Summary of Exhibitions 2018–19

**An Indelible Mark: British Art of the First World War**  
August 17–November 25, 2018

Featuring objects drawn from the Center’s Prints & Drawings and Rare Books & Manuscripts collections, *An Indelible Mark* incorporates images made both at home and on the war front, showcasing a wide range of visual media produced by official war artists and amateurs alike. Seen together, these objects reveal the diverse visual strategies artists and designers developed to record, commemorate, and critique the First World War. One hundred years on, the issues raised by these works continue to resonate. Far from ending all wars, the legacy of the “Great War” remains current at a time of continuing modern conflict.

**Captive Bodies: British Prisons, 1750–1900**  
August 28–November 25, 2018

Drawing on objects from across the Center’s collections, this exhibition focuses on the experience of prisoners in the eighteenth and nineteenth centuries and the structures that confined them. Featuring iconic representations of life under lock and key by Sir Joshua Reynolds, Joseph Wright of Derby, George Romney, and Francis Wheatley, these images were conceived at a time when prisons were coming under intense scrutiny.

Prison ephemera, cell keys, and a collection of mugshots are among the objects that convey the woeful condition of the lives of convicts and aid to illustrate the historical thinking about justice, imprisonment, and punishment.
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.
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.
SUMMARY OF EXHIBITIONS 2018–19

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.

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.

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