

Summary of Exhibitions 2018–19



George Shaw: A Corner of a Foreign Field

October 4–December 30, 2018

This is the first solo exhibition in the United States of the work of George Shaw (b. 1966), one of Britain's leading contemporary painters. *George Shaw: A Corner of a Foreign Field* features nearly 70 paintings, 60 drawings, numerous prints, and sketchbook materials spanning the artist's career from 1996 to the present, as well as several new works.

Shaw's work focuses on the Midlands, an area in the United Kingdom anchored by the cities of Birmingham, Derby, and Coventry. His paintings depict scenes from the postwar Tile Hill council estate, where he was raised, and the woods surrounding it. Steeped in modern and historic fine art traditions, Shaw's work alludes equally to twentieth-century painting and photography, and the legacy of European masters.

This exhibition travels to the Holburne Museum, Bath, where it is on view from February 8 through May 6, 2019.

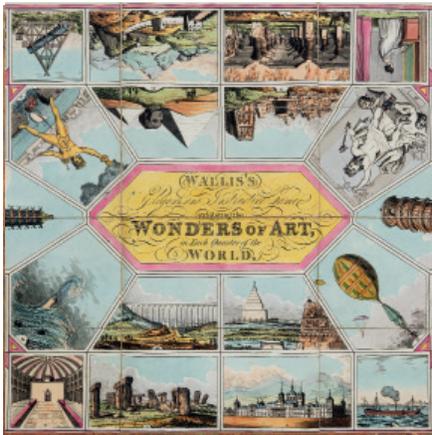


Before the Deluge: Apocalyptic Floodscapes from John Martin to John Goto, 1789 to Now

December 18, 2018–March 24, 2019

This focused display explores how the idea of the Deluge has been represented and interpreted by British artists and writers from the end of the eighteenth century to the present day. It considers the diverse ways artists have responded to accounts of biblical, mythological, fictional, and real floods, and the political ends to which this theme has been used in a variety of historical contexts. Featuring drawings, prints, photographs, rare books, and paintings in the Center's collections, the exhibition charts the artistic representation of apocalyptic floods over time and the scientific and political debates about the Deluge to which writers and artists contributed.

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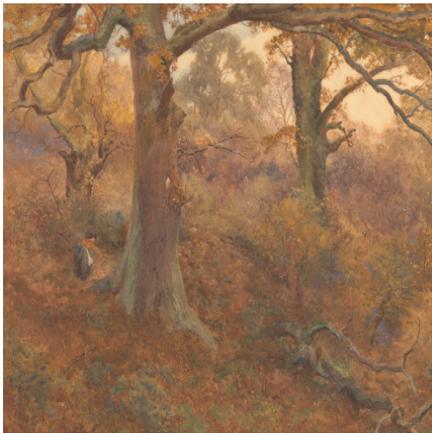


Instruction and Delight: Children's Games from the Ellen and Arthur Liman Collection

January 17–May 23, 2019

By the beginning of the eighteenth century in Britain, parents and teachers had begun to wholeheartedly embrace a suggestion from the philosopher John Locke (1632–1704) that “Learning might be made a Play and Recreation to Children.” The material culture of this period and the subsequent generation reveal a significant shift in thinking, as adults found fresh value in childhood and in play for its own sake. British publishers leapt at the chance to design books and games for

both instruction and delight. This small display celebrates the recent gift of eighteenth- and nineteenth-century children's games and books to the Center by Ellen and Arthur Liman, Yale JD 1957.



Victorian Idyll

January 24–April 21, 2019

From the 1860s, Frederick Walker (1840–1875) was at the heart of a group of like-minded artists with roots in periodical and book illustration. Known from early on as the Idyllists, they frequently ventured beyond the idyllic in the sense of a pastoral paradise. While they may have avoided the harsher realities of urban life and the mechanistic aspects of modern agriculture, they struggled with subjects of poverty, homelessness, and a labor unrest. Comprising approximately 35 objects, this display embraces the work of the

highly successful Sir Hubert von Herkomer (1849–1914), who was influenced by Walker's work, had his own connections with the world of illustration, and shared many of the themes of the Idyllists.

Generously supported by the Dr. Lee MacCormick Edwards Charitable Foundation, *Victorian Idyll* celebrates the gift of works that was made to the Center from the collection of the late Lee MacCormick Edwards, a noted scholar of Victorian art and the author of the major scholarly treatment of Herkomer.

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William Hunter and the Anatomy of the Modern Museum February 14–May 20, 2019

When the Royal Academy of Arts in London was founded in 1768, Dr. William Hunter (1718–1783) became its first professor of anatomy. A physician and obstetrician to royalty, Hunter amassed an extensive collection of objects that ultimately became the foundation for one of the first public museums. The range and diversity of this remarkably intact museum illuminates the artistic, medical, and intellectual pursuits of his time.

This exhibition of 140 objects highlights the encyclopedic extent of Hunter’s Enlightenment collecting interests, spanning great paintings by Rembrandt, Jean-Baptiste-Siméon Chardin, and George Stubbs; first-contact material from voyages to the Cook Islands; treasures from the Middle East and China; anatomical and natural history specimens; one of the finest coin cabinets ever assembled; a major medieval manuscript collection; and a library encompassing publications by friends and contemporaries, including Adam Smith and David Hume.

Before traveling to the Center, *William Hunter and the Anatomy of the Modern Museum* premieres at the Hunterian, University of Glasgow, from September 27, 2018, through January 6, 2019.



Art in Focus: Blue April 5–August 11, 2019

Blue is a color, a mood, and a type of music. It is the material substance of cyanotypes, the desired pigment of Chinese porcelain, and defines an entire period of Picasso’s career. What does blue look like within the Yale Center for British Art’s collections? What different material forms does it take, and how is it made? How is color received and processed in the mind, and what are the perceptual limitations of blue? This student-curated exhibition explores the various facets of blue from artistic, historical, cultural, and material perspectives.

Art in Focus is an annual initiative for members of the Center’s Student Guide Program, providing Yale undergraduates with curatorial experience and an introduction to all aspects of exhibition practice.

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Eileen Hogan: Personal Geographies

May 9–August 11, 2019

The Center presents the first survey in America of the work of English artist Eileen Hogan (b. 1946), a figurative painter focusing on portraiture and depictions of gardens. Hogan is known for her deft rendering of light in natural settings and for poetic depictions of her sitters. Her work often invokes the passing of time and memory.

Eileen Hogan: Personal Geographies juxtaposes the artist's preparatory works with complete paintings in oil, wax, and charcoal to convey a sense of her creative process. The exhibition includes 70 paintings, 20 sketchbooks, and a dozen artist books, many of which will be on view for the first time in North America, on loan from private and public collections in the United Kingdom.



Tony Foster

May 30–August 25, 2019

For nearly thirty-five years the British artist Tony Foster (born 1946) has worked in uninhabited wildernesses around the world, from the Arctic to the tropics. This small display focuses on his work completed while traveling down the Colorado River through the Grand Canyon in 2017. Traveling slowly, on foot or by canoe or raft, and carrying his painting and camping equipment, Foster makes his paintings in response to what he finds on his journeys. The watercolors include both written notes and symbolic objects,

recordings of his observations and experiences during his time in the outdoors.

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Photography, Modern Prints, and Paintings: Recent Gifts and Acquisitions

June 20–September 8, 2019

Paul Mellon's founding gifts to the Yale Center for British Art included important early nineteenth-century publications illustrated with some of the first paper-print photographs ever made. These publications served as the core of a small and somewhat miscellaneous collection of photographs, which grew very slowly over time. In recent years, however, through a combination of important purchases and major gifts, the Center's photographic collection has grown into a serious representation of this important aspect of Britain's visual culture. This exhibition suggests the depth and richness of the expanding photography collection, from the birth of photography, with calotypes by William Henry Fox Talbot (1800–1877) and Calvert Richard Jones (1802–1877), to the work of contemporary photographers, such as Martin Parr (b. 1952) and Anna Fox (b. 1961). The display celebrates the extraordinary gifts of Charles Isaacs and Carol Nigro, Claire and James Hyman, Hans Kraus Jr., Graham Howe, Dr. J. Patrick and Patricia Kennedy, and others who have enabled the Center to take this major step forward.

Over the last years, the Center's collections of approximately 2,000 paintings and 40,000 prints, given by Paul Mellon, have been augmented by contributions from generous patrons who have donated works from the last decades of the twentieth century and the first decades of the twenty-first. In this exhibition, a selection of recent and promised gifts to the Center highlights outstanding works, both figurative and abstract, from British pop in the 1960s to the current moment. Major gifts from Joan and Henry Binder, Barbara Hoerner, Samuel and Gabrielle Lurie, James Bartos, and Frederick and Susan Finklestein form the center of this display.



Peterloo and Protest

August 16–December 1, 2019

The year 2019 marks the bicentenary of the Peterloo Massacre, when an armed and mounted militia attacked a large but peaceful demonstration for political reform in St. Peter's Field in Manchester, leaving over a dozen dead and hundreds injured. *Peterloo and Protest* commemorates this defining event in British political history. Using objects and materials drawn from the Center's and Yale's collections, this exhibition also examines later public protests and demonstrations in Britain until 1969.

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Unto this Last: 200 Years of John Ruskin

September 5–December 8, 2019

The year 2019 marks the bicentenary of the birth of the eminent Victorian artist and critic John Ruskin (1819–1900). Drawing on the Center’s rich collections of Ruskin’s drawings and publications, this exhibition positions Ruskin as a social reformer, ecological thinker, and preservationist. Bringing together an array of interdisciplinary materials – including mineral samples, manuscripts, and personal memorabilia – *Unto this Last: 200 Years of John Ruskin* highlights Ruskin’s impact in his own time while exploring his enduring significance in the twentieth and twenty-first centuries. The exhibition is accompanied by a book published with Yale University Press.



Lynette Yiadom-Boakye

September 12–December 15, 2019

This focused exhibition of works by Lynette Yiadom-Boakye (born 1977) is the second in the series of three successive exhibitions curated by the Pulitzer Prize-winning author Hilton Als. Selected by Als in collaboration with Yiadom-Boakye and the Center, the display explores recent paintings by this London-based artist, focusing on her portrait-like studies of characters drawn from the world of fiction, found images, and imagination.

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Moving Image Allegories

October 3–December 29, 2019

Featuring works by Zarina Bhimji (born 1963), Theo Eshetu (born 1958), Isaac Julien (born 1960), and Zina Saro Wiwa (born 1976), this is the first exhibition at the Center exclusively dedicated to video art and the moving image. The display includes recent work by British artists who have been at the forefront of film experimentation since the early filmmaking co-ops emerged in Britain in the 1970s. Each of them have played pivotal roles with respect to the increased integration of moving image practices into the museum and the gallery. While the conditions of production that define their visual approaches remain singularly distinct, Bhimji, Eshetu, Julien, and Saro Wiwa offer contemporary views of British life and culture that encompass a rich and globally dispersed diaspora of Black and Asian British cultural histories.

The exhibition coincides with the publication *Artists' Moving Image in Britain Since 1989* (fall 2019, Yale University Press).

ABOUT THE YALE CENTER FOR BRITISH ART

The Yale Center for British Art is a public art museum and research institute that houses the largest collection of British art outside the United Kingdom. Presented to the university by Paul Mellon (Yale College, Class of 1929), the collection reflects the development of British art and culture from the Elizabethan period onward. The Center's collections include more than 2,000 paintings, 250 sculptures, 20,000 drawings and watercolors, 6,000 photographs, 40,000 prints, and 35,000 rare books and manuscripts. More than 40,000 volumes supporting research in British art and related fields are available in the Center's Reference Library.

Visit the Center online at britishart.yale.edu, and connect on Facebook, Twitter, Instagram, YouTube, and Snapchat @yalebritishart. #YCBA

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PRESS CONTACTS

YALE CENTER FOR BRITISH ART

April Swieconek: +1 203 432 2853 | april.swieconek@yale.edu

Ronnie Rysz: +1 203 436 3429 | ronnie.rysz@yale.edu

Image credits: George Shaw, *Ash Wednesday: 7.00am* (detail), 2004–5, Humbrol enamel on board, private collection, courtesy of the artist and the Anthony Wilkinson Gallery, London, © George Shaw 2018; John Martin, *The Deluge* (detail), ca. 1828, mezzotint with etching, Yale Center for British Art, Paul Mellon Collection; *Wallis's Elegant and Instructive Game Exhibiting the Wonders of Art, in Each Quarter of the World* (detail), London, E. Wallis, ca. 1820, hand-colored engraving, Yale Center for British Art, Gift of Ellen and Arthur Liman, Yale JD 1957; John Williams North, *Forest Landscape* (detail), ca. 1894, watercolor and gouache on paper, Yale Center for British Art, Dr. Lee MacCormick Edwards Collection, Gift of Alison Edwards Curwen; Allan Ramsey, *William Hunter* (detail), ca. 1764–65, oil on canvas, The Hunterian, University of Glasgow, GLAHA; Anish Kapoor, *Shadow IV: Light Blue* (detail), 2011, color photogravure etching on 350g Hahnemuhle bright white paper, Yale Center for British Art, Friends of British Art Fund, Smith Richardson Foundation, Iola S. Haverstick Fund; Eileen Hogan, *Chelsea Physic Garden 2, 8 September 2016* (detail), 2018, oil, wax, and charcoal on paper, mounted on board, collection of the artist, © Eileen Hogan 2018; Tony Foster in his Cornwall studio, with the watercolors of his trip down to the Colorado River, 2017, photograph by Duncan Robinson; William Henry Fox Talbot, *Veronica in Bloom* (detail), between 1843 and 1844, salted paper print, Yale Center for British Art, Paul Mellon Fund; *To Henry Hunt, Esqr. as chairman of the meeting assembled on St. Peter's Field, Manchester on the 16th. of August* (detail), 1819, aquatint and etching, © Trustees of the British Museum, British Museum; John Ruskin, *Study of an Oak Leaf* (detail), undated, pen and brown ink with watercolor over graphite on paper, Yale Center for British Art, Paul Mellon Collection; Lynette Yiadom-Boakye, *Fly (I)* (detail), 2012, etching on Somerset paper, Yale Center for British Art, Laura and James Duncan, Yale BA 1975, and Friends of British Art Fund, in honor of Gillian Forrester; Zarina Bhimji, film still from *Yellow Patch* (detail), 2011, © Zarina Bhimji 2018