From the Director

Dear Friends, 

Happy New Year, and warmest wishes for the season! Following a most extraordinary and transformative year at the Center, we look forward to an equally exhilarating program in the months ahead. Since our reopening last May, attendance has increased by over thirty percent compared to the same time period in 2014, prior to our closure. Over the course of the fall semester, we were very pleased to introduce new undergraduates, graduate students, and faculty to our resources and collections. We were particularly delighted to host a special evening for freshmen during orientation, a gala for the student body of both Yale art museums (generously supported by the Marlone Burston Fund), and a reception for the Yale College Class of 2017. Nearly one quarter of the senior class attended, some of whom were visiting the Center for the first time since their matriculation at Yale.

And now for the pleasures of the coming semester? Opening in February, Enlightened Princesses: Caroline, Auguste, Charlotte, and the Shaping of the Modern World results from a magnificent collaboration between the Center and Historic Royal Palaces. This complex exhibition examining the lives of three royal women across the long-eighteenth century addresses their long-overlooked influence on the culture of Britain and its developing empire. The project would not have been possible without the munificence of the Chipstone Foundation, which underwrote a series of workshops that brought together scholars, artists, performers, and designers to help to conceptualize the exhibition and the rich programs that will complement it, ranging from period dance and concerts to staged readings, lectures, and films. We are indebted to over forty institutions and private collections from across Yale and around the globe for their generous loans to the exhibition, and we are especially grateful to her Majesty the Queen for lending eighty works from the Royal Collection Trust.

We invite you to join us for many other stimulating programs across the term, including the Paul Mellon Lectures presented by Thomas Crom, Rosalie Selow Professor of Modern Art, the Institute of Fine Arts, New York University. Sponsored by the Paul Mellon Center for Studies in British Art, this series of five lectures, entitled Searching for the Young Soul Rebels: Style, Music, and Art in London 1956–1969, will be delivered at the National Gallery, London, in January and February, and at Yale in March and April. This semester we also will be happy to welcome a distinguished group of visiting students, including, in April, Duncan Robinson, former director of the Center and the Fitzwilliam Museum, University of Cambridge. In creating this institution, our founder, Paul Mellon (Yale College, Class of 1929), envisioned a collection with free and open access to all. We hope that he would be pleased to see how his generosity has enabled the Center to evolve into a multifaceted organization with the capacity to reach new audiences and to further the study, appreciation, and enjoyment of British art and culture in the most innovative ways. Coinciding with this important anniversary, a special summer exhibition will feature works given to or purchased by the Center in recent years, including selections from the last of Mr. Mellon’s gifts to the institution. The Center recently made several major acquisitions, including a group of paintings on glass that reproduce eight of George Stubbs’s most outstanding portraits of dogs, two of which are in the institutions collection. Beautifully painted and visually compelling, these works are perhaps by Stubbs himself; our curators and conservators have launched a research initiative to help us to understand these previously unknown paintings. We also acquired two works by the Scottish artist Archibald Skirving: an exquisite portrait of a woman at an advanced age (1813), as well as a pencil drawing of a young girl, probably created during the years Skirving spent in Rome (1787–94). A self-portrait of amateur painter Lady Mary Letherow adds to our growing collection of eighteenth- and early nineteenth-century pastels, as well as works by women artists. This fascinating work comes to the Center from Lady Letherow’s collection. It is with great sadness that we learned of the untimely death of Giles Waterfield last November. A scholar of great promise, Giles was both a gifted writer and museum director. In 2007, he delivered a customary wit and charm the seventh series of the Paul Mellon Lectures at the National Gallery, London, and in New Haven. Giles was also known to many for his leadership of the Attingham study programs, helping numerous curators, academics, and collectors to understand the history and collections of Britain’s palaces and country houses. He will be remembered as a lively teacher, colleague, and friend.

We thank Sally Savese, a former art publisher at Yale University Press, London, for many years of dedicated partnership in producing more than thirty magnificent books in association with the Center. Building upon the institution’s strong publications program, these volumes have received a constant flow of accolades, awards, and recognition. Working with Sally has been an extreme pleasure, and with the forthcoming catalogue for Enlightened Princesses we will celebrate the culmination of our years of collaboration through the publication of this one, last, great book.

With great pride, and deep regret, we also bid farewell to Gillian Forrester, Senior Curator of Prints and Drawings, who will depart from the Center in March to take up the post of Senior Curator of Historic Fine Art at the Whitworth Art Gallery, University of Manchester, beginning in June. After eighteen years of splendid contributions to the life of the Center and the Yale community at large, Gillian will be sorely missed. However, we will look forward to working with her on many collaborative projects long into the future. We also congratulate Lisa Thernell, former Senior Curatorial Assistant, Prints and Drawings, on her new position at Fairfield University as Student Engagement & Outreach Librarian. Additionally, we have said goodbye to our colleagues Michael Guidone, Security Officer; Jeffrey Hoffmann, Manager of Information Technology; and David Parsons, Systems Manager, Information Technology, and we wish them well in their retirement after many years of dedicated service.

We welcome with pleasure Laura Gallery, Senior Curatorial Assistant in our Department of Rare Books and Manuscripts, and we are delighted that Kyle Krause, one of the new Seven Nam Perez Scholars interning at the Center last summer, has joined our staff as a Museum Technician.

As always, we thank you for your ongoing commitment to the Center, and we look forward to seeing you often in the coming year! 

Amy Meyers
Director, Yale Center for British Art

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For Studies in British Art

Amy Meyers, Director, Yale Center for British Art, photo by Michael Horan
Hans Holbein the Younger, Lady Leder (detail), ca. 1527–29, black and white chalk, pen and brown ink, on paper prepared paper; Royal Collection Trust, UK, © Her Majesty Queen Elizabeth II 2017
Enlightened Princesses: Caroline, Auguste, Charlotte, and the Shaping of the Modern World resulted from a magnificent collaboration between the Center and Historic Royal Palaces. This complex exhibition examining the lives of three royal women across the long-eighteenth century addresses their long-overlooked influence on the culture of Britain and its developing empire. The project would not have been possible without the munificence of the Chipstone Foundation, which underwrote a series of workshops that brought together scholars, artists, performers, and designers to help to conceptualize the exhibition and the rich programs that will complement it, ranging from period dance and concerts to staged readings, lectures, and films. We are indebted to over forty institutions and private collections from across Yale and around the globe for their generous loans to the exhibition, and we are especially grateful to her Majesty the Queen for lending eighty works from the Royal Collection Trust.

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Director, Yale Center for British Art
Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World

February 2–April 30, 2017
This exhibition 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 Caroline never achieved this distinction, but as the wife of Frederick, Prince of Wales, she 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 age in which they lived, and would leave a lasting legacy. They encouraged the greatest philosophers, scientists, artists, and architects of the day, and they brought art, music, dance, enlightened conversation, and experimentation into the palaces and royal gardens, and supported industry, trade, and international 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 will focus on five themes, exploring the princesses’ activities and interlocking contributions over the course of their lifetimes. Firstly, “Cultures of Learning: Powerful Conversations” examines how Caroline, Augusta, and Charlotte built pivotal relationships with leading cultural and intellectual figures of their age, and the far-reaching consequences of those exchanges. This leads to a consideration of “The Court as a Stage,” not only in the literal sense for the performance of music, dance, and theater but also as a political and cultural arena in which the princesses had to navigate the inherently political nature of public and private life. “Royal Women: Mothers of the Nation” considers the princesses’ engagement with evolving contemporary philosophies about childhood, both as active contributors to the educational programs devised for their own children and in their public roles as encouragers and promoters committed to the development of wide-reaching philanthropic projects. “The Princesses and the Wider World” shows how the princesses supported enterprising industrialists and furnished their own homes and developed their gardens, so as to champion national manufacturers and the produce of empire. Finally, a concluding section on “Political Gardening” shows how Caroline, Augusta, and Charlotte explored contemporary garden philosophies and exercised their architectural ambitions for both personal and political ends, all the while reacting to a volatile commercial environment as well as a changing perception of the bonds between the dynasty, nationhood, and empire.

Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World is a collaboration between Historic Royal Palaces and the Yale Center for British Art. Following its showing in New Haven, the exhibition will be on view at Kensington Palace from June 22 through November 12, 2017. The lead curator is Joanna Marschner, Senior Curator at Historic Royal Palaces, London, and exhibition lead curator; Directed by Kevin Hourigan, Yale School of Drama’17.

Art in Focus: The British Castle – A Symbol in Stone
April 7–August 6, 2017
Hundreds of medieval castles dot the British landscape—most are now ruins, but some are still inhabited by aristocratic families or serve as government buildings. More than any other building type, the castle, in its rise and fall, encapsulates the history of the British state. The exhibition will bring together a selection of paintings that explore the castle in art—its historical role, place in the landscape, architectural development, and literary associations. Among the specific castles to be accompanied by a publication of the same title, a beautifully illustrated catalogue edited by Marschner, with the assistance of David Bindman and Liz Fitt. Co-published with Historic Royal Palaces in association with Yale University Press, the book will feature contributions by an international team of scholars.

EXHIBITION OPENING PROGRAM
Wednesday, February 1, 5:30 pm
“Skill’d in each art”: Royal Couturiers, Culture, and Politics at the Eighteenth-Century Court: Joanna Marschner, Senior Curator at Historic Royal Palaces, London, and exhibition lead curator; Directed by Kevin Hourigan, Yale School of Drama’17.

Opening Night Performance: Baroque dancers Edith Lalonger and Ricardo Barros, baroque dancers, and Mercurian Project, period instruments.

Note: Please refer to the the Center’s online calendar for information on additional programs.

DANCE PERFORMANCE
Tuesday, February 7, 5:30 pm
Royal Pleasures: An Evening of Eighteenth-Century Court Dance
Edith Lalonger and Ricardo Barros, baroque dancers, and Mercurian Project, period instruments.

Dedicated to the research and publication of British art and dance, Edith Lalonger and Ricardo Barros will perform a repertoire of original eighteenth-century dances, some of which were written for the Royal birthday celebrations in the court of Queen Anne, including The Postillion and Princess Passpied. The performance will be followed by a public masterclass where the company will be joined by Emily Coates, Director of the Dance Studies Curriculum at Yale, and a group of her students. Presented with support of the Yale Center for British Art through the generosity of the Terry F. Green 1969 Fund for British Art and Culture, and the Stephen A. Schwarzman Center at Yale.

EXHIBITION-RELATED PROGRAMS
Selected to accompany Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World (2004), these films explore music by some of the eighteenth-century court composers associated with the reign of the Hanoverians. Queen Caroline and George II were great patrons of G. F. Handel, who wrote numerous royal compositions, including coronation anthems for the king, wedding anthems for their children, and a funeral anthem for Caroline in 1737. When Mozart and his family visited England in 1764, the young composer was introduced to Queen Charlotte, and he dedicated six sonatas for violin and keyboard to the queen. J. C. Bach, youngest son of Johann Sebastian Bach, was Queen Charlotte’s private keyboard teacher. This series will end with a special screening in 35 mm of The Madness of King George, inspired by Alan Bennett’s acclaimed play, a film adaptation of the eccentric George III, husband of Queen Charlotte. All screenings are free and, unless otherwise noted, take place in the Center’s Lecture Hall. Seating is limited.

Saturday, February 25, 2 pm
The Chronicle of Anna Magdalena Bach (1968)
Directed by Danièle Huillet and Jean-Marie Straub (not rated, 84 minutes). This film tells the story of the great eighteenth-century German composer George Frederic Handel, who enjoyed the patronage of King George II. It leads up to the composing of Handel’s masterpiece Messiah, and its performance at the royal Opera House in 1743.

Saturday, March 4, 2 pm
The Great Mr. Handel (1942)
Directed by Norman Walker (not rated, 84 minutes). This film tells the story of George III’s deteriorating mental health, the medical practices of the later seventeenth century, and the king’s declining relationship with his eldest son, the Prince of Wales. Sponsored jointly by the Yale Film Study Center (courtesy of Paul L. Joskow), Films at the Whitney (supported by the Barbakow Fund for Innovative Film Programs), and the Yale Center for British Art, this film will be screened at the Whitney Humanities Center, 35 Wall Street.

Lecture
Wednesday, March 1, 5:30 pm
Foundlings and Philanthropy in Eighteenth-Century London
John Styles, Research Professor in History, University of Hertfordshire
The London Foundling Hospital, founded in 1739, was the first of a new kind of subscription charity, which multiplied across eighteenth-century England. Queen Charlotte’s support was decisive and reflected her German background. This lecture explores how the Foundling Hospital came to initiate a new wave of enlightened philanthropy. It examines the contribution of the queen’s support, with the help of research by scholars from different fields, to the proliferation and transformation of screens in contemporary culture in a new historical light.

The following lectures are presented in conjunction with the Enlightened Princesses exhibition, and will take place in the Center’s Lecture Hall.

The ENLIGHTENED SCREEN
Wednesday, February 22, 7 pm
Harmonies Hanoveriennes
Nicholas McGegan, internationally renowned baroque music specialist and Music Director, Philharmonia Baroque Orchestra and Chorale
In many ways the Hanoverians were a most dysfuctional family, but in spite of their very public disagreements, nearly all of them shared a passion for music and were patrons of the opera and oratorio. Quite a few of them were reasonable performers, too. Over the years, they gathered around them a group of mostly German musicians, who played for them and taught their children. This concert will explore some of the music written by these musicians, including G. F. Handel, J. C. Bach, Carl Friedrich Abel, Mozart, and Haydn.

Wednesday, March 8, 5:30 pm
Strange Shadows: The Magical Sublime
Antonio Somaini, Professor, Sorbonne Nouvelle, Paris, in conversation with Keller Easterling, Professor, Yale School of Architecture
This lecture and performance will explore some of the music written by these musicians, including G. F. Handel, J. C. Bach, Carl Friedrich Abel, Mozart, and Haydn.

Thursday, April 20, 3 pm
Atmospheric Media
Antonio Negri, Professor, University of Milan, Columbia University
Henry Bernard Chalon, The Enigma Gold Cut at Intemperance (detail), 1822, oil on paper laid on Cloud Study, 1815, oil on four-fold mahogany screen, Yale Center for British Art, Paul Mellon Collection
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Yale Schola Cantorum concert
Tim Barringer, Paul Mellon Professor, History
University with the preconcert talk, will be held at Woolsey Hall, 500 College Street, in New Haven.
ISM Ensembles Newburgh Hamilton after the poetry of John Milton and Edmund Spenser. It premiered at the Occasional Oratorio, composed by George Frideric Handel, conductor

Friday, April 21, 3 pm
The Panorama as Global Landscape
Tim Barringer, Paul Mellon Professor, History of Art, Yale University, in conversation with Katie Trumpener, Emily Stanford Professor, Comparative Literature and English, Yale University

CONCERT
Saturday, April 22, 3:30 pm
Occasional Ontorio (1747) by George Frederic Handel
ISM Ensembles
Yale Schola Cantorum
David Hill, conductor

Preconcert talk 3:10 pm
Handel’s Occasional Ontorio: Witnessing the Great Rebellion of 1745 with Milton’s Psalms
Ellen T. Harris, Professor Emeritus at MIT in Music and Theater Arts

Occasional Ontorio, composed by George Frederic Handel in 1741, is based upon a libretto by Newburgh Hamilton after the poetry of John Milton and Edmund Spenser. It premiered at the Royal Opera House in 1745. This performance by the chamber choir Yale Schola Cantorum, along with the preconcert talk, will be held at Woolsey Hall, 900 College Street, in New Haven.

THE UNIVERSITY OF YORK, UK

Catherine Roach, photo by Josh Chafetz

The depiction of this bust both celebrates patrons and their culture we value—though often without seeing their slave origins. Organized in collaboration with the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, this lecture will serve as a prelude to the exhibition Enlightened Princesses, which opens on February 2.

Lecture and book signing
Scarlett Davis’s Beyond Cultural Studies, which opens on February 2.

Wednesday, April 4
Painting Sensations: Pauline Boty/Bridge Riley
By the mid-1960s, the mass media caught up with the modernist style pioneers. Mod-inspired jazz and graphic design far ahead of its time.

Additional Lectures and Performances

LECTURE
Tuesday, January 24, 5:30 pm
The Remembrance of Slavery in Material Culture
James Walvin, Professor of History Emeritus, University of York, UK

Reminders of slavery are everywhere, though we often overlook them. Look closely, and you will find them in the material culture we value so highly: from porcelain sugar bowls to mahogany tables, from necklaces of cowrie shells to the world of print and graphic art. Slaves not only enhanced the material well-being of the Western world but they also made possible the material culture we value—though often without seeing its slave origins. Organized in collaboration with the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, this lecture will serve as a prelude to the exhibition Enlightened Princesses, which opens on February 2.

Wednesday, April 5
Hippy Hippy Shake: Sculpture through the Counterculture
The visual extravagance of the counterculture and its ethos of mind expansion, exemplified by the Beatles, changed London sculpture, prepping the colors and flaring contours inspired by Anthony Caro and pushing young artists toward radical experiments with presculptural material.

Wednesday, April 12
The Great Lost Look ca. 1969:
Beyond Cultural Studies
The are of original London modernism appeared to end with the mid media spectacle of the mid-1960s, then to be buried by the hippy wave. But the true modernist cult persisted with its own exclusivity, secrecy, and exquisite discrimination restored.

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Reminders of slavery are everywhere, though we often overlook them. Look closely, and you will find them in the material culture we value so highly: from porcelain sugar bowls to mahogany tables, from necklaces of cowrie shells to the world of print and graphic art. Slaves not only enhanced the material well-being of the Western world but they also made possible the material culture we value—though often without seeing its slave origins. Organized in collaboration with the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, this lecture will serve as a prelude to the exhibition Enlightened Princesses, which opens on February 2.

Lecture and book signing
Scarlett Davis’s Beyond Cultural Studies, which opens on February 2.

Wednesday, April 4
Painting Sensations: Pauline Boty/Bridge Riley
By the mid-1960s, the mass media caught up with the modernist style pioneers. Mod-inspired jazz and graphic design far ahead of its time.

Additional Lectures and Performances

LECTURE
Tuesday, January 24, 5:30 pm
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Celebrating the work of David Bowie and Prince, legacies of two artists who recognized the ways in which changes and cultural freedom and rule-breaking in their respective repertoires and ultimately revolutionized racial, gender, and sexual identity politics in popular music culture. The event will culminate with a major concert. Visit schwarzsman.yale.edu for locations and more information.

**Panel Discussion**

Friday, January 27, 7–9 pm

Hanging On To Yourself: The Making of David Bowie

Victoria Broackes, Department of Theater & Performance, Victoria and Albert Museum; Geoffrey Marsh, Department of Theater & Performance, Victoria and Albert Museum

Curators for the Victoria and Albert Museum’s critically acclaimed exhibition David Bowie Is will discuss the process of collecting memorabilia and designing the exhibit show about one of rock’s all-time most influential artists. The discussion will feature images and highlights from the exhibition, as well as behind-the-scenes tales and reflections on Bowie’s legacy as both artist and icon.

This event is co-sponsored by the American Studies Department; the American Studies Program; the Department of English; the Film and Media Studies Program; the Institute for Sacred Music; Lesbian, Gay, Bisexual, and Transgender Studies; the Department of Music; Public Humanities at Yale; the Center for Race, Indigeneity, and Transnational Migration; the Yale School of Art; the Yale School of Drama; Yale Center for British Art; and the Yale University Art Gallery.

**Panel Discussion**

Monday, March 6, 5 pm

Abstract Politics: A Conversation on the History of Exhibiting and Collecting Abstract Art

A panel discussion featuring artist Kevin Beasley and imagineBAF artist Victoria Babcock, moderated by Assistant Professor of History of Art & Architecture Catherine Roach to create a virtual reconstruction of an exhibition held in 1884 at the British Institution. Roach’s article demonstrates the feedback loop between scholarly analysis and the development of new kinds of visualizations—each informs the other. The issue also presents a data study, developed by Matthew Lincoln and Abram Fox, which features detailed visualizations that shed new light on the landscape of auctions and exhibitions in the late eighteenth and early nineteenth centuries. Issue 4 has made use of the new JIFP protocol for distribution of images and now offers a zoom function and magnification for all images available in this format. The cover collaboration features eight photographs by Martin Parr, spanning his forty-year career, during which he has repeatedly turned his camera to the people and places of Britain. Photography is represented elsewhere in the issue—it is the focus of a “Conversation Piece” by John Tagg and an article by Sean Wilcock. Also included are the recordings from an international conference on Photography and Britishness held in New Haven in early November. Issue 5 will be published in March 2017.

**BRITISH ART STUDIES**

**British Art Studies**

British Art Studies (BAS) – the open-access online journal published by the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art—launched its fourth issue in November 2016, which also marked the journal’s first birthday. To date, three open issues and one special issue have been published, featuring the work of 118 contributors. More than twenty-thousand four-hundred users have accessed the pages of the journal. All of this has been made possible through the support of peer reviewers, an advisory board, and numerous institutions, collectors, and artists who have made their digital images available.

Issue 4 offers a wide range of content that has been designed specifically for the interactive digital platform. In a new experiment for BAS, the editorial team collaborated with the scholar Catherine Roach to create a virtual reconstruction of an exhibition held in 1884 at the British Institution. Roach’s article demonstrates the feedback loop between scholarly analysis and the development of new kinds of visualizations—each informs the other. The issue also presents a data study, developed by Matthew Lincoln and Abram Fox, which features detailed visualizations that shed new light on the landscape of auctions and exhibitions in the late eighteenth and early nineteenth centuries. Issue 4 has made use of the new JIFP protocol for distribution of images and now offers a zoom function and magnification for all images available in this format. The cover collaboration features eight photographs by Martin Parr, spanning his forty-year career, during which he has repeatedly turned his camera to the people and places of Britain. Photography is represented elsewhere in the issue—it is the focus of a “Conversation Piece” by John Tagg and an article by Sean Wilcock. Also included are the recordings from an international conference on Photography and Britishness held in New Haven in early November. Issue 5 will be published in March 2017.

**Visiting Scholars**

**April**

Kerry Sinanan, Senior Lecturer in English, University of the West of England, will pursue a project entitled “Beauty and the Breast: Representations of Women, Motherhood and Breastfeeding in British Slavery.” She will be examining depictions of native, slave, and free women in the British Caribbean during the long eighteenth century.
Tom Young, PhD student in History of Art and Architecture, Cambridge University, will undertake research for a project entitled “Autonomy to Assimilation: Art and the Politics of the East India Company, 1813–1838.” While at the Center, he will focus on works by European artists working in India.

AHRC SCHOLAR
Rachel Stratton, PhD student in History of Art, Courtauld Institute of Art, will pursue research for her thesis, which explores links between the visual arts, modern science, and politics in mid-century Britain, with particular focus on the Independent Group. Her work at the Center will focus on collage and abstraction in the work of John McHale. (January 29–April 25, 2017).

V&A CURATORIAL EXCHANGE SCHOLAR
Every year, the Center participates in a reciprocal curatorial exchange scholar program with the Victoria and Albert Museum (V&A) in London for a period of one month. In March, the Center will welcome Angela McShane, who is a research and external engagement fellow for the V&A Research Department and the Faculty of Arts and Humanities at the University of Sheffield. McShane is leading the material and visual culture strand of the V&A/Sheffield/ESRC AHRC-funded project “Innovations in History of Modernity: England, 1580–1790,” alongside Phil Withington, professor of Architecture at Sheffield, and Michael Pidd, head of Sheffield’s renowned Digital Institute. For more on this project, see innovationsproject.org. McShane’s project will be to research a paper entitled “Picturing Drinkers in Old and New England” and to make arrangements for two collaborative symposia, entitled Intoxicated Empire & Empire: 1600–1680: Space and Material Culture, to be held at the V&A in 2017 and at Yale in 2018.

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 required. Learning the difference between objective and subjective looking is a skill applicable to both the scientific and humanistic 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
Visual Literacy Consortium

Tuesdays, February 28 and March 21, 12:30–1:30 pm
Explore the idea of a “visual text” and consider how visual art can support understanding of how visual art can support independent learning centers, senior care facilities, and retirement communities to teach theme-based art lessons with materials used to enhance the multisensory experience.

Points of View: Race in the Museum

Adult and Teacher Workshop
Saturday, March 25, 10 am–1 pm
Points of View: Race in the Museum

Imagery acts as witnesses to the past. They can tell a story, alter history, or repeat a prevailing point of view. However, aesthetic encounters with past and present paintings, books, and sculpture can change historical perceptions of the then and now. Art museums are filled with visual “documents” of a particular moment in time; the present provides opportunities to read these documents in a transformative way.

Please join us for a workshop for adults, teachers, and students as Yale faculty, graduate students, and museum educators explore past and present narratives regarding some visual constructions of race in the museum, and discuss both how to read them and teach them to students and the general public.

The workshop is free, but preregistration is required. For information, please e-mail yca.education@yale.edu.

In-Service and Professional Development Opportunities
The Center’s Education department offers customized in-service sessions at the museum for educators of all subjects and grade levels. For further information, please contact Education.

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

Register online beginning February 1, 2017. For more information, visit britishart.yale.edu/education/k-12-and-teachers.
FAMILY PROGRAMS
Family Day
Saturday, February 11, 10:30 am–1:30 pm
High Seas and High Tea

Join us for fair princesses and pirates so bold, it matters not if young or old. You can hear a tale, make a treat, or have a taste of something sweet. Free; no registration is required. Costumes are highly encouraged!

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

For additional information, please e-mail ycba.studentguides@yale.edu or call 203 432 2858.

Exploring Art: A Program for Families Saturdays, February 18, March 18, and April 17, 2020, noon–2:00 pm
This is a free program for families with children who are two to twelve years of age and on the autism spectrum. Participants look at an artwork in the museum’s galleries and create a follow-up art project in a museum classroom. A quiet room is available through the session with blankets and sensory toys. While the needs of individuals with autism are taken into account, the activities are intended to be fun for parents, siblings, caregivers, and other relatives too! The program is free, but pre-registration is required. Please e-mail ycba.studentguides@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.

The Education staff has been teaching studio art classes to teen girls with Autism Spectrum Disorders (ASDs) as part of the Initiative for Girls with ASDs at the Yale Child Study Center. The initiative is designed to address communication and socialization differences through recreational and social activities, allowing participants to pursue their particular art interests in a safe and supportive environment at the Center.

For more information, or if you or a young daughter with ASD is interested in participating, contact Education at ycba.education@yale.edu or 203 432 2858.

Film Screening
Saturday, April 25, 11 am
Life, Animated (2016)
Directed by Roger Ross Williams (rated PG; 84 minutes)

Chapel Haven is celebrating its Asperger Syndrome Adult Transition (ASAT) Program’s tenth anniversary this year. As part of the celebration, Life, Animated was screened in the Center’s Lecture Hall followed by light refreshments in the Docent Room and artwork created by participants in the Center’s Access Programs on view.

Life, Animated is the inspirational story of Owen Suskind, a young man with autism who was unable to speak as a child until he and his family discovered a unique way to communicate by immersing themselves in the world of classic Disney animated films. While America’s two million people with autism are as diverse as the wider population, many possess a subtle weave of gifts and challenges that, year by year, are revealing underlying—and often unrecognized—capacities of the human mind. What the journey of this boy and his family powerfully reveals is how, in darkness, we literally need stories to survive.

Out to Art
Since 2009, the Center’s Education staff has developed an art museum educational programming with Tina Minchetti, Art Director at Residential Education at Chapel Haven (REaCH), New Haven, CT. Chapel Haven is committed to providing a lifelong program of individualized support services for adults with developmental and social disabilities, enabling them to live independent and productive lives. Out to Art provides REaCH students, ages eighteen and older, with a wide range of museum activities and opportunities for sensory learning. Theme-based classes include visits to museum departments, behind-the-scenes tours, and close looking at art objects. Studio activities promote communication skills, theory of mind, memory, and interpersonal connections. Participants build life skills through art making and appreciation.

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 operation. 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 thematic works of art from the Center’s collections. 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.

Returning student guides are Madeline Adolf, PC ‘18; Irene Chung, BR ‘17; Rose Davis, BR ‘18; Zoe Dobler, TC ‘17; julia Fleming-Denner, TD ‘19; Keming Fu, DD ‘19; Claire Goldsmith, ES ‘18 (Read Guest);
Camille Parente, ES ‘18; Matthew Hennessy, TD ‘17; Sergio Infante, CC ‘18; Caroline Kaneel, JE ‘17; Daniel Leibovic, TC ‘17; Catherine Liu, ES ‘18; Brent Mertz, MC ‘19;
Sofia Stolkoff, TC ‘19; Nicholas Stewart, JE ‘19; Kathleen Vogel, JE ‘19; Katherine Watson, MC ‘18; and Ari Zimmer, CC ‘17. The new student guides include Sadie Cook, SM ‘20;
Siona Gader, JV ‘20; Jordan Schmelka, BK ‘19; Stephanie Barker, JE ‘19; Laura Plata, BK ‘19;
Jackson Willis, BK ‘19; Matthew Kleinman, BK ‘19; Jane Kim, SM ‘18; Julia Sardinas, BK ‘18; and Sanoja Bhakuni, MC ‘19.

DOCKETS
The Yale Center for British Art docket officers tour the Center’s collections, architecture, and special exhibitions. They also lead interactive tours for visiting school children of all ages and abilities. The Center’s docketists include Leah Bogg, John Bell, Anne Bolin, Robert Bolzan, Judy Bosson, Elisa Bottorff, Beonde Cameron (Head Docent), Susan Cayer Stout, Louise Ciulla, Catherine Crawford, Susan Dukird, Serena Guerrette, Jane Harvey, Anneke Hathaway, Amy HUDnall, Louise La Montagne, Boots Landwindh, Kathleen Leitao, Margaret Mann, joy Marks, Nancy Mcclery, Mona Prayapo, Bob Potter, Mary Sagarin, and James Wilson.

INFORMATION VOLUNTEERS
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. Information volunteers include Toby Armstrong, Lauren Campbell, Arnold “chad” Chad- derdon, Athena Condos, Mackenzie Cook, Molly Dinneen, Bruce Graham, Richard Hasbany, Elisa Nascimento, Geoff Palmer, Maria Pert, Amy Pet- ters Sims, Erin Pinkus, Joyce Pittman, Sofia Pom- brik, Virginia otros Santos, Kris Sauter, Meghan Shah, Linda Silva, Danielle Sohat, and Mary Webber. These individuals share a deep interest in art and a dedication to the Center’s collections.
Theresa Fairbanks Harris, Senior Conservator at the Yale Center for British Art, is engaged in an ongoing collaborative project with Yale University colleagues on the analyses of materials used in prints by James Gillray (1756–1815). Gillray was the foremost graphic satirist of his generation, and his political and social caricatures mediated contemporary public opinion and are timeless in their visual iconography. The depth of Gillray collections across Yale presents a wonderful opportunity to study his materials.

The popularity of Gillray’s work led to the production of both plain and hand-colored editions, issued both during and after his life. Distinguishing the difference between contemporary and posthumous editions is challenging, and Theresa has deployed a variety of techniques to understand the differences. A database of paper types, watermarks, paper mills, and color palettes was begun as a way to chart the techniques found in Gillray prints.

The catalyst for this research was a workshop at the Lewis Walpole Library (June 2016) in which Theresa spoke about Gillray’s paper characteristics. The international workshop was organized by Cynthia Roman, Curator at the Lewis Walpole Library, and Esther Chadwick, Yale PhD 2016. This past October, Theresa also gave a talk in progress talk at the Institute for the Preservation of Cultural Heritage.

STUDY ROOM

The Study Room provides access to works in the Center’s Prints and Drawings and Rare Books & Manuscripts collections and is open to the public, Tuesday through Friday, 10 am–4:30 pm. Appointments 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 ycba.studyroom@yale.edu.

The 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 study and close looking at collections, and provides audiovisual equipment. For further information, please call 203 432 2840 or e-mail ycba.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 Funding Aids Database offers detailed descriptions of the department’s archival collections.

To request individual appointments or to schedule a class in the Study Room, please call 203 432 2840 or e-mail ycba.studyroom@yale.edu.

REFERENCE LIBRARY AND ARCHIVES

The Reference Library and Photograph Archive is open to researchers of all types—students, scholars, and the general public—all are welcome to pursue the nearly forty thousand titles and eighty current periodicals devoted to British art, artists, architecture, and culture from the fifteenth century to the present day. The Library’s open stacks include essential reference works on British artists but also contain rich resources on British architecture, print and book culture, performing arts, town and county histories, as well as travel books. The Library maintains a growing and vital collection of art conservation materials and offers stations for viewing an electronic collection of the Center’s past lectures and programs. The Center’s cross-collections search function, available from its website, allows users to retrieve Reference Library materials alongside works of art from the collection (britishart.yale.edu/collections/search). Additionally, the Library’s complete holdings are represented in Orbis, Yale’s online library catalog (www.library.yale.edu). Please contact a librarian at 203 432 2848 with reference questions or to schedule an instruction session.

FRIENDS OF BRITISH ART

Friends of British Art include collectors, scholars, and others who maintain a strong interest in the arts of Britain from the fifteenth century to the present. Their contributions provide vital support for 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 $1,500. For more information, please e-mail yba.advance@yale.edu. To join or renew online, visit britishart.yale.edu/friends.

FRIENDS’ LECTURE AND RECEPTION

Thursday, April 6, 6–7 pm
Lecture on Mount Stuart followed by a reception
Carlton Hobbs, New York

Coinciding with Tartan Week 2017, Alice Martin, Head of Historic Collections, Mount Stuart Trust, and Dr. Oliver Cox, Heritage Engagement Fellow, University of Oxford, will discuss the magnificent Mount Stuart house, a lavishly-19th-century Gothic Revival structure on the Isle of Bute in Scotland. This sumptuous collection of English, Dutch, and Italian art; rare and historic manuscripts; and internationally significant decorative arts is one of the finest private collections in Europe. Alice and Oliver will describe the collection and the ways in which they are working with US and UK universities to open up public access. Invitations will be sent.

FREE MEMBERSHIP

Benefits of the Center’s free membership program includes a membership card; calendar of events; invitations to openings, programs, and special events; a 20 percent discount on Center publications and member-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 county). For more information, or to become a member, visit britishart.yale.edu/membership, call 203 432 8559, or e-mail yba.advance@yale.edu.

MEMBERS’ TOURS

Thursday, February 3, 1 pm
Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World
The exhibition curators will lead a tour.

CONSERVATION

Theresa Fairbanks Harris, Senior Conservator at the Yale Center for British Art, is engaged in an ongoing collaborative project with Yale University colleagues on the analyses of materials used in prints by James Gillray (1756–1815). Gillray was the foremost graphic satirist of his generation, and his political and social caricatures mediated contemporary public opinion and are timeless in their visual iconography. The depth of Gillray collections across Yale presents a wonderful opportunity to study his materials.

The popularity of Gillray’s work led to the production of both plain and hand-colored editions, issued both during and after his life. Distinguishing the difference between contemporary and posthumous editions is challenging, and Theresa has deployed a variety of techniques to understand the differences. A database of paper types, watermarks, paper mills, and color palettes was begun as a way to chart the techniques found in Gillray prints.

The catalyst for this research was a workshop at the Lewis Walpole Library (June 2016) in which Theresa spoke about Gillray’s paper characteristics. The international workshop was organized by Cynthia Roman, Curator at the Lewis Walpole Library, and Esther Chadwick, Yale PhD 2016. This past October, Theresa also gave a talk in progress talk at the Institute for the Preservation of Cultural Heritage.
MUSEUM SHOP

The Museum Shop is open Monday through Saturday, 10 a.m.–5 p.m., and Sunday, noon–5 p.m.; 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, Center-branded tote bags and t-shirts, as well as postcards of objects in the Center's collection, notecards, and exquisite stationery. Bring the stylish array of fine china, ties and scarves, pottery, designer and custom jewelry, watches, 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.

PAUL MELLON CENTRE FOR STUDIES IN BRITISH ART

The sister institution of the Yale Center for British Art and a part of Yale University, the Paul Mellon Centre for Studies in British Art (PMC) was founded in 1970 through a generous gift from Paul Mellon. 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 that introduces Yale College students to British art, architecture, history, literature, and drama.

ACADEMIC ACTIVITIES

The PMC will offer a series of research seminars and lunches from January through March 2017. Research seminars will be given by distinguished scholars and will showcase original research in all areas of British art and architectural history. Research lunches will be geared to doctoral students and junior scholars, to help foster a sense of community among junior colleagues working in the field. In February, the PMC will partner with the Dulwich Picture Gallery to host a two-day conference, Making Women’s Art: New Approaches to the Careers and Legacies of Women Artists, which seeks to explore broader methodological and critical questions about the process of recuperating the work of women artists.

PUBLICATIONS


YALE IN LONDON

The Yale in London spring 2017 courses include British Biography, Portraiture, and Psychomachia (BRST 209) and The Metropolis in the Modern Imagination (BRST 210), taught by Langdon Hammer, Professor, Department of English, Yale University; British Art and Landscape (BRST 277), taught by Martin Poule, Deputy Director for Grants & Publications, Paul Mellon Center; and The Art and Architecture of Medieval London: 1066–1547 (BRST 206), taught by Lloyd DeBrec, Project Curator for Late Medieval Europe, Department of Britain, Europe, and Prehistory, British Museum.

FUTURE EXHIBITIONS

A Decade of Gifts and Acquisitions

June 1–August 13, 2017

A suite of exhibitions will feature works given to, or purchased by, the Yale Center for British Art in recent years. These exhibitions will honor the Center's fortieth anniversary, incorporating selections from the last of Paul Mellon's gifts to the institution, which include the life-interest works with his wife Rachel Lambert Mellon lived until her death in 2010. Gifts from other significant donors, such as Joseph McClindle and Brian Sewell, will also be featured, as will donations of important modern and contemporary prints. Other exhibitions will be thematic, focusing on the natural world, childhood and education, and the art of the book. Highlights include a group of works by the painter John Golding from the artist's estate, tracing his development as an abstract painter; works by Richard Hamilton and Anish Kapoor; and a selection from a recent gift of nearly four hundred prints by the iconic 1960s photographer Lewis Morley.

A Decade of Gifts and Acquisitions will be curated by Elisabeth Baum, Chief Curator of Rare Books and Manuscripts; Matthew Hargraves, Chief Curator of Art Collections and Head of Collections Information and Access; Gillian Forrester, Senior Curator of Prints and Drawings; and Lars Keikomens, Assistant Curator of Paintings and Sculpture; under the direction of Scott Wilcox, Deputy Director for Collections.

SELECTED WORKS ON LOAN

The Black Figure in the European Imaginary

Cornell Fine Arts Museum

January 30–May 13, 2017

The Center has loaned four works, including Agostino Brunia’s painting Linear Market, Dominicus, from the Paul Mellon Collection, to this exhibition.

Uncusa Bell (1789–1862)

Dulwich Picture Gallery

February 8–June 4, 2017

Three paintings by Vanessa Bell are on loan from the Center.

Turner’s Modern and Ancient Port:

Pasage through Time

The Frick Collection

February 23–May 14, 2017

The exhibition will include four works on paper from the Paul Mellon Collection, including J. M. W. Turner’s A View of Westminster Bridge, with the Lord Mayor’s Procession on the Thames, 1835, on loan to this exhibition.

The Pursuit of Pleasure: Causerien’s European Museum of Fine Arts

Bristol Museum & Art Gallery

April 9, 2017–March 19, 2018

Six works from the Center’s Paul Mellon Collection, including Canaletto’s Westminster Bridge, with the Lord Mayor’s Procession on the Thames, 1735, on loan to this exhibition.

front cover: clockwise from top left:

• Joseph Highmore, Queen Caroline of Ansbach (detail), 1733–40, oil on canvas, Royal Collection Trust, UK; © Her Majesty Queen Elizabeth II 2017
• George Stubbs, Zebra (detail), 1763, oil on canvas, Yale Center for British Art, Paul Mellon Collection
• Johan Joseph Zoffany, Queen Charlotte (detail), 1775, oil on canvas, Royal Collection Trust, UK; © Her Majesty Queen Elizabeth II 2017
• Thomas Bowyer, The North Prospect of London taken from the Dowgly Green at Shadwell (detail), ca. 1695, hand-colored engraving, Folger Shakespeare Library, Washington, DC
• Unknown engraver, after artist’s sketch, “Experiments on the Nature of Colour. Fig. 15” is Isaac Newton, Opticks: Or, A Treatise of the Reflexions, Refractions, Inflexions and Devolutions of Light. London: Printed by J. Millan for John Younge, 1704, plate XI, Science Museum, London

back cover:

• Mark Catesby, The Pursuit and Dissection of the Cadbury Pig, 1743, hand-colored engraving, plate 140, in Mark Catesby, The Natural History of Carolina, Florida and the Bahama Islands, 1754–1758, Royal Collection Trust, UK; © Her Majesty Queen Elizabeth II 2017
MUSEUM HOURS
Tuesday–Saturday, 10 am–5 pm; Sunday, noon–5 pm
Closed Mondays and New Year’s Day

SHOP HOURS
Monday–Saturday, 10 am–5 pm; Sunday, noon–5 pm

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