Summary of Exhibitions 2019

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.

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 type of music. It is the color of cyanotypes, the pigment of Chinese export porcelain to the West, and defines an entire period of Picasso’s career. This student-curated exhibition examines what blue looks like within the Yale Center for British Art’s collections, what different hues and tones it takes, and how these were made. How is color received and processed in the minds of viewers, and what are the perceptual limitations of blue? The various facets of blue from artistic, historical, cultural, and material perspectives are explored.

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. This exhibition and the accompanying brochure (which is available in the gallery and online) have been generously supported by the Marlene Burston Fund and the Dr. Carolyn M. Kaelin Memorial Fund.

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.

Photographs | Contemporary Art: 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 developed into a serious representation of this important aspect of Britain’s visual culture.

This exhibition shows 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 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 enabled the Center to take this major step forward.
SUMMARY OF EXHIBITIONS 2019

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. This exhibition commemorates this defining event in British political history. Using objects drawn from the Center’s collections and others, the display also examines later public protests and demonstrations in Britain and elsewhere until 1969.

Unto This Last: Two Hundred 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. 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.
SUMMARY OF EXHIBITIONS 2019

Lynette Yiadom-Boakye
September 12–December 15, 2019

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

Migrating Worlds:
The Art of the Moving Image in Britain
October 3–December 29, 2019

Featuring works by Theo Eshetu (born 1958), Isaac Julien (born 1960), Zina Saro-Wiwa (born 1976), Zineb Sedira (born 1963), and Alia Syed (born 1964), this is the first exhibition at the Center exclusively dedicated to video art and the moving image. These five artists are at the forefront of film experimentation today and have played pivotal roles in the increased visibility of moving image works in museums and galleries. While their visual approaches differ greatly, Eshetu, Julien, Saro-Wiwa, Sedira, and Syed all offer contemporary views into British life and culture that expand a sense of national identity and belonging, and encompass a rich and globally dispersed diaspora of African, Asian, and other British cultural histories.
SUMMARY OF EXHIBITIONS 2019

ABOUT THE YALE CENTER FOR BRITISH ART
The Center houses the largest collection of British art outside the United Kingdom, encompassing works in a range of media from the Elizabethan period to the present day. It offers exhibitions and programs year-round, including lectures, concerts, films, symposia, tours, and family events. Visit the Center online at britishart.yale.edu, and connect on Facebook, Twitter, Instagram, and YouTube @yalebritishart. #YCBA

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Image credits: The Majestic Game of the Asiatic Ostrich (detail), London: William Darton, 1822, Yale Center for British Art, Gift of Ellen and Arthur Liman, Yale JD 1957; 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, Camp 3 Mile 75 from Heraclitus III (detail), 2017, watercolor, graphite, and mixed media, Yale Center for British Art, Gift of the artist through the Foster Art & Wilderness Foundation; 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; Isaac Julien, photo by Graeme Robertson; Yale Center for British Art, photo by Richard Caspole