Summary of Exhibitions 2018–19

**Celia Paul**
Through August 12, 2018

Featuring six paintings from the contemporary British artist Celia Paul (b. 1959), this is the first in a series of three exhibitions authored and curated by the Pulitzer Prize-winning author Hilton Als. This display, specially selected by Als in collaboration with the artist and a deeply personal testament to their transatlantic friendship, focuses on Paul’s recent works, which explore intimacy and inwardness. Als’s subsequent installations at the Center will feature the works of Lynette Yiadom-Boakye (2019) and Njideka Akunyili Crosby (2020). At the conclusion of the series in 2020, the Center will publish a special volume featuring Als’s personal reflections on the work of the three artists.

**Salt and Silver: Early Photography, 1840–1860**
Through September 9, 2018

This summer, the Center showcases a selection of salted paper prints, one of the earliest forms of photography and a British invention. Featuring more than 100 seldom-displayed salt prints on loan from the Wilson Centre for Photography in London, the exhibition provides visitors with an opportunity to see some of the first photographs ever made.

The salted paper process was pioneered by the English scientist and scholar William Henry Fox Talbot and unveiled in Britain in 1839. This exhibition surveys the first 25 years of photography’s evolution through this process and examines how, for a short but significant time, Talbot’s scientific and artistic breakthrough created a new visual experience that inspired generations of photographers. The technique—which used simple compounds of salt and silver—was efficient, portable, and versatile, allowing it to easily spread around the world. Many photographers adopted this method from the 1840s onward, and this display features more than 40 of its practitioners, tracing their networks and geographical reach from England into Europe, North Africa, the Middle East, India, and North America.

*Salt and Silver: Early Photography, 1840–1860* will travel to the Ruth Chandler Williamson Gallery at Scripps College, where it will be on view from November 10 through December 23, 2018.
An Indelible Mark: British Art of the First World War
August 17–November 25, 2018

Featuring more than 30 objects drawn largely from the Center’s Prints & Drawings and Rare Books & Manuscripts collections, this display will incorporate 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 display will focus on the experience of British prisoners in the eighteenth and nineteenth centuries and the physical structures that confined them. Featuring iconic representations of life under lock and key by Sir Joshua Reynolds (1723–1792), Joseph Wright of Derby (1734–1797), George Romney (1734–1802), and Francis Wheatley (1747–1801), 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 25 objects that will 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 October, the Center will debut 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 will feature 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 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 will travel to the Holburne Museum, Bath, where it will be on view from February 8 through May 6, 2019.

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, they avoided the harsher realities of urban life and the mechanistic aspects of modern agriculture, and struggled with subjects of poverty, homelessness, and labor unrest. Comprising approximately 35 objects, this display will also embrace 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.
William Hunter and the Anatomy of the Modern Museum
February 14–May 20, 2019

When the Royal Academy of Arts in London was founded 250 years ago, in 1768, Dr. William Hunter (1718–1783) became its first professor of anatomy. Known as a leading physician and obstetrician to royalty, Hunter also amassed a cross-disciplinary collection of objects that ultimately coalesced into a Wunderkammer—a progenitor to the modern concept of the museum—illuminating the artistic, medical, and intellectual pursuits of his time. The Center will present an exhibition showcasing Hunter’s contributions to the development of the modern museum as a public institution and his collection, which he envisioned to be used as a source of knowledge and instruction.

This exhibition of 140 objects will highlight 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 will premiere at the Hunterian, University of Glasgow, from September 27, 2018, through January 6, 2019.

Eileen Hogan: Personal Geographies
May 9–August 11, 2019

In spring 2019, the Yale Center for British Art will present 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 will include 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.
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. In May 2016, the Center reopened to the public following the completion of a multiyear project to conserve its iconic Louis I. Kahn building.

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

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Image credits: Celia Paul, My Sisters in Mourning, 2015–16, oil on canvas, courtesy of the artist and Victoria Miro, London / Venice, © Celia Paul 2018; William Henry Fox Talbot, Nelson’s Column Under Construction, Trafalgar Square (detail), April 1844, salted paper print from paper negative, courtesy of the Wilson Centre for Photography; St. John Ambulance Association, Triangular Bandage, Printed with Illustrations of Bandage Use, Great Britain, ca. 1920, printed linen, Yale Center for British Art, Friends of British Art; Joseph Wright of Derby, The Prisoner (detail), 1787 to 1790, oil on canvas, Yale Center for British Art, Paul Mellon Collection; George Shaw, Scenes from The Passion: Christmas Eve (detail), 1998, Humbrol enamel on board, private collection, courtesy of the artist and the Anthony Wilkinson Gallery, London, © George Shaw 2018; John Williams North, Forest Landscape (detail), ca. 1834, watercolor and gouache on paper, Yale Center for British Art, Dr. Lee MacCormick Edwards Collection, Gift of Alison Edwards Curwen; Allan Ramsey, Dr William Hunter (detail), 1764–65, oil on canvas, The Hunterian, University of Glasgow, GLAHA; Eileen Hogan, Chelsea Physic Garden 2, 8 September 2016 (detail), 2018, oil, wax, and charcoal on paper, mounted on board, Collection of the artist.