching and engraving. Published by Lucien Vollard and Marcel Lecomte, Paris, ca. 1947; printed by Macquart, Paris. Yale University Art Gallery, Gift of Mr. and Mrs. Walter Bareiss, B.S. 1940s. © 2008 Estate of Pablo Picasso/Artists Rights Society (ARS), New York