Dear Friends,

How truly gratifying it has been to see the Center filled with visitors once again! We were overjoyed that so many of you were able to participate in the spectacular celebrations marking the completion of the Center’s building conservation project and reinstallation of the collections. Thousands of visitors, friends both old and new, passed through our doors during the first few weeks after our reopening. It was an honor to have Mayor Toni Harp join me in welcoming the community back to the Center as we launched an exciting day of special tours, lectures, children’s activities, performances, and merit. We also were pleased to receive extraordinary international media coverage of our reopening, and we were thrilled by the vibrant social media activity that furthered our engagement with audiences around the globe.

The energy of our reopening continued throughout the summer, with programs both academic and entertaining. During an intensive weekend seminar on the visual culture of early modern Britain, doctoral candidates from universities across Great Britain and North America, who assembled to explore the Center’s Tudor portraits, were the first scholars to take full advantage of the fresh opportunities for object-based teaching and learning afforded by our newly created Collections Seminar Room. Our eleventh annual Children’s Film Festival, an all-day extravaganza shown to a thoroughly packed Lecture Hall, proved a riotous success!

We look forward to an equally exciting autumn, featuring the opening of two special exhibitions as well as an extraordinarily robust calendar of scholarly, public, and family programs. Our refurbished Lecture Hall now features state-of-the-art simulating and teleconferencing capabilities that allow us to live stream major lectures and programs for the enrichment of our many friends worldwide. These live-streamed events are marked in the calendar with a special symbol (#), and are accessible for viewing on our website.

Opening in September, Spreading Canvas: Eighteenth-Century British Maritime Painting will demonstrate that the genre was both ubiquitous and fundamental to British culture of the period. The exhibition has been organized by the Center in partnership with the National Maritime Museum, Greenwich, and has been curated by Eleanor Hughes, Deputy Director for Art & Academic and entertaining. During an intensive weekend seminar on the visual culture of early modern Britain, doctoral candidates from universities across Great Britain and North America, who assembled to explore the Center’s Tudor portraits, were the first scholars to take full advantage of the fresh opportunities for object-based teaching and learning afforded by our newly created Collections Seminar Room. Our eleventh annual Children’s Film Festival, an all-day extravaganza shown to a thoroughly packed Lecture Hall, proved a riotous success!

We look forward to an equally exciting autumn, featuring the opening of two special exhibitions as well as an extraordinarily robust calendar of scholarly, public, and family programs. Our refurbished Lecture Hall now features state-of-the-art simulating and teleconferencing capabilities that allow us to live stream major lectures and programs for the enrichment of our many friends worldwide. These live-streamed events are marked in the calendar with a special symbol (#), and are accessible for viewing on our website.

Opening in September, Spreading Canvas: Eighteenth-Century British Maritime Painting will demonstrate that the genre was both ubiquitous and fundamental to British culture of the period. The exhibition has been organized by the Center in partnership with the National Maritime Museum, Greenwich, and has been curated by Eleanor Hughes, Deputy Director for Art & Academic and entertaining. During an intensive weekend seminar on the visual culture of early modern Britain, doctoral candidates from universities across Great Britain and North America, who assembled to explore the Center’s Tudor portraits, were the first scholars to take full advantage of the fresh opportunities for object-based teaching and learning afforded by our newly created Collections Seminar Room. Our eleventh annual Children’s Film Festival, an all-day extravaganza shown to a thoroughly packed Lecture Hall, proved a riotous success!

We look forward to an equally exciting autumn, featuring the opening of two special exhibitions as well as an extraordinarily robust calendar of scholarly, public, and family programs. Our refurbished Lecture Hall now features state-of-the-art simulating and teleconferencing capabilities that allow us to live stream major lectures and programs for the enrichment of our many friends worldwide. These live-streamed events are marked in the calendar with a special symbol (#), and are accessible for viewing on our website.

Opening in September, Spreading Canvas: Eighteenth-Century British Maritime Painting will demonstrate that the genre was both ubiquitous and fundamental to British culture of the period. The exhibition has been organized by the Center in partnership with the National Maritime Museum, Greenwich, and has been curated by Eleanor Hughes, Deputy Director for Art & Academic and entertaining. During an intensive weekend seminar on the visual culture of early modern Britain, doctoral candidates from universities across Great Britain and North America, who assembled to explore the Center’s Tudor portraits, were the first scholars to take full advantage of the fresh opportunities for object-based teaching and learning afforded by our newly created Collections Seminar Room. Our eleventh annual Children’s Film Festival, an all-day extravaganza shown to a thoroughly packed Lecture Hall, proved a riotous success!

We look forward to an equally exciting autumn, featuring the opening of two special exhibitions as well as an extraordinarily robust calendar of scholarly, public, and family programs. Our refurbished Lecture Hall now features state-of-the-art simulating and teleconferencing capabilities that allow us to live stream major lectures and programs for the enrichment of our many friends worldwide. These live-streamed events are marked in the calendar with a special symbol (#), and are accessible for viewing on our website.

Opening in September, Spreading Canvas: Eighteenth-Century British Maritime Painting will demonstrate that the genre was both ubiquitous and fundamental to British culture of the period. The exhibition has been organized by the Center in partnership with the National Maritime Museum, Greenwich, and has been curated by Eleanor Hughes, Deputy Director for Art & Academic and entertaining. During an intensive weekend seminar on the visual culture of early modern Britain, doctoral candidates from universities across Great Britain and North America, who assembled to explore the Center’s Tudor portraits, were the first scholars to take full advantage of the fresh opportunities for object-based teaching and learning afforded by our newly created Collections Seminar Room. Our eleventh annual Children’s Film Festival, an all-day extravaganza shown to a thoroughly packed Lecture Hall, proved a riotous success!

We look forward to an equally exciting autumn, featuring the opening of two special exhibitions as well as an extraordinarily robust calendar of scholarly, public, and family programs. Our refurbished Lecture Hall now features state-of-the-art simulating and teleconferencing capabilities that allow us to live stream major lectures and programs for the enrichment of our many friends worldwide. These live-streamed events are marked in the calendar with a special symbol (#), and are accessible for viewing on our website.

Opening in September, Spreading Canvas: Eighteenth-Century British Maritime Painting will demonstrate that the genre was both ubiquitous and fundamental to British culture of the period. The exhibition has been organized by the Center in partnership with the National Maritime Museum, Greenwich, and has been curated by Eleanor Hughes, Deputy Director for Art &
Yinka Shonibare MBE (RA)

September 15–December 4, 2016

This fall, the Yale Center for British Art presents a display of works by the British Nigerian artist Yinka Shonibare MBE (RA), which coincides with the exhibition Spreading Canvas: Eighteenth-Century British Marine Painting and highlights areas of Shonibare’s practice that reflect a similar investment in diverse media and British maritime history. Bringing together photography, costume, sculpture, and film, the Center’s display introduces audiences to the breadth of Shonibare’s work, while focusing on a single theme: the life, death, and legacy of Admiral Lord Nelson, whom the artist uses as an emblem of Britain’s imperial past. Each of the seven works on view, and the three film installations which will be screened past, is also the first to engage directly with the history of the admiral heroically lost his life. Shonibare’s model ship accurately replicates HMS Victory, Nelson’s famous flagship at the Battle of Trafalgar, the campaign in which the admiral’s leader lost his life. Shonibare’s model ship accurately replicates HMS Victory, with its thirty-seven sails are made from his signature Dutch wax fabrics.

Further extending the representation of this major theme in British art, Yinka Shonibare MBE (RA) also coincides with the installation of Malcolm Morley’s Trafalgar-Waterloo (2011), a triptych commemorating Admiral Lord Nelson and the Duke of Wellington, and with a display of works on paper by black British and African American contemporary artists, curated by Gillian Edwards Foundation and Friends of British Art Fund, and curated by James Cohan Gallery, New York, and Stephen Friedman Gallery, London.

Nelson’s Ship in a Bottle is in a contextualized with a number of related works, including a screening of Addio del Passato (2011). This layered video piece presents the final aria from Verdi’s La Traviata, reimagined as a performance sung by Nelson’s estranged wife, Fanny, played by the black British singer Naderine Benjamin. The painting work by Fanny and Nelson in the film are exhibited in glass cabinets and juxtaposed with three framed digital chromogenic prints drawn from Shonibare’s series of Fake Death Pictures (2011). The photographs extend Shonibare’s exploration of Nelson. Each is based on paintings depicting deaths and suicides, and each thereby depicts a different death scenario for Nelson. One of the photographs is based on Henry Wallis’s famous painting The Death of Chatterton (1869), an icon of the Pre-Raphaelite movement. The Center owns an oil-on-panel study for this work, which is also currently on view alongside other historical paintings in the Center’s collection that represent or allude to the Battle of Trafalgar and Nelson’s apotheosis.

Arranged in thematic sections within a broadly chronological framework, Spreading Canvas: Eighteenth-Century British Marine Painting surveys the tradition of marine painting that was inextricably linked to Britain’s rise to prominence as a maritime and imperial power, and to position the genre at the heart of a burgeoning British art world. The demand for marine paintings—and the prints made after them—in the eighteenth century, from ship launches to shipwrecks, naval battles to serene coastal views, reflects Britain’s absolute dependence on the sea. In an age when Britain claimed to rule the waves, marine paintings found a new importance and helped the island nation tell its stories of triumph and disaster.

By including examples of the sketches, plans, and textual accounts that underlie the finished works, Spreading Canvas also reveals the processes through which marine painters constructed depictions of highly complex events that had taken place at great physical and temporal distances. But, far from functioning merely as skilled reportage, marine painting responded to and helped shape Britain’s role on the global stage. Indeed, this exhibition demonstrates that marine painting was, from the age of supremacy to the advent of the modern panorama, both ubiquitous and fundamentally relevant to eighteenth-century British art and culture.

Spreading Canvas: Eighteenth-Century British Marine Painting has been organized by the Yale Center for British Art in partnership with the National Maritime Museum, Greenwich, London, and curated by Eleanor Hughes, Deputy Director for Art & Program at the Walters Art Museum. The organizing curator at the Center is Matthew Hargraves, Chief Curator of Art Collections and Head of Collections Information and Access. The exhibition is accompanied by a fully illustrated book, edited by Eleanor Hughes, with essays by Hughes, Richard Johns, Christine Riding, Catherine Reach, and Geoff Quilley, and contributions by Sophie Lyndard, John McKenzie, and Peter van der Merwe. The volume has been published by the Center in association with Yale University Press.

Yinka Shonibare MBE (RA), Fake Death Pictures/Death of Chatterton (2011), oil on canvas; Nelson’s Ship in a Bottle (maquette), 2007, plastic, Dutch wax–printed cotton (detail), ca. 1806, oil on canvas, Yale Center for British Art, Paul Mellon Collection; Yinka Shonibare MBE (RA), Kingdom of the Cat, 2010, plastic, cotton, rope, wood, and antlers, ca. 2010, oil on canvas, Yale Center for British Art, Paul Mellon Collection; Yinka Shonibare, Kingdom of the Cat (detail)

E X H I B I T I O N O P E N I N G L E C T U R E

Wednesday, September 14, 5:30 pm

Brave Tar and Glorious Commanders: Painting and Performance in Eighteenth-Century Britain

Eleanor Hughes, Deputy Director for Art & Program at the Walters Art Museum.

Charles Brooking, Shipping in the English Channel (detail), ca. 1685, oil on canvas, Yale Center for British Art

Spreading Canvas: Eighteenth-Century British Marine Painting has been organized by the Yale Center for British Art in partnership with the National Maritime Museum, Greenwich, London, and curated by Eleanor Hughes, Deputy Director for Art & Program at the Walters Art Museum.

The organizing curator at the Center is Matthew Hargraves, Chief Curator of Art Collections and Head of Collections Information and Access. The exhibition is accompanied by a fully illustrated book, edited by Eleanor Hughes, with essays by Hughes, Richard Johns, Christine Riding, Catherine Reach, and Geoff Quilley, and contributions by Sophie Lyndard, John McKenzie, and Peter van der Merwe. The volume has been published by the Center in association with Yale University Press.
EXHIBITION-RELATED PROGRAMS

FILMS BY YINKA SHONIBARE MBE (RA)
Three film installations by the artist – Addio del Passato (2011), Odile and Odette (2005), and Un Belle ou Mascarade (A Masked Ball) (2004) – will be screened at the Center this fall. A Masked Ball, Shonibare’s first film, takes as its theme the annihilation of King Gustaf III of Sweden in 1792 at a masked ball. It was followed a year later by Odile and Odette, a silent ballet inspired by Tchaikovsky’s Swan Lake, which juxtaposes the movements of two dancers – one white-skinned, the other black – in an invisible mirror. The most recent film, Addio del Passato, extends the artist’s exploration of the life of Admiral Lord Nelson by reimagining Stendhal’s La Traviata as an opera sung by Nelson’s estranged wife, Fanny. Featuring performers dressed in Shonibare’s recognizable Dutch wax-printed cottons, these three works link the artist’s interest in costume, masquerade, and performance through the medium of film. See daily listings for dates and times.

Andrey Carnaudoff Ritche Lecture Tuesday, October 25, 7:30 pm
Yinka Shonibare MBE (RA) joins Kobena Mercer, Professor, History of Art and African American Studies, for a conversation. See page 9 for details. [6] This event will be live streamed.

SPREADING CANVAS FILM SERIES
Selected to accompany the special exhibition on eighteenth-century British marine painting, these films explore key moments in maritime history as well as the life of the great British painter J. M. W. Turner, who had a lifelong preoccupation with the sea and returned to this subject repeatedly in his paintings. All screenings are free and will take place in the Center’s Lecture Hall. Seating is limited. For more information, visit britishart.yale.edu.

Saturday, September 17, 2 pm
The Bounty (1984)
Directed by Roger Donaldson
Rated PG, 132 minutes
This historical drama tells the story of the most famous mutiny in the history of the sea, with Captain Bligh’s cruelly leading to chaos on his ship. When he is forced into a tiny lifeboat with his loyalists, he begins another epic voyage.

Saturday, September 24, 2 pm
Mr. Turner (2014)
Directed by Mike Leigh
Rated R, 150 minutes
This critically acclaimed film examines the last twenty-five years of the life of the great British landscape painter J. M. W. Turner, who is considered one of the most important figures in the history of British art.

The Bounty, Mr. Turner, and Mr. Turner screened at the Center’s Lecture Hall. Seating is limited. For more information, visit britishart.yale.edu.

Saturday, October 5, 2 pm
Directed by Peter Weir
Rated PG-13, 188 minutes
A British frigate and French warship stalk each other off the coast of South America during the Napoleonic Wars.

ADDITIONAL LECTURES AND PERFORMANCES

WINDHAM-CAMPBELL PRIZES
Established in 2013 with a gift from the late novelist Donald Windham in memory of his partner for forty years, Sandy M. Campbell, the Windham-Campbell Prizes at Yale University recognize writers from any country and call attention to works by Paul, which Als will discuss along with other off the coast of South America during the Napoleonic Wars.

Selected to accompany the special exhibition on the life and art of the great British artist J. M. W. Turner, who had a lifelong preoccupation with the sea and returned to this subject repeatedly in his paintings. All screenings are free and will take place in the Center’s Lecture Hall. Seating is limited. For more information, visit britishart.yale.edu.

Saturday, September 17, 2 pm
The Bounty (1984)
Directed by Roger Donaldson
Rated PG, 132 minutes
This historical drama tells the story of the most famous mutiny in the history of the sea, with Captain Bligh’s cruelly leading to chaos on his ship. When he is forced into a tiny lifeboat with his loyalists, he begins another epic voyage.

Saturday, September 24, 2 pm
Mr. Turner (2014)
Directed by Mike Leigh
Rated R, 150 minutes
This critically acclaimed film examines the last twenty-five years of the life of the great British landscape painter J. M. W. Turner, who is considered one of the most important figures in the history of British art.

The Bounty, Mr. Turner, and Mr. Turner screened at the Center’s Lecture Hall. Seating is limited. For more information, visit britishart.yale.edu.

Saturday, October 5, 2 pm
Directed by Peter Weir
Rated PG-13, 188 minutes
A British frigate and French warship stalk each other off the coast of South America during the Napoleonic Wars.

This discussion, taking place in the Center’s Turner and Constable bays, will examine the nature of Wordsworth’s poem ‘The Prelude’ as an expression of place, displacement, and reimagining in the life of a great imaginative spirit, and how Windrowd fashioned an autobiography from various events in his early life. A book signing in the Entrance Court will follow this discussion.

Wednesday, September 21
Close Looking Session 1:30 pm
Hilton Ali on Celia Paul
Hilton Ali, author and critic
Hilton Ali, a prize-winner in the nomination category, has written extensively on, and collaborated with, the British portraitist Celia Paul. The Center’s collection includes a number of works by Paul, which Ali will discuss along with his collaborations with the artist.

LECTURE AND BOOK SIGNING
Friday, September 23, 3 pm
The Prelude: Here a Printed, Fully Illustrated Edition of ‘The greatest and most original of English autobiographies’ (for Frank Kermode), Newly Edited from the Manuscripts. Would Have Been Impossible Without the Digital Age
James Engell, Gurney Professor of English and Professor of Comparative Literature, Harvard University, and Michael D. Raymond, independent scholar and formerly an adjunct professor, School of Professional and Continuing Studies, Fordham University
This conversation will address the digital versions of the manuscripts and will examine the manner in which the cultural and technological context of the First World War has influenced our understanding of Wordsworth’s poem.

Wednesday, September 28, 5 pm
A Conversation with Isaac Julien
Isaac Julien, London-based installation artist and filmmaker, and Kobena Mercer, Professor, History of Art and African American Studies, Yale University
Isaac Julien is the 2016–17 recipient of the James Robert Brudner 83 Memorial Prize, awarded annually by the committee for Lesbian, Gay, Bisexual, and Transgender Studies at Yale. LGBT Studies at Yale promotes innovative interdisciplinary scholarship and teaching on the historical and contemporary experience of lesbians, gay men, bisexuals, and transgender people. Julien is one of the preeminent installation artists and filmmakers of our time. His acclaimed poetic documentary Looking for Langston (1988) and his short films such as This is Not an ADS is the winner of the 2013–14 Ars Electronica Award and was the recipient of the 2012 Tria Gorka Prize (for his work on the history of French film, France, and the world). His work has been shown in some of the most prestigious museums and galleries, including the Whitney Museum of American Art, the Art Fund

Art Fund

Isaac Julien, London-based installation artist and filmmaker, and Kobena Mercer, Professor, History of Art and African American Studies, Yale University
Isaac Julien is the 2016–17 recipient of the James Robert Brudner 83 Memorial Prize, awarded annually by the committee for Lesbian, Gay, Bisexual, and Transgender Studies at Yale. LGBT Studies at Yale promotes innovative interdisciplinary scholarship and teaching on the historical and contemporary experience of lesbians, gay men, bisexuals, and transgender people. Julien is one of the preeminent installation artists and filmmakers of our time. His acclaimed poetic documentary Looking for Langston (1988) and his short films such as This is Not an ADS is the winner of the 2013–14 Ars Electronica Award and was the recipient of the 2012 Tria Gorka Prize (for his work on the history of French film, France, and the world). His work has been shown in some of the most prestigious museums and galleries, including the Whitney Museum of American Art, the Art Fund
This annual biennial lecture, named in honor of the Center’s founder, Paul Mellon (Yale College, Class of 1939), reconsidered the work of Thomas Cole, long revered as the founder of American landscape painting. Through a consideration of Cole’s origins in northern England during the Industrial Revolution, and his formative return trip to England and to Italy in 1829–32, the lecture will offer a reading of Cole’s key works as part of a transatlantic artistic interlude, adding a new dimension to our appreciation of a familiar figure.

Professor Barringer and Elizabeth Maness Kornhauser, Alice Pratt Brown Curator of American Paintings and Sculpture at the Metropolitan Museum of Art, are curators of a major loan exhibition, Thomas Cole’s Journey: His trip to England and to Italy in 1829–32, the lecture will coincide with a display of Shonibare’s works on view at the Center (see page 4). It is made possible by the Andrew Carnduff Ritchie Fund with additional support from the Museum of Arts and Design and the Smithsonian Institution. Robert L. McNeil Jr. Lecture Hall, Yale University Art Gallery, 1111 Chapel Street.

This event will be live streamed.

**Wednesday, November 30, 5:30 pm**

“Knocking around between money sex and boredom”: Walker Evans in Havana and New York

John Tagg, Distinguished Professor of Art History, Binghamton University, State University of New York. Yale Center for British Art Lecture Hall. Seating is limited.

**Past Tense**

Evans was recalling his first meeting with his guides, the Fermendic de Castro brothers, but his phrase encapsulates much about his own life at this time, raising issues invariantly kept at bay in writing on Evans that have an undeniable if hard to focus relation to the understanding of his photographic work from this period. Moving between Havana and New York City, the lecture will ask not just about the passage between work and biography, but about sex and work and what is sustained in the refusal to speak about them when looking at photographs by Evans.

Born in the northeast of England and trained at the Royal College of Art in London, John Tagg writes about the meaning of grace and its role in the experience that explores complicated questions of African Studies; Yale Repertory Theatre; the Department of History, Princeton University. This lecture coincides with a Shomover’s works on view at the Center (see page 4). It is made possible by the Andrew Carnduff Ritchie Fund with additional support from the Museum of Arts and Design and the Smithsonian Institution. Robert L. McNeil Jr. Lecture Hall, Yale University Art Gallery, 1111 Chapel Street.

This event will be live streamed.
The symposium concludes with a keynote lecture by George Knapps, founder of Knight Architecture and principal-in-charge of the Center's conservation projects. Opened to the public in 1977, the Center faced a host of infrastructural and programmatic pressures that threatened to alter irreverently the character of the building by 2002, when Amy Meyers was appointed director. For example, the ever-expanding collection had outgrown the original provisions for its storage, conservation, curation, and administration; scholars, professors, and lecturers required augmented and technologically robust spaces to teach from the collection; and, more dire, the ingenuous building systems, exterior envelope, and interior finishes were fast approaching the end of their serviceable lives or were in need of significant renewal. Knight’s talk will describe the measures taken to ensure that these demands could be addressed while protecting the architecture of the Center for the edification and delight of future generations. The symposium is free and open to the public. Advance registration is recommended. For full details of the program and to register, visit britishart.yale.edu/conferences. Online registration is available from October 1 through November 4. Onsite registration will be available on both days of the conference. For further information, please e-mail ycba.research@yale.edu. This event will be live streamed.

The conference is free and open to the public. Advance registration is recommended. For full details of the program and to register, visit britishart.yale.edu/conferences. Online registration is available from October 1 through November 4. Onsite registration will be available on both days of the conference. For further information, please e-mail ycba.research@yale.edu. This conference is a collaboration between Art at Federal University of São Paulo, the Huntington Library, Art Collections, and Botanical Gardens, San Marino, California, and the Jerwood Gallery. (September 19–December 16, 2016)

Eleanor Jones, PhD student in History of Art, King’s College London & Tate Britain, will explore artistic networks and queer spaces in twentieth-century London, while examining the impact such networks had on visual forms of representation. Her research at the Center will focus on designs for London’s first Cabaret Club in 1912 and the postwar works of John Minton and Keith Vaughan. (September 19–December 16, 2016)

CURATORIAL EXCHANGE SCHOLAR
Curatorial Exchange Scholarships at the Jerwood Gallery (Hastings), is developing exhibitions on Duncan Grant, David Bomberg, and Victor Pasmore for the Jerwood Gallery’s “In Focus” series. Her research at the Center will focus on works by those artists in the Center’s collection.

AhRC Scholars
Amy Concannon, PhD student in History of Art, University of Nottingham & Tate Britain, will conduct research for her thesis on the urban landscape in early nineteenth-century British art. She will examine a wide range of topographical works in the Center’s collection, including works by John Constable, David Cox, E. W. Brayley, and William Havell. (July 11–October 7, 2016)

Tessa Kilgarriff, PhD student in History of Art, University of Bristol & NPG, will pursue research for her thesis, “Reproducing Fame: Printed and Painted Theatrical Portraiture, 1820–1870.” Her thesis combines theater and art historical approaches to study the production, dissemination, and reception of theatrical portraits in Britain. In addition to theatrical portraiture, she will examine the correspondence of artists David Roberts and Charles Robert Leslie. (September 19–December 16, 2016)

Martha Cattell, PhD student in History of Art, University of York & Hull Maritime Museum, will conduct research for her thesis on the visual and material culture of whaling in the long nineteenth century. She will examine marine painting in the Center’s collection, especially works by J. M. W. Turner. (September 6–December 6, 2016)

Brigid von Preussen, PhD student in Art History at Columbia University, will examine drawings by the sculptor and designer John Flaxman, in order to chart the logic of the simplified graphic style that emerged in his work. Her dissertation analyzes the relationship between commercial classicism and the ways in which artistic, artisanal, and brand authorship were understood in the late eighteenth century. (September 6–December 6, 2016)

Jim Turrell, visiting professor at the J. Paul Getty Museum (Los Angeles), will conduct research for his thesis on the visual and material culture of whaling in the long nineteenth century. He will examine marine painting in the Center’s collection, especially works by J. M. W. Turner. (September 6–December 6, 2016)

Sophie Searle, PhD student at the University of York & Hull Maritime Museum, will conduct research for her thesis, “Reproducing Fame: Printed and Painted Theatrical Portraiture, 1820–1870.” Her thesis combines theater and art historical approaches to study the production, dissemination, and reception of theatrical portraits in Britain. In addition to theatrical portraiture, she will examine the correspondence of artists David Roberts and Charles Robert Leslie. (September 19–December 16, 2016)
**FILM SERIES**

**BRITAIN IN COLOR**

While British painting is famed for its colorists, when we think about British film, we typically think in black and white. As a national cinema often narrowly defined as having a realist, documentary tradition, the role of color in British film, with its connotations of spectacle and sensuality, is often overlooked. Yet this series showcases the long and under-celebrated history of British color film. From early tinting and toning practices in the silent period to postwar experiments with new color film stock, the series demonstrates the incredible diversity of color technologies used in British filmmaking. It also explores critical links between color and British identity, examining how filmmakers deployed color to explore themes of imperialism, sexuality, and racial difference throughout the twentieth century.

**Wednesday, October 26, 5 pm**
**The Great White Silence** (1924)
Directed by Herbert Ponting
This astounding documentary of Captain Scott’s tragic Antarctic expedition of 1910 makes extensive use of tinting and toning (the process of coloring washing) to enhance the strange sublimity of the polar landscapes and replicate the rich colors found in Antarctica, an imperial space often wrongly thought of as simply white. The film will be introduced by Kirsty Sinclair Dootson, PhD candidate in History of Art and Film and Media Studies, and accompanied by a new, original score performed live.

Saturday, October 29, 2 pm
**Black Narcissus** (1947; preceded by shorts)
Directed by Michael Powell & Emeric Pressburger
This scorching Technicolor melodrama charts the demise of nuns establishing a new convent in the Himalayas. The nuns slowly unravel as they confront the psychological and sexual tensions become dangerously potent. While American Technicolor was often narrowly defined as having a realist, documentary tradition, the role of color in British film, with its connotations of spectacle and sensuality, is often overlooked. Yet this series showcases the long and under-celebrated history of British color film. From early tinting and toning practices in the silent period to postwar experiments with new color film stock, the series demonstrates the incredible diversity of color technologies used in British filmmaking. It also explores critical links between color and British identity, examining how filmmakers deployed color to explore themes of imperialism, sexuality, and racial difference throughout the twentieth century.

**Wednesday, November 2, 5:30 pm**
**The Cook, The Thief, His Wife, Her Lover** (1989)
Directed by Peter Greenaway
At our age an satire of Thatcher’s England and a feast for the senses, this is perhaps the most iconic film by artist and filmmaker Peter Greenaway. Laced with art historical references and typical of Greenaway’s “baroque minimalism,” the film exploits the sensuous potential of saturated color palettes as it follows the burgeoning affair between the wife of a gangster and the bookish patron of her husband’s restaurant. As characters move between spaces, their costumes, make-up, and surroundings change color, enhancing the themes of arousal, jealousy, hate, and violence that permeate the film. Introduction by Brigitte Peucker, Elias W. Leunewan Professor of German Languages and Literatures and Professor of Film and Media Studies.

**Monday, November 9, 7 pm**
**Blue** (1993)
Directed by Derek Jarman
Rated R, 78 minutes, 35 mm
This scorching T echnicolor melodrama charts the demise of nuns establishing a new convent in the Himalayas. The nuns slowly unravel as they confront the psychological and sexual tensions become dangerously potent. While American Technicolor was often narrowly defined as having a realist, documentary tradition, the role of color in British film, with its connotations of spectacle and sensuality, is often overlooked. Yet this series showcases the long and under-celebrated history of British color film. From early tinting and toning practices in the silent period to postwar experiments with new color film stock, the series demonstrates the incredible diversity of color technologies used in British filmmaking. It also explores critical links between color and British identity, examining how filmmakers deployed color to explore themes of imperialism, sexuality, and racial difference throughout the twentieth century.

**Wednesday, November 9, 5:30 pm**
**The Cook, The Thief, His Wife, Her Lover** (1989)
Directed by Peter Greenaway
At our age an satire of Thatcher’s England and a feast for the senses, this is perhaps the most iconic film by artist and filmmaker Peter Greenaway. Laced with art historical references and typical of Greenaway’s “baroque minimalism,” the film exploits the sensuous potential of saturated color palettes as it follows the burgeoning affair between the wife of a gangster and the bookish patron of her husband’s restaurant. As characters move between spaces, their costumes, make-up, and surroundings change color, enhancing the themes of arousal, jealousy, hate, and violence that permeate the film. Introduction by Brigitte Peucker, Elias W. Leunewan Professor of German Languages and Literatures and Professor of Film and Media Studies.

**Friday, November 11, 7 pm**
**Blue** (1993)
Directed by Derek Jarman
Rated R, 78 minutes, 35 mm
This scorching T echnicolor melodrama charts the demise of nuns establishing a new convent in the Himalayas. The nuns slowly unravel as they confront the psychological and sexual tensions become dangerously potent. While American Technicolor was often narrowly defined as having a realist, documentary tradition, the role of color in British film, with its connotations of spectacle and sensuality, is often overlooked. Yet this series showcases the long and under-celebrated history of British color film. From early tinting and toning practices in the silent period to postwar experiments with new color film stock, the series demonstrates the incredible diversity of color technologies used in British filmmaking. It also explores critical links between color and British identity, examining how filmmakers deployed color to explore themes of imperialism, sexuality, and racial difference throughout the twentieth century.

**Thursday, December 8, 5:30 pm**
**In the Heat of the Night** (1967)
Directed by Norman Jewison
Rated G, 108 minutes
This scorching T echnicolor melodrama charts the demise of nuns establishing a new convent in the Himalayas. The nuns slowly unravel as they confront the psychological and sexual tensions become dangerously potent. While American Technicolor was often narrowly defined as having a realist, documentary tradition, the role of color in British film, with its connotations of spectacle and sensuality, is often overlooked. Yet this series showcases the long and under-celebrated history of British color film. From early tinting and toning practices in the silent period to postwar experiments with new color film stock, the series demonstrates the incredible diversity of color technologies used in British filmmaking. It also explores critical links between color and British identity, examining how filmmakers deployed color to explore themes of imperialism, sexuality, and racial difference throughout the twentieth century.

**Friday, December 9, 7 pm**
**Isabel’s Piano** (2015)
Directed by Nicola Stephanie
Rated 14A
This film is a portrait of the artist’s uncle, Steven. Recorded over two years, the video follows his attempt to restore a baby grand piano, inherited from his grandmother Isabel. The video considers music and silence, craft and family history, and materiality: how it can be measured, manipulated or recorded, and how objects absorb narrative or emotional attachment. Introduction by Nicola Stephanie. The screening will be followed by a Q&A session.

**Thursday, December 15, 5:30 pm**
**A Christmas Carol** (1951)
Directed by Brian Desmond Hurst (rated PG, 92 minutes)
In this adaptation of Charles Dickens’s classic, Ebenezer Scrooge is given a chance for redemption when ghosts haunt him on Christmas Eve. This film is a portrait of the artist’s uncle, Steven. Recorded over two years, the video follows his attempt to restore a baby grand piano, inherited from his grandmother Isabel. The video considers music and silence, craft and family history, and materiality: how it can be measured, manipulated or recorded, and how objects absorb narrative or emotional attachment. Introduction by Nicola Stephanie. The screening will be followed by a Q&A session.

**Thursday, December 15, 7 pm**
**The Sacred Britten**
Directed by Nicola Stephanie
Rated NC-17, 124 minutes
This film is a portrait of the artist’s uncle, Steven. Recorded over two years, the video follows his attempt to restore a baby grand piano, inherited from his grandmother Isabel. The video considers music and silence, craft and family history, and materiality: how it can be measured, manipulated or recorded, and how objects absorb narrative or emotional attachment. Introduction by Nicola Stephanie. The screening will be followed by a Q&A session.

**Thursday, December 15, 5:30 pm**
**The Cook, The Thief, His Wife, Her Lover** (1989)
Directed by Peter Greenaway
Rated NC-17, 100 minutes
This scorching T echnicolor melodrama charts the demise of nuns establishing a new convent in the Himalayas. The nuns slowly unravel as they confront the psychological and sexual tensions become dangerously potent. While American Technicolor was often narrowly defined as having a realist, documentary tradition, the role of color in British film, with its connotations of spectacle and sensuality, is often overlooked. Yet this series showcases the long and under-celebrated history of British color film. From early tinting and toning practices in the silent period to postwar experiments with new color film stock, the series demonstrates the incredible diversity of color technologies used in British filmmaking. It also explores critical links between color and British identity, examining how filmmakers deployed color to explore themes of imperialism, sexuality, and racial difference throughout the twentieth century.

**Thursday, December 22, 5:30 pm**
**The Cook, The Thief, His Wife, Her Lover** (1989)
Directed by Peter Greenaway
Rated NC-17, 100 minutes
This scorching T echnicolor melodrama charts the demise of nuns establishing a new convent in the Himalayas. The nuns slowly unravel as they confront the psychological and sexual tensions become dangerously potent. While American Technicolor was often narrowly defined as having a realist, documentary tradition, the role of color in British film, with its connotations of spectacle and sensuality, is often overlooked. Yet this series showcases the long and under-celebrated history of British color film. From early tinting and toning practices in the silent period to postwar experiments with new color film stock, the series demonstrates the incredible diversity of color technologies used in British filmmaking. It also explores critical links between color and British identity, examining how filmmakers deployed color to explore themes of imperialism, sexuality, and racial difference throughout the twentieth century.

**Late-Night Thursdays**

**The Center and the Museum Shop will be open until 8 pm on Thursday in December. Concerts, film screenings, and refreshments will be offered. See listings for details.**

**Thursday, December 1, 5:30 pm**
**Concert**
The **Sacred Britten**
The internationally acclaimed tenor Kyle Stangl will collaborate with pianist Steven McGhee to perform three of Benjamin Britten’s most rarely performed works: 
**Canticles I and III**
and the complete song cycle “The Holy Sonnets of John Donne,” which was composed by Britten in 1945 and includes nine settings from the nineteen Holy Sonnets by the English poet John Donne.

**Thursday, December 8, 5:30 pm**
**Film**
Isabel’s Piano (2015)
Directed by Nicola Stephanie
Rated 14A
This film is a portrait of the artist’s uncle, Steven. Recorded over two years, the video follows his attempt to restore a baby grand piano, inherited from his grandmother Isabel. The video considers music and silence, craft and family history, and materiality: how it can be measured, manipulated or recorded, and how objects absorb narrative or emotional attachment. Introduction by Nicola Stephanie. The screening will be followed by a Q&A session.

**Thursday, December 15, 5:30 pm**
**Film screening**
A Christmas Carol (1951)
Directed by Brian Desmond Hurst (rated PG, 92 minutes)

**Thursday, December 22, 5:30 pm**
**Galleries and Museum Shop are open until 8 pm. Refreshments will be offered.**
EDUCATION

For additional information about any of the following Education programs, or for programs that require preregistration, please e-mail ycba.education@yale.edu or call 203 432 2858.

ACADEMIC PROGRAMS
Enhancing Observation Skills
Initially designed for medical and nursing students and other healthcare professionals, this program uses original works of art in a museum setting to slow down the looking process and strengthen observation and communication skills. No art or art history background is needed. Learning the difference between objective and subjective skill is applicable to both the scientific and humanities disciplines. Moving outside of the workplace environment allows for fresh thinking that animates the conversations, as visiting the Center sets the stage for a new kind of experiential learning.

PROGRAMS FOR ADULTS AND TEACHERS
Art Circle
Thursdays, October 13, November 17, and December 15, 12:30–1 pm
Join Jaime Ursic, Assistant Curator of Education, and enjoy the tradition of sketching from original works of art in the Center’s collection and special exhibitions. Jaime Ursic will offer insights on drawing techniques and observational skills. Drawing materials are provided, and all skill levels are welcome. The program is free, but preregistration is required for each session.

Sketching in the Galleries
Wednesdays, October 26, December 7 and 14, 5:30–7 pm
Enjoy the tradition of sketching from original works of art in the Center’s collection and special exhibitions. Jaime Ursic will offer insights on drawing techniques and observational skills. Drawing materials are provided, and all skill levels are welcome. The program is free, but preregistration is required for each session.

Making Sense of Art
This is a multivisit, experiential program designed around sustained looking at artwork. During the building’s closure, docents traveled to independent learning centers, senior care facilities, and retirement communities to teach theme-based art lessons with materials used to enhance the multisensory experience. Docent-led tours are available and welcome seniors to engage in art by creating a thoughtfulness of observation of artwork, sharing ideas, and relating narratives to their own lives and past experiences.

VISITORS WITH SPECIAL NEEDS
The Center welcomes people of all abilities to the museum to visit and participate in educational programming. Visitors may explore the Center on their own, take a guided tour, or arrange a personalized tour. Assisted listening devices are available for programs in the Lecture Hall, and large-print labels are available for special exhibitions. Sign Language interpretation is available with two weeks’ notice to arrange for an interpreter. All tours can be adapted to address individual needs.

Exhibits that center on the theme of art and autism spectrum disorders are designed and presented by teenagers who are on the autism spectrum. A program for families with children who are five to twelve years of age and on the autism spectrum. Families learn to look and respond to artwork in the museum’s galleries. Participants engage in group conversations in the galleries, a follow-up art project in a museum classroom, and much more. While the needs of individuals with autism are taken into account, the activities are intended to be fun for parents, siblings, and other relatives too! The program is free, but preregistration is required. Please e-mail ycba.education@yale.edu or call 203 432 2858 with your name, number, and a good time to reach you. A museum educator will contact you by phone to complete and confirm your registration.

Exploring Artism: A Program for Families with Autism Spectrum Disorders
Saturdays, September 17, October 15, and November 19, 10:30 am–noon
This is a free program for families with children who are five to twelve years of age and on the autism spectrum. Families learn to look and respond to artwork in the museum’s galleries. Participants engage in group conversations in the galleries, a follow-up art project in a museum classroom, and much more. While the needs of individuals with autism are taken into account, the activities are intended to be fun for parents, siblings, and other relatives too! The program is free, but preregistration is required. Please e-mail ycba.education@yale.edu or call 203 432 2858 with your name, number, and a good time to reach you. A museum educator will contact you by phone to complete and confirm your registration.

Out in Art
The Center’s Education staff continues its educational programming with students enrolled in Residential Education at Chapel Haven (REACH). Chapel Haven is committed to providing lifelong, individualized support services for adults with developmental and social disabilities. Out in Art provides REACH students with a wide range of museum opportunities and opportunities for sensory learning. Participants build life skills through art appreciation and art-making activities that are designed to promote communication skills, theory of mind, memory, and interpersonal connections.

Exploring Artism: A Program for Families
Saturdays, September 17, October 15, and November 19, 10:30 am–noon
This is a free program for families with children who are five to twelve years of age and on the autism spectrum. Families learn to look and respond to artwork in the museum’s galleries. Participants engage in group conversations in the galleries, a follow-up art project in a museum classroom, and much more. While the needs of individuals with autism are taken into account, the activities are intended to be fun for parents, siblings, and other relatives too! The program is free, but preregistration is required. Please e-mail ycba.education@yale.edu or call 203 432 2858 with your name, number, and a good time to reach you. A museum educator will contact you by phone to complete and confirm your registration.

Docents

The Yale Center for British Art docents offer tours of the Center’s collections, architecture, and special exhibitions. Docents also lead interactive tours for visiting school children of all ages and abilities. The Center’s docents include Leah Begg, John Beck, Anne Bolin, Robert Bolzay, Judy Brennan, Ewa Buttolph, Brécker Cameron (Head Docent), Susan Cayor Swick, Louise Ciullia, Catherine Crawford, Susan Daradik, Serena Guertore, Jane Harvey, Annette Hathaway, Amy Hushnail, Louise La Montagne, Boots Landsmith, Kathleen Leiniso, Margaret Mann, Joyce Marks, Nancy McClery, Mona Pierppard, Bob Potter, Mary Sagarin, and James Wilson.

Student Guides

The Student Guide Program, now in its fourteenth year, offers undergraduates from all disciplines the opportunity to work closely with works of art and museum staff. Student guides meet weekly to learn about the Center’s collections, special exhibitions, and operations. Guides create tours on topics of their choosing, which are open to all visitors and take place on Saturdays and Sundays during the academic year. In addition, student guides help to curate an annual Art in Focus exhibition examining works of art from the Center’s collections thematically. Guides also have the opportunity to participate in the John F. O’Brien Acquisition Program, which annually funds a new object for the Center’s collections. For more information about the Student Guide Program, e-mail ycba.education@yale.edu or find the guides on facebook.com/YCBAStudentGuides.

This fall’s returning student guides are Madeline Adolf, PC ’18; Irene Chung, BR ’17; Rose Davis, BR ’18; Zine Dohdah, TC ’17; Julia Fleming-Dresser, TD ’19; Keming Fu, DP ’19; Clare Goldsmith, ES ’18 (Head Guide); Colin Hemez, ES ’18; Matthew Hennexus, TD ’17; Sergio Infante, CC ’18; Caroline Kamen, JE ’17; Daniel Leibovic, TC ’17; Catherine Lai, ES ’18; Brent Metz, MC ’19; Theodora Sokoloff, TC ’19; Nicholas Stewart, JE ’18; Kathleen Voight, JE ’19; Katherine Watson, MC ’19; and Art Zimmert, CC ’17.

Sponsors

Nancy McCleery, Mona Pierppard, Bob Potter, Mary Sagarin, and James Wilson.

Student Guides

The Student Guide Program, now in its fourteenth year, offers undergraduates from all disciplines the opportunity to work closely with works of art and museum staff. Student guides meet weekly to learn about the Center’s collections, special exhibitions, and operations. Guides create tours on topics of their choosing, which are open to all visitors and take place on Saturdays and Sundays during the academic year. In addition, student guides help to curate an annual Art in Focus exhibition examining works of art from the Center’s collections thematically. Guides also have the opportunity to participate in the John F. O’Brien Acquisition Program, which annually funds a new object for the Center’s collections. For more information about the Student Guide Program, e-mail ycba.education@yale.edu or find the guides on facebook.com/YCBAStudentGuides.

This fall’s returning student guides are Madeline Adolf, PC ’18; Irene Chung, BR ’17; Rose Davis, BR ’18; Zine Dohdah, TC ’17; Julia Fleming-Dresser, TD ’19; Keming Fu, DP ’19; Clare Goldsmith, ES ’18 (Head Guide); Colin Hemez, ES ’18; Matthew Hennexus, TD ’17; Sergio Infante, CC ’18; Caroline Kamen, JE ’17; Daniel Leibovic, TC ’17; Catherine Lai, ES ’18; Brent Metz, MC ’19; Theodora Sokoloff, TC ’19; Nicholas Stewart, JE ’18; Kathleen Voight, JE ’19; Katherine Watson, MC ’19; and Art Zimmert, CC ’17.

Sponsors

Nancy McCleery, Mona Pierppard, Bob Potter, Mary Sagarin, and James Wilson.

Student Guides

The Student Guide Program, now in its fourteenth year, offers undergraduates from all disciplines the opportunity to work closely with works of art and museum staff. Student guides meet weekly to learn about the Center’s collections, special exhibitions, and operations. Guides create tours on topics of their choosing, which are open to all visitors and take place on Saturdays and Sundays during the academic year. In addition, student guides help to curate an annual Art in Focus exhibition examining works of art from the Center’s collections thematically. Guides also have the opportunity to participate in the John F. O’Brien Acquisition Program, which annually funds a new object for the Center’s collections. For more information about the Student Guide Program, e-mail ycba.education@yale.edu or find the guides on facebook.com/YCBAStudentGuides.

This fall’s returning student guides are Madeline Adolf, PC ’18; Irene Chung, BR ’17; Rose Davis, BR ’18; Zine Dohdah, TC ’17; Julia Fleming-Dresser, TD ’19; Keming Fu, DP ’19; Clare Goldsmith, ES ’18 (Head Guide); Colin Hemez, ES ’18; Matthew Hennexus, TD ’17; Sergio Infante, CC ’18; Caroline Kamen, JE ’17; Daniel Leibovic, TC ’17; Catherine Lai, ES ’18; Brent Metz, MC ’19; Theodora Sokoloff, TC ’19; Nicholas Stewart, JE ’18; Kathleen Voight, JE ’19; Katherine Watson, MC ’19; and Art Zimmert, CC ’17.

Sponsors

Nancy McCleery, Mona Pierppard, Bob Potter, Mary Sagarin, and James Wilson.

Student Guides

The Student Guide Program, now in its fourteenth year, offers undergraduates from all disciplines the opportunity to work closely with works of art and museum staff. Student guides meet weekly to learn about the Center’s collections, special exhibitions, and operations. Guides create tours on topics of their choosing, which are open to all visitors and take place on Saturdays and Sundays during the academic year. In addition, student guides help to curate an annual Art in Focus exhibition examining works of art from the Center’s collections thematically. Guides also have the opportunity to participate in the John F. O’Brien Acquisition Program, which annually funds a new object for the Center’s collections. For more information about the Student Guide Program, e-mail ycba.education@yale.edu or find the guides on facebook.com/YCBAStudentGuides.
The Center is sincerely grateful to its information volunteers, who generously donate their time to staff the information desk, welcoming visitors and providing them with information about exhibitions, collections, programs, and resources. Stop by the desk to say hello, ask a question, learn about the free membership program, or share your experience.

Volunteers can be greeted and assisted by the following volunteers: Toby, Lauren, Chad, Athena, Molly, Bruce, Dick, Elisa, Geoff, Maria, Erin, Joyce, Sofia, Virginia, Colin, Migihan, Linda, Mackenzie, Mary, and Kris. These individuals share a deep interest in art and a dedication to the Center’s collections.

Graduate Research Assistants

For the academic year 2016–17, one academic-year Nancy Horton Bartels and one summer Nancy Horton Bartels Scholar Interns were appointed, one at the Center, one in New York. Two academic-year Nancy Horton Bartels Scholar Interns began at the Center this fall: Julia Carnes (PC ’17) is working with Nathan Flis as the Exhibitions and Publications intern, and Leah Salovey (TDY ’17) is assisting Linda Friedlaender, Senior Curator of Education, as an Education intern.

Information volunteers, photo by Shayna Roosevelt

New Haven Promise

The Center offers college internship opportunities through New Haven Promise. The organization is a scholarship program that promotes college education as an aspiration for New Haven public school students. The program provides financial assistance and work opportunities for the Promise scholars after they graduate from high school and while attending colleges in Connecticut. New Haven Promise partners with over two dozen Yale departments and community organizations.

The growth, stability, and economic development of the City of New Haven by bringing young talent into the workforce and giving these students valuable training and professional experience.

The following Promise scholars joined the Center in summer 2016: Shannon Foley (Reference Library and Archives). Emily Garcia (Advance- ment and External Affairs), Kyle Kearen (Registrar’s Office and Art Installation), Sumana Rodrigues (Communications and Marketing), Claudia Sacht (Art Collections Information and Archives), and Shelby Simmons (Reference Library and Archives). Rodrigues and Simmons were returning scholars, having participated in the program last year. The program’s success has led to growth in participation, and the Center has benefitted from the students’ hard work and diverse talents.

British Art Studies

British Art Studies—the joint publication of the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art (PMC) – successfully marks the end of its first year. Since its launch in November 2015, the journal has attracted more than sixteen thousand individual users, accessing content across three issues. While the majority of the readership is located in Britain and the United States, metrics show that British Art Studies is also read in Italy, France, Australia, Canada, Germany, Hong Kong, Japan, the United Arab Emirates, Poland, Colombia, Russia, and many other countries. The statistics suggest that an interest in British art and architecture is wider and more international than conventionally assumed.

The journal has grown out of the research cultures of two centers dedicated to the study of British art. Working with scholars, artists, and institutions worldwide, the foremost aim of British Art Studies is to provide a platform for innovative thinking, debate, and dialogue about British art, a field that as this first year of the publication makes clear, is constantly being redefined. British Art Studies is “born digital,” meaning that it has no printed counterpart and is designed for online reading (although all content can be downloaded). The journal appears three times a year. The fall and spring issues consist of open content; a combination of articles selected from a call for submissions, as well as features developed by the editorial team. The summer edition is reserved for special issues devoted to a single topic. The first special issue, and most recent publication, was British Sculpture: Abroad: 1945–2000, edited by Penelope Curtis and Martina Droth, and consisting of twenty-eight essays and case studies written by an international cast of authors about a wide range of locations and sites around the world.

Issue 4, which will be published in November 2016, focuses on photography and will link to an international conference on Photography and Britishness that is being developed by the Center in partnership with the PMC and the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California (see pages 10–11). The Conversation Piece feature will be authored by the photography historian John Tagg. Distinguished Professor of Art History, Binghamton University, who is spending this semester at Yale as the Andrew C. Rätzle visiting scholar, and will deliver a lecture at the Center on November 30 (see page 9). Bringing the intellectual concerns of conferences such as this one into the permanent forum of British Art Studies will extend the audiences for scholarly programs, which is a key aim of the journal and of the work of both centers.

As part of a commitment to open access and innovative approaches to collaborative research, the Center has now made nearly seventy thousand images of works of art in the public domain and their accompanying metadata compliant with the International Image Inter-operability Framework, or IIIF (http://iiif.io/). This technology framework makes enriched image use possible, including comparing, manipulating, and annotating multiple images within and across collections. The Center was a founding partner of the IIIF consortium and one of the first museums in the world to commit to delivering IIIF-compliant images of its collections. It is now joined by more than sixty organizations in the IIIF community that are working to provide this interoperable access to image collections around the world, including the British Library, the Vatican Library, and the J. Paul Getty Trust. Matthew Hargraves, Chief Curator of Art Collections and Head of Collections Information Access, Michael Appleby, Head of Information Technology; Emmanuelle Delmas-Glass, Collections Data Manager; and Melissa Gold Fournier, Manager Imaging Services and Intellectual Property, have led the Center’s involvement in this project.
The Center produces several major books per year that complement and augment exhibitions and programs, and other collaborative research projects. Spreading Canvas: Eighteenth-Century British Marine Painting, edited by Eleanor Hughes, Deputy Director of Art & Program at the Walters Art Museum, with essays by Hughes, Richard Serres, and Nicholas Pocock, are featured in the exhibition. Drawing primarily on the extensive collections of the Yale Center for British Art and the National Maritime Museum in Greenwich, London, this publication shows how the genre of marine painting corresponded with Britain’s growing imperial power and celebrated its increasing military presence on the seas, representing the subject matter in ways that were both documentary and matter in ways that were both documentary and relevance to British culture.

Of particular interest is the book British Marine Painting, edited by Eleanor Hughes, which has been co-published by Yale University Press and the Center and accompanies an exhibition of the same title that is on view this fall. Drawing primarily on the extensive collections of the Yale Center for British Art and the National Maritime Museum in Greenwich, London, this publication shows how the genre of marine painting corresponded with Britain’s growing imperial power and celebrated its increasing military presence on the seas, representing the subject matter in ways that were both documentary and relevance to British culture.

The works depicted geometrical plans of His Majesty’s dockyards at Deptford, Sheerness, Portsmouth, Chatham, and Woolwich, showing views of important eighteenth-century naval harbours. Several works by William van de Velde and Samuel Scott were also conserved for the exhibition. The Study Room provides access to works in the Center’s Prints & Drawings and Rare Books & Manuscripts collections and is open to the public, Tuesday through Friday, 10 am–4:30 pm. Appointment requests are not required but are recommended for patrons traveling from outside the area. The Study Room is also used for teaching, and staff members are available for advice on planning classes. For further information, please call 203 432 2840 or e-mail yca.studyroom@yale.edu.

A new Collections Seminar Room allows classes to view objects that are not currently on display in the galleries, from all three curatorial departments: Paintings and Sculpture, Prints and Drawings, and Rare Books and Manuscripts. Located on the fourth floor of the Center, adjacent to the Long Gallery, this intimate teaching space facilitates self-directed teaching and close looking at collections, and provides audiovisual equipment. For further information, please call 203 432 2840 or e-mail yca.studyroom@yale.edu.

The Department of Prints and Drawings has more than twenty thousand drawings and watercolors and thirty thousand prints, and the Department of Rare Books and Manuscripts holds approximately thirty-five thousand objects. Together, the two collections contain a rich range of materials relating to the visual arts and cultural life in the United Kingdom and the former British Empire, dating from the fifteenth century to the present. Records of both collections can be searched on the Center’s website, britishart.yale.edu. The online catalogue of the Yale Libraries, Orbis (library.yale.edu), also provides access to the materials from Rare Books and Manuscripts, and the Yale Finding Aid Database offers detailed descriptions of the department’s archival collections.

The Study Room holds approximately thirty-five thousand objects. Their contributions provide vital support to the Center’s acquisitions and exhibitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

Friends of British Art include collectors, scholars, and students with an interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support to the Center’s exhibitions and acquisitions programs. Friends enjoy direct access to the Center’s collections, special tours, and visits to other museums and private collections in the United States and abroad. They receive invitations to social events, complimentary copies of exhibition catalogues, and a special discount on purchases from the Museum Shop. Individual and dual Friends membership levels begin at $1,100. For more information, please e-mail yca.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

**S P R E A D I N G C A N V A S** demonstrates that from the age of tapestries to the advent of the modern panorama, marine painting was of overarching relevance to British culture.
FREE MEMBERSHIP

Benefits of the Center’s free membership program include calendars of events, invitations to openings, programs, and special events; a 20 percent discount on Center publications and members-only discounts in the Museum Shop; discounted parking at the Chapel-York Garage; and access to the College and University Arts Museums Reciprocal Program (which includes forty-five museums across the country). For more information, or to become a member, visit britishart.yale.edu/membership, call 203 432 8559, or e-mail ycba.advancement@yale.edu.

MEMBERS’ TOURS

Thursday, September 15, 3 pm

Spreading Canvas: Eighteenth-Century British Marine Painting

The curators, Eleanor Hughes, Deputy Director for Art & Program at the Walters Art Museum, and Matthew Hargraves, Chief Curator of Art and Head of Collections Information and Access at the Center, will lead a tour of the exhibition.

Yinka Shonibare MBE (RA)

Martina Droth, Deputy Director of Research and Curator of Sculpture at the Center, and curator of this display which coincides with the Spreading Canvas exhibition, will lead a tour.

MUSEUM SHOP

The Museum Shop is open Tuesday through Saturday, 10 am–5 pm, and Sunday, noon–5 pm; it is accessible via High Street and from the Chapel Street entrance of the museum. A popular downtown New Haven shopping destination, the Shop offers a wide variety of books on British art and culture, including scholarly and exhibition related publications, as well as postcards of objects in the Center’s collection, hosted notecards, and high-quality stationery. Browse the stylish array of fine china, ties and scarves, pottery, jewelry, perfume, and many other unique and British-themed items. The children’s section offers books as well as craft kits, toys, and games. Acquire something for yourself and share British art with your friends and family. Gift wrapping is free and shipping is available worldwide.

Visit the Museum Shop until 8 pm on Late-Night Thursdays, December 1, 8, 15, and 22.

INAUGURAL PASSPORT PROGRAM

This program celebrated the Center’s reopening after the completion of a unique building conservation project. It reconceptualized the museum with several merchant neighbors and encouraged museum visitors to discover downtown New Haven shopping opportunities after exploring the new installation of the collections, Britain in the World. Participants collected stamps for purchases of British-themed goods at select striodos, which were then redeemed for prizes at the Center’s Museum Shop. In addition, all who participated were eligible to enter a raffle to win round-trip tickets to London, courtesy of Art Lingus.

PAUL MELLON CENTRE FOR STUDIES IN BRITISH ART

The sister institution of the Yale Center for British Art is The Paul Mellon Centre for Studies in British Art (PMC). Founded in 1970 through a generous gift from Paul Mellon (Yale College, Class of 1929), located in central London, it provides scholars with resources and facilities to study British art and culture. The PMC also awards fellowships and grants, organizes conferences, publishes scholarly books, and is home to Yale in London, a credit-granting course of study in British art with your friends and family. Gift wrapping is free and shipping is available worldwide.

Visit the Museum Shop until 8 pm on Late-Night Thursdays, December 1, 8, 15, and 22.

ACADEMIC ACTIVITIES

The PMC offers a diverse program of conferences, lectures, and seminars. Deputy Director Mark Hallett and Deputy Director Sarah Turner are curating the 450th Anniversary of the Summer Exhibition at the Royal Academy in 2018, and ahead of this they will hold a conference in September with papers presented on the history of the Summer Exhibition. The Country House special project, headed by Deputy Director Martin Postle, will also hold a conference in October focusing on collecting and displaying art in a country house. The next Public Lecture Course, entitled The Country House: Art Politics and Taste, will begin in October.

Last summer, the PMC organized the conference Showing, Telling, Seeing: Exhibiting South Asia in Britain 1900–Now, which saw delegates from India fly in just to attend, and the Summer Seminar series, which featured a panel discussion on photographic double exposure in the work of John Deakin, Francis Bacon, and Daniele Zelam.

FELLOWSHIPS AND GRANTS

September 30, 2016, is the next application deadline for the following grants: Curatorial and Digital Projects Research, Publications (Author), Publications (Publisher), Research Support, Educational Programme, Wilhelmina Barns-Graham Research Support, and Andrew Wyld Research Support.

YALE IN LONDON

The Yale in London spring 2017 courses include British Geography, Portraiture, and Psychoanalysis (BRST 215) and London: The Metropolis in the Modern Imagination (BRST 210), taught by Langdon Hammer, Professor, Department of English, Yale University; British Art and Landscape (BRST 177), taught by Martin Postle, Deputy Director of Studies, Paul Mellon Centre; and The Art and Architecture of Medieval London: 1066–1547 (BRST 210), taught by Lloyd DeBree, Project Curator for Late Medieval Europe, Department of Britain, Europe and Prehistory, British Museum.

For more information about the PMC, visit www.paul-mellon-centre.ac.uk.
Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World

February 2–April 30, 2017

Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World, curated by Joanna Marschner, Senior Curator at Historic Royal Palaces, London, will explore the story of three remarkable German princesses: Caroline of Ansbach, Augusta of Saxe-Gotha, and Charlotte of Mecklenburg-Strelitz, all of whom married into the British royal family in the eighteenth century. Caroline and Charlotte became queens consort to George II and George III respectively; Princess Augusta never achieved this distinction but held the titles of Princess of Wales and Princess Dowager, and was mother to King George III.

Through their wide-ranging intellectual, social, and political interests, Caroline, Augusta, and Charlotte helped to shape court culture and the legacy. They encouraged the greatest philosophers, scientists, artists, and architects of the day; they brought art, music, dance, enlightened conversation, and experiment into the palaces and royal gardens, and supported industry, trade, and imperial ambition.

The exhibition will include many important works of art and manufacture, which belonged to these women and their families, or were commissioned by them. Works by Hans Holbein, William Kent, Allan Ramsay, Sir Joshua Reynolds, George Stubbs, Thomas Gainsborough, Johann Zoffany, and many more will be on display. The exhibition is a collaboration between Historic Royal Palaces and the Yale Center for British Art. It will be on view at the Center in spring 2017 and then at Kensington Palace from June 22 to November 12, 2017.

The organizing curator at the Center is Amy Meyers, Director, who is assisted by Lisa Ford, Assistant Director of Research, and Tyler Griffith, Postdoctoral Research Associate. The exhibition will be accompanied by a publication of the same title, a beautifully illustrated catalogue of works edited by Joanna Marschner, with the assistance of David Bindman and Lisa Ford. Co-published by Historic Royal Palaces in association with Yale University Press, the book will feature contributions by an international team of scholars.

Selected Works on Loan

When in Rome—Prints and Photographs, 1550–1900

Smith College Museum of Art

September 30–December 30, 2016

Eight engravings from Antonio Lafreri’s Speculum Romanum Magnificatum, 1548–1591, from the Center’s Paul Mellon Collection, are on loan to this exhibition.

Postwar—Art Between the Pacific and Atlantic, 1945–1965

Royal Palaces, London

September 20, 2016–March 5, 2017

The exhibition will include works by the abstract painter John McHale’s painting Mineral Oyxyt (1951), on loan from the Center.

Paul Nash

Tate Britain

October 26, 2016–March 5, 2017

The exhibition will include Nash’s painting The Thames and the Tower of London (1772). Two other West paintings on loan from the Royal Collection are on view in Lady Spencer’s Room. Together, these works demonstrate West’s versatility as an artist, illustrating his ability to depict both historic examples of heroic bravery and contemporary scenes of daily life in central London.

A rich series of programs associated with this display has been planned throughout the year, including the following lecture:

November 14, 2016, 5:30 pm

Evaporations: Millais in St. James’s Park No More

Lars Kokkonen, Assistant Curator of Paintings and Sculpture, Yale Center for British Art

Spencer House, London

For more information, visit www.spencerhouse.co.uk.

To join us at this event, please visit the Spencer House website or call 020 7497 3235.

Additional information:

- When in Rome—Prints and Photographs, 1550–1900
  - Smith College Museum of Art
  - September 30–December 30, 2016
  - Eight engravings from Antonio Lafreri’s Speculum Romanum Magnificatum, 1548–1591, from the Center’s Paul Mellon Collection, are on loan to this exhibition.

- Postwar—Art Between the Pacific and Atlantic, 1945–1965
  - Royal Palaces, London
  - September 20, 2016–March 5, 2017
  - The exhibition will include works by the abstract painter John McHale’s painting Mineral Oyxyt (1951), on loan from the Center.

- Paul Nash
  - Tate Britain
  - October 26, 2016–March 5, 2017
  - The exhibition will include Nash’s painting The Thames and the Tower of London (1772). Two other West paintings on loan from the Royal Collection are on view in Lady Spencer’s Room. Together, these works demonstrate West’s versatility as an artist, illustrating his ability to depict both historic examples of heroic bravery and contemporary scenes of daily life in central London.

- A rich series of programs associated with this display has been planned throughout the year, including the following lecture:
  - November 14, 2016, 5:30 pm
    - Evaporations: Millais in St. James’s Park No More
    - Lars Kokkonen, Assistant Curator of Paintings and Sculpture, Yale Center for British Art
    - Spencer House, London

- For more information, visit www.spencerhouse.co.uk.

Recent Gifts and Acquisitions

June 1–August 13, 2017

Cocking with the Center’s fortieth anniversary, Recent Gifts and Acquisitions will feature a selection from the Mellon Life Bequest (works from Paul Mellon’s collection with which Mrs. Mellon continued to live after her husband’s death in 1999, and until her own in 2014), treasures from the Joseph F. McCrindle Foundation, and purchases made with the help of the Friends of the Center. The exhibition also is projected to include works by the abstract painter John Golding from the artist’s estate, in addition to significant print portfolios by modern and contemporary artists, including Richard Hamilton, Anish Kapoor, and Cornelia Parker, and a selection from a recent gift of nearly four hundred prints by the iconic 1960s photographer Lewis Morley.

Recent Gifts and Acquisitions

June 1–August 13, 2017

Cocking with the Center’s fortieth anniversary, Recent Gifts and Acquisitions will feature a selection from the Mellon Life Bequest (works from Paul Mellon’s collection with which Mrs. Mellon continued to live after her husband’s death in 1999, and until her own in 2014), treasures from the Joseph F. McCrindle Foundation, and purchases made with the help of the Friends of the Center. The exhibition also is projected to include works by the abstract painter John Golding from the artist’s estate, in addition to significant print portfolios by modern and contemporary artists, including Richard Hamilton, Anish Kapoor, and Cornelia Parker, and a selection from a recent gift of nearly four hundred prints by the iconic 1960s photographer Lewis Morley.

Recent Gifts and Acquisitions

June 1–August 13, 2017

Cocking with the Center’s fortieth anniversary, Recent Gifts and Acquisitions will feature a selection from the Mellon Life Bequest (works from Paul Mellon’s collection with which Mrs. Mellon continued to live after her husband’s death in 1999, and until her own in 2014), treasures from the Joseph F. McCrindle Foundation, and purchases made with the help of the Friends of the Center. The exhibition also is projected to include works by the abstract painter John Golding from the artist’s estate, in addition to significant print portfolios by modern and contemporary artists, including Richard Hamilton, Anish Kapoor, and Cornelia Parker, and a selection from a recent gift of nearly four hundred prints by the iconic 1960s photographer Lewis Morley.

Recent Gifts and Acquisitions

June 1–August 13, 2017

Cocking with the Center’s fortieth anniversary, Recent Gifts and Acquisitions will feature a selection from the Mellon Life Bequest (works from Paul Mellon’s collection with which Mrs. Mellon continued to live after her husband’s death in 1999, and until her own in 2014), treasures from the Joseph F. McCrindle Foundation, and purchases made with the help of the Friends of the Center. The exhibition also is projected to include works by the abstract painter John Golding from the artist’s estate, in addition to significant print portfolios by modern and contemporary artists, including Richard Hamilton, Anish Kapoor, and Cornelia Parker, and a selection from a recent gift of nearly four hundred prints by the iconic 1960s photographer Lewis Morley.

Recent Gifts and Acquisitions

June 1–August 13, 2017

Cocking with the Center’s fortieth anniversary, Recent Gifts and Acquisitions will feature a selection from the Mellon Life Bequest (works from Paul Mellon’s collection with which Mrs. Mellon continued to live after her husband’s death in 1999, and until her own in 2014), treasures from the Joseph F. McCrindle Foundation, and purchases made with the help of the Friends of the Center. The exhibition also is projected to include works by the abstract painter John Golding from the artist’s estate, in addition to significant print portfolios by modern and contemporary artists, including Richard Hamilton, Anish Kapoor, and Cornelia Parker, and a selection from a recent gift of nearly four hundred prints by the iconic 1960s photographer Lewis Morley.

Recent Gifts and Acquisitions

June 1–August 13, 2017

Cocking with the Center’s fortieth anniversary, Recent Gifts and Acquisitions will feature a selection from the Mellon Life Bequest (works from Paul Mellon’s collection with which Mrs. Mellon continued to live after her husband’s death in 1999, and until her own in 2014), treasures from the Joseph F. McCrindle Foundation, and purchases made with the help of the Friends of the Center. The exhibition also is projected to include works by the abstract painter John Golding from the artist’s estate, in addition to significant print portfolios by modern and contemporary artists, including Richard Hamilton, Anish Kapoor, and Cornelia Parker, and a selection from a recent gift of nearly four hundred prints by the iconic 1960s photographer Lewis Morley.
Yale Center for British Art
1080 Chapel Street
P.O. Box 208280
New Haven, CT 06520–8280
203 432 2800 | 877 BRIT ART

MUSEUM AND SHOP HOURS
Tuesday–Saturday, 10 am–5 pm; Sunday, noon–5 pm
Closed Mondays, Thanksgiving, Christmas Eve, Christmas Day, and New Year’s Day
Open until 8 pm on Thursdays, December 1, 8, 15, and 22

REFERENCE LIBRARY HOURS
Tuesday, Thursday, Friday, and Saturday, 10 am–4:30 pm
Wednesday, 10 am–8 pm; and Sunday, noon–4:30 pm

ycba.info@yale.edu | britishart.yale.edu