Before the Deluge: Apocalyptic Floodscapes from John Martin to John Goto, 1789 to Now
December 18, 2018–March 24, 2019

This small but mighty exhibition taps into eternal anxieties about our ever-changing world and the powers of nature. Through works by British artists and writers from the end of the eighteenth century to the present day, the Deluge can be seen as a biblical force, a mythological warning across the centuries, and historic tragedy. At a time when climate change is an ever-present concern, floods and the political implications thereof can be considered for their impact on the human psyche. 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.

Instruction and Delight: Children’s Games from the Ellen and Arthur Liman Collection
January 17–May 23, 2019

By the turn of the eighteenth century in Britain, parents and teachers had begun to 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, reveals a significant shift in thinking, as adults found fresh value in childhood and in play for its own sake, as well as for educational purposes. British publishers leapt at the chance to design books and games for both the instruction and delight of young people. This small display of beautifully preserved eighteenth- and nineteenth-century games is drawn from a generous gift to the Center from 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 Idyllists, this group frequently depicted paradisiacal images of pastoral life. While they may have avoided the harsher realities of urban existence and the Industrial Revolution, the Idyllists nevertheless struggled with subjects of poverty, homelessness, and labor unrest. This exhibition also features the work of a highly influential artist, Sir Hubert von Herkomer (1849–1914), who was deeply appreciative of Walker’s art and shared many of the Idyllists’ themes.

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

Three hundred years ago, Dr. William Hunter assembled a collection of art and artifacts to span the history of the world as it was then known. It was to serve as a source of inspiration and knowledge for all, and ultimately became the foundation of The Hunterian Museum in Glasgow. This exhibition features more than 370 objects from Hunter’s original collections, many of which have traveled from Scotland for the first time since they were donated to the University of Glasgow.

Hunter was one of the first and foremost anatomists of the Enlightenment, and the first professor of anatomy for the Royal Academy of Arts in London. His research subsequently helped lay a pathway for medical obstetrics. As a trusted royal physician who delivered more than a dozen babies to Queen Caroline, he also enjoyed unparalleled access to the Royal Collections, enabling him to bring important drawings by Leonardo da Vinci to light, and making an indelible mark on his collecting philosophy.
**Art in Focus: Blue**
April 5–August 11, 2019

Blue lends its name to a color, a mood, and a musical genre. It is the color of cyanotypes, the pigment used in Chinese export porcelain, and defines an entire period of Picasso’s career. This student-curated exhibition examines the manifestations of the color blue within the Center’s collections, and how they were produced. The display also considers the human perception of color and the effects it has on the mind, body, and spirit.

*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 North American survey of the work of Eileen Hogan (born 1946), considering her artistic process through paintings and sketchbooks. While a steadfast figurative artist throughout her career, two dominant subjects have emerged in Hogan’s work in recent years: the hidden gardens of London and portraiture.

Her interest in gardens was inspired largely by private squares encountered on regular walks between her home and studio. Later, her repeated visits to Little Sparta, the garden created in the Pentland Hills near Edinburgh, Scotland, by the artist and poet Ian Hamilton Finlay, became a major focus of her practice. Also included here are the works that emerged from Hogan’s time as Artist-in-Residence at the Garden Museum in London during 2015–16.
Tony Foster: Watercolor Diaries, Cornwall to Colorado  
May 30–August 25, 2019

For nearly thirty-five years the British artist Tony Foster (born 1946) has been painting wildernesses around the world from the Arctic to the tropics. This small display focuses on works he made while traveling down the Colorado River through the Grand Canyon in 2017. Progressing slowly on foot or by canoe and raft, Foster created images in response to the adventures and scenery that unfolded during his journey. His watercolors reward viewers with written notes and symbolic markings telling of his observations and experiences in the field.

Recent Gifts and Acquisitions:  
Photographs/Contemporary Art  
June 20–September 8, 2019

The Center’s photography collection is increasing in depth and richness, and it ranges 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). This exhibition celebrates the extraordinary gifts of Graham Howe, Charles Isaacs and Carol Nigro, Dr. and Mrs. Charles Isaacs Sr., Dr. J. Patrick and Patricia Kennedy, Hans Kraus Jr., and others who have supported the Center in its vigorous emphasis in presenting and collecting the best examples of the photographic medium.
SUMMARY OF EXHIBITIONS 2018–19

**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 drawn from the Center’s and Yale’s collections, this display also examines later public protests and demonstrations in Britain until 1969.

**“Unto this Last”: Two Hundred Years of John Ruskin** [TBC]
September 5–December 8, 2019

The year 2019 marks the bicentenary of the birth of the eminent Victorian artist and critic John Ruskin. Drawing on the Center’s rich collection 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—the exhibition highlights Ruskin’s impact in his own time while exploring his enduring significance in the twentieth and twenty-first centuries.
Lynette Yiadom-Boakye
September 12–December 15, 2019

This focused exhibition of works by the London-based artist Lynette Yiadom-Boakye (b. 1977) is the second in a 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 highlights recent paintings, focusing on the artist’s portrait-like studies of characters drawn from the world of fiction, found images, and imagination. The exhibition will travel to the Huntington Library, Art Collections, and Botanical Gardens, in San Marino, California.

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. On view are recent works 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 has played a pivotal role in the increased visibility of moving image works in museums and galleries.

While their visual approaches differ greatly, Bhimji, Eshetu, Julien, and Saro Wiwa all offer contemporary views of British life and culture, drawing upon 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).
SUMMARY OF EXHIBITIONS 2018–19

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

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