The Critique of Reason: Romantic Art, 1760–1860
Friday, March 6–Sunday, July 26, 2015

On display at the Yale University Art Gallery
(1111 Chapel Street, New Haven, Connecticut)

The first major collaborative exhibition between the Yale Center for British Art and the University Art Gallery, *The Critique of Reason* offers an unprecedented opportunity to bring together treasures of the Romantic art movement from the collections of both museums.

The exhibition comprises more than three hundred paintings, sculptures, medals, watercolors, drawings, prints, and photographs by such iconic artists as William Blake, Théodore Géricault, Francisco de Goya, and J. M. W. Turner. This broad range of objects challenges the traditional notion of the Romantic artist as a brooding genius given to introversion and fantasy. Instead, the exhibition’s eight thematic sections juxtapose arresting works of art that reveal the Romantics as attentive explorers of their natural and cultural worlds as well as deeply invested in exploring the mysterious, the cataclysmic, and the spiritual. The richness and range of Yale’s Romantic holdings will be on display, presented afresh for a new generation of museumgoers.

Yale Center for British Art
The Yale Center for British Art houses the largest and most comprehensive collection of British art outside the United Kingdom. Presented to the university by Paul Mellon (Yale College, Class of 1929), the collection of paintings, sculpture, drawings, prints, rare books, and manuscripts reflects the development of British art, life, and thought from the Elizabethan period to the present. The Center is currently closed to the public through February 2016 to conserve its renowned building, designed by Louis I. Kahn (1901–1974).

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 one hundred of his paintings to Yale College. Since then its collections have grown to more than two hundred thousand objects ranging in date from ancient times to the present.

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John Constable, *Hadleigh Castle, The Mouth of the Thames—Morning after a Stormy Night* (detail), 1829, oil on canvas, Yale Center for British Art, Paul Mellon Collection