

Exhibitions & Publications

The Yale Center for British Art opened six special exhibitions in 2019–2020. Due to the pandemic, two exhibitions were postponed: *Art in Focus: Women From the Center* and *Bill Brandt | Henry Moore*. The museum published two catalogues: *Bill Brandt | Henry Moore*, which was produced despite the exhibition's postponement, and *Unto This Last: Two Hundred Years of John Ruskin*.

EXHIBITIONS

Peterloo and Protest

AUGUST 16 – DECEMBER 15, 2019

The year 2019 marked 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, England, leaving over a dozen dead and hundreds injured.

The focused exhibition commemorated this defining event in British political history. Using objects primarily drawn from the museum's collections, the display also examined later public protests and demonstrations in Britain and elsewhere through 1969.

Peterloo and Protest was curated by Lars Kokkonen, Curator for Collections Research at the museum.

Unto This Last: Two Hundred Years of John Ruskin

SEPTEMBER 5 – DECEMBER 15, 2019

This exhibition commemorated the bicentenary of the birth of the great nineteenth-century artist, art writer, and critic John Ruskin. The exhibition positioned Ruskin as a pioneering ecological thinker, social reformer, educator, and preservationist by presenting more than ninety of Ruskin's drawings and publications from the museum's rich collections, with significant loans from the Beinecke Rare Book & Manuscript Library, the Metropolitan Museum of Art, and other institutions. Bringing together an array of diverse materials including paintings, drawings, literary manuscripts, mineral samples, and memorabilia, the display highlighted Ruskin's impact in his own time and his enduring significance today.

Unto This Last: Two Hundred Years of John Ruskin was curated by three PhD Candidates in Yale University's Department of the History of Art: Tara Contractor, Victoria Hepburn, and Judith Stapleton; with Tim Barringer, the Paul Mellon Professor of the History of Art at Yale; and Courtney Skipton Long, Acting Assistant Curator of Prints and Drawings at the museum.

The Hilton Als Series: Lynette Yiadom-Boakye

SEPTEMBER 12 – DECEMBER 15, 2019

This focused exhibition of works by Lynette Yiadom-Boakye (b. 1977) was 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 museum, the display highlighted 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.

In addition to the artist and Als, staff writer and theater critic for the *New Yorker*, *The Hilton Als Series: Lynette Yiadom-Boakye* was curated in collaboration with Matthew Hargraves, Chief Curator of Art Collections at the museum. The exhibition also traveled to the Huntington Library, Art Museum, and Botanical Gardens, in San Marino, California.

Migrating Worlds: The Art of the Moving Image in Britain

OCTOBER 10 – DECEMBER 29, 2019

Migrating Worlds was the first exhibition at the Yale Center for British Art dedicated exclusively to the moving image. It brought together work by eight of Britain's leading film and video artists: Theo Eshetu (b. 1958), Isaac Julien (b. 1960), Rosalind Nashashibi (b. 1973), Charlotte Prodger (b. 1974), Zina Saro-Wiwa (b. 1976), Zineb Sedira (b. 1963), John Smith (b. 1952), and Alia Syed (b. 1964). *Migrating Worlds* foregrounded work that addresses the relationship between people and place, especially the effects of dislocation incurred by the movement of people, both forced and elective. Through a common emphasis on nature and its landforms, whether urban topography, wilderness, or the surfaces and depths of the seas, these artists consider questions of identity and place, exploring the colonial exploitation of people and the environment, and their legacies in our ceaselessly changing world. The museum gratefully acknowledges the assistance of Rizvana Bradley, Assistant Professor of the History of Art and African American Studies at Yale University, in the planning of this exhibition.

Migrating Worlds: The Art of the Moving Image in Britain was curated by Matthew Hargraves, Chief Curator of Art Collections at the museum. The exhibition coincided with the release of an anthology titled *Artists' Moving Image in Britain Since 1989*, edited by Erika Balsom, Sarah Perk, and Lucy Reynolds (Paul Mellon Centre for Studies in British Art and Yale University Press, 2019).

Contemporary Designer Bookbindings from the Collection of Neale and Margaret Albert

JANUARY 16 – NOVEMBER 29, 2020 (closed early due to COVID-19)

Neale Albert (Yale JD 1961), an active supporter of this often-underappreciated aspect of the book arts, commissioned many of the exhibited bindings. One of the most imaginative artists featured in the collection of Neale and Margaret Albert was designer bookbinder George Kirkpatrick (b. 1938). The display also included exemplars by noted designer bookbinders working today such as Susan Allix, Hannah Brown, Gabrielle Fox, Michael Wilcox, and Robert Wu.

Contemporary Designer Bookbindings from the Collection of Neale and Margaret Albert was curated by Molly Dotson, Assistant Curator of Rare Books and Manuscripts at the museum.

Victorian Radicals: From the Pre-Raphaelites to the Arts and Crafts Movement

FEBRUARY 13 – MAY 10, 2020 (closed early due to COVID-19)

In the second half of the nineteenth century, three generations of young rebellious artists and designers revolutionized the visual arts in Britain and challenged the new industrial world around them. The Pre-Raphaelite Brotherhood, William Morris and his associates, and the champions of the Arts and Crafts movement offered a radical artistic and social vision that found inspiration in the preindustrial past. Their work decisively influenced visual culture in Britain and beyond. *Victorian Radicals* brought together approximately 145 paintings, works on paper, and works of decorative art – many never shown outside the UK – to illuminate this dynamic period of British art in an exhibition of unparalleled historical and visual richness.

Victorian Radicals: From the Pre-Raphaelites to the Arts and Crafts Movement was organized by the American Federation of Arts and Birmingham Museums Trust. The exhibition was supported by a grant from the National Endowment for the Arts. Additional funding was provided by Clare McKeon and the Dr. Lee MacCormick Edwards Charitable Foundation.

Victorian Radicals was curated by Tim Barringer, the Paul Mellon Professor of the History of Art at Yale University; Martin Ellis, independent curator; and Victoria Osborne at Birmingham Museums Trust. The organizing curator at the Yale Center for British Art was Courtney Skipton Long, Acting Assistant Curator of Prints and Drawings.

PUBLICATIONS

Bill Brandt | Henry Moore

“The camera,” said Orson Welles, “is much more than a recording apparatus, it is a medium via which messages reach us from another world.” It was the camera and the circumstances of the Second World War that first brought photographer Bill Brandt (1904–1983) and sculptor Henry Moore (1898–1986) together. During the Blitz, both artists produced haunting images depicting civilians sheltering in the London Underground. These “shelter pictures” were circulated to millions via popular magazines. Today they rank among the iconic works in the artists’ oeuvres.

The book begins with these powerful wartime works and examines the artists’ intersecting paths in the postwar period. Special photographic reproductions vividly capture the materiality of photographs as singular three-dimensional objects. These striking images are shown alongside illustrations from popular period magazines, such as *Life* and *Picture Post*, which convey with tactile immediacy a period of turmoil and change.

Edited by Martina Droth, Deputy Director of Research, Exhibitions and Publications, and Curator of Sculpture at the museum; and Paul Messier, Pritzker Director of the Lens Media Lab at the Yale Institute for the Preservation of Cultural Heritage. Published by the Yale Center for British Art and Yale University Press in partnership with The Hepworth Wakefield and the Sainsbury Centre, University of East Anglia.

Unto This Last: Two Hundred Years of John Ruskin

This exhibition catalogue presents an innovative portrait of John Ruskin (1819–1900) as artist, art critic, social theorist, educator, and ecological campaigner. Ruskin’s juvenilia reveal an early embrace of his lifelong interests in geology and botany, art, poetry, and mythology. His early admiration of J. M. W. Turner led him to identify the moral power of close looking. In *The Stones of Venice*, illustrated with his own drawings, he argued that the development of architectural style revealed the moral condition of society. Later, Ruskin pioneered new approaches to teaching and museum practice. Influential worldwide, Ruskin’s work inspired William Morris, founders of the Labour Party, and Mahatma Gandhi. Through thematic essays and detailed discussions of his works, this book argues that, though complex and contradictory, Ruskin’s ideas are of urgent importance today.

Edited by Tim Barringer, with Tara Contractor, Victoria Hepburn, Judith Stapleton, and Courtney Skipton Long. With contributions by Gavriella Levy Haskell, Sophie Lynford, Mohit Manohar, and Nicholas Robbins. Published by the Yale Center for British Art in association with Yale University Press.