

Exhibitions & Publications

EXHIBITIONS

Love, Life, Death, and Desire: An Installation of the Center's Collections

OCTOBER 1, 2020 – JANUARY 2, 2022

In 1991, Damien Hirst presented *In and Out of Love*, his first solo exhibition in London. Taking up two floors of the Woodstock Street Gallery between June 21 and July 26, 1991, the exhibition was composed of two parts. The ground floor installation, which visitors entered from the street, was titled *In and Out of Love (White Paintings and Live Butterflies)*. It consisted of an artificial humid environment designed for breeding butterflies.

In the basement, *In and Out of Love (Butterfly Paintings and Ashtrays)* featured eight paintings in bright pastel colors, each with dead butterflies pressed into their surfaces of high-gloss paint. These paintings were originally unframed until they were acquired by the Yale Center for British Art in 1997. A nearby table held four ashtrays loaded with cigarette butts. Around the room were arranged four large cubes, each with a hole on every side; earlier works by Hirst had included single cubes from which flies hatched, but in *In and Out of Love* nothing hatched from them, and they multiplied.

To mark the thirtieth anniversary of Hirst's iconic show, the museum displayed *In and Out of Love (Butterfly Paintings and Ashtrays)* in its entirety for the first time in many years. As the centerpiece of the exhibition *Love, Life, Death, and Desire*, Hirst's work was installed alongside other historic, modern, and contemporary works from the YCBA collection. These works explored core themes of Hirst's art: love and death; beauty, desire, and suffering; permanence and fragility; the symbolic and the real; the relationships between people, places, and things; and the boundary between art and life.

Love, Life, Death, and Desire: An Installation of the Center's Collections was curated by Matthew Hargraves, Chief Curator of Art Collections.

Art in Focus: Women From the Center

JANUARY 14 – OCTOBER 10, 2021

This exhibition celebrated work by women artists in the collection of the Yale Center for British Art. Inspired by Yale University's celebration of fifty years of coeducation in Yale College and 150 years of coeducation in Yale graduate programs, *Art in Focus: Women From the Center* highlighted women artists whose inventive art practices have enabled them to stake out space in the art world. The title of this exhibition references the critic Lucy Lippard's influential collection of feminist essays *From the Center* (1976), as well as the YCBA itself.

Art in Focus is the annual exhibition curated by members of the YCBA Student Guide program, which introduces Yale undergraduates to museology by providing them with curatorial experience. *Women From the Center* was curated by Emma Gray '21, Sunnie Liu '21, Annie Roberts '21, Christina Robertson '22, and Olivia Thomas '20. The students were led by Linda Friedlaender, Head of Education; Jennifer Reynolds-Kaye, former Educator, School and Community Outreach; and Rachel Stratton, former Postdoctoral Research Associate.

The exhibition and accompanying online presentation were generously supported by the Marlene Burston Fund and the Dr. Carolyn M. Kaelin Memorial Fund.

Art in Focus: The Provocation of Conditions

JUNE 21–AUGUST 23, 2021

The online exhibition *Art in Focus: The Provocation of Conditions* showcased four decades of experimental British filmmaking. Distinct in subject and style, these short films evoke our contemporary moment in relation to political unrest, civic protest, and enforced isolation. They explore the relationship between sound and image and push the boundaries between film, poetry, documentary, and the claim to narrative truth.

“The provocation of conditions arrests continuity,” writes artist and filmmaker Lis Rhodes. Each film is a response, and a form of resistance, to different conditions, real and imagined. In addition to Rhodes’s *Orifso* (1999), the exhibition featured John Akomfrah and Trevor Mathison’s *Numen* (2014), Ori Gersht’s *The Forest* (2005), and Margaret Tait’s *Colour Poems* (1974).

Art in Focus is the annual exhibition curated by members of the YCBA Student Guide program. *The Provocation of Conditions* was curated by Merritt Barnwell '22 and Adam Chen '22. The students were led by Linda Friedlaender, Head of Education, and Indie A. Choudhury, Postgraduate Associate in the Research Department.

The online exhibition and related programs were generously supported by the Marlene Burston Fund and the Dr. Carolyn M. Kaelin Memorial Fund.

PUBLICATIONS

Marking Time: Objects, People, and Their Lives, 1500–1800

The period from 1500 to 1800 brought extraordinary transformations to the society of Britain and the lives of those within its colonial reach. Many of these changes – on both a societal and an individual level – centered on how time was sensed, measured, and understood. This engaging volume explores these various relationships with time through a remarkably diverse collection of objects, each of which is inscribed with a specific date. The dates mark significant events in the lives of these objects and the people who made and owned them. From posy rings to pastry

jiggers, teapots to tape measures, these more than 450 objects – and the stories they tell – offer a vivid sense of the lived experience of time, while providing a rich survey of the material world of early modern Britain.

Edited by Edward Town, Head of Collections Information and Access and Assistant Curator of Early Modern Art at the YCBA, and Angela McShane, Senior Research Fellow and Head of Renaissance and Early Modern Studies at the Victoria and Albert Museum. Essays by Glenn Adamson, Justin M. Brown, Edward S. Cooke Jr., Nathan Flis, Gavi Levy Haskell, Angela McShane, and Keith Wrightson. Published by the Yale Center for British Art in association with Yale University Press, November 2020.

On Center: The Late Architectural Philosophy of Louis I. Kahn as Expressed in the Yale Center for British Art

There have been several extensive studies of the many iconic works of renowned architect Louis I. Kahn (1901–1974), but few focus on the full expression of his architectural philosophy. Relying on direct quotations from Kahn himself, this book features the architect’s most essential ideas as they are articulated in his impressive final work: the Yale Center for British Art.

As the first director of the museum, Jules David Prown was instrumental in the selection of Kahn as the new building’s architect in 1969 and was alongside him throughout the processes of planning and construction until 1974, the year of Kahn’s death, three years before the building’s completion. Using photographs and illustrations, Prown precisely demonstrates how Kahn’s aesthetic concepts are manifested in the structure and attributes of the YCBA.

Written by Jules David Prown, Yale MAH 1971, Paul Mellon Professor Emeritus of the History of Art, Yale University. Published by the Yale Center for British Art in association with Yale University Press, May 2021.