

Out of Albion: British Art from the Allen Memorial Art Museum

This exhibition was organized by Colette Crossman, AMAM Curator of Academic Programs, with Elizabeth Koehn (OC '09).

In the spring of 2008, the Allen Memorial Art Museum hired an interpretive technologies consultant to work with the museum to design new educational and technology initiatives.

Based on their recommendations, the AMAM is pleased to launch a series of audio downloads, focusing on works in the AMAM collection.

Many of these downloads highlight one of the greatest strengths of an academic museum: its student population. For many years, the AMAM has maintained a corps of student docents that give tours, and facilitate interactions with visitors of all ages. Many of these podcasts feature the critical voice of the docents in an ongoing dialogue with art in the museum's collection.



James McNeill Whistler

(American, 1834 – 1903, active in England and France)

Rotherhithe, from the Thames Set, 1860

Etching and drypoint; third of three states

Mrs. F. F. Prentiss Bequest 1944.79

Student assistant Alexandra Michel (OC 2009) worked during the 2008-2009 academic year to record, edit, and mix these audio downloads. The AMAM wishes to extend its thanks to Alex!

About the Exhibition:

Encompassing 13th-century illuminated manuscripts, William Hogarth's witty "moral progresses," the Pre-Raphaelites of the Victorian Age, Henry Moore's undulating forms, and Bridget Riley's Op Art abstractions, this exhibition showcases more than seven centuries of British art from the AMAM collection. With attention to their social and cultural context, more than 100 objects in varied media chart the rise of a national school, the birth of photography, the emergence of modernism, and the country's rich traditions of history painting, satire, portraiture, and landscape. Artists such as Vanessa Bell, William Blake, Julia Margaret Cameron, Henry Fuseli, Richard Hamilton, William Morris, Sir Joshua Reynolds, and J.M.W. Turner elucidate what Nicholas Pevsner famously defined in 1955 as the "Englishness" of English art. Far from parochial, however, the powerfully imaginative works on display also attest to Britain's significant artistic influence beyond its own borders.

For more information, please visit these websites:

<http://ycba.yale.edu/index.asp>

<http://www.historyworld.net/wrldhis/PlainTextHistories.asp?historyid=ad13>

<http://www.metmuseum.org/toah/ht/09/euwb/ht09euwb.htm>