

A painting of a tropical landscape. In the foreground, a large palm tree with detailed fronds stands on a sandy bank. A winding river flows through a lush, green valley, eventually leading to a beach and the ocean. The sky is a mix of warm, golden and blue tones. The overall color palette is dominated by blues and greens, with warm tones in the foreground and sky.

**Chromatic Crosscurrents:
Blue and the British Empire**



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This exhibition uses the color blue to trace a visual and material history of British exploration, trade, and colonialism. Within the British Isles, the only natural source of blue dye derived from a plant called woad, which proved useful for dyeing textiles but could not be used as paint; a much more vivid form of blue was eventually obtained from indigo plants grown in India. Most blue pigments used in European painting were sourced from afar, such as the bright ultramarine pigment that came from the mineral lapis lazuli buried deep in the mountains of northern Afghanistan. The desire for lapis lazuli and indigo, among other sources of blue pigment, was part of a larger story of trade and colonialism over the course of British history.

The fascination with blue pigment coincided with the lure of the open sea for British explorers. On December 31, 1600, Queen Elizabeth I granted a Royal Charter to the East India Company, which embarked on an ambitious and highly lucrative program to control trade throughout the Indian Ocean by vying with Dutch, Spanish, and Portuguese rivals. The company was the primary importer of goods traveling from India to England and carried indigo, calico printed textiles, and Chinese porcelain, among other commodities.

Between the sixteenth and eighteenth centuries, major developments in British exploration, trade, and imperial expansion, alongside a scientific endeavor to create synthetic blue, led to an explosion of the color in textiles, ceramics, and paint itself. Starting from a consideration of Britain's growing control over maritime trade, this exhibition proceeds to examine how blue was used to depict the landscapes and peoples of the "Orient" in the eighteenth and nineteenth centuries and concludes with a consideration of the postcolonial interventions of Anish Kapoor.

Projecting Power: The British Military Overseas

*Wherever thy proud banner flew
Freedom followed, with order and right,
And thy sails lit the limitless blue
Like pillars of Light!*

—Sir Lewis Morris, “The Fortunes of Britain,” 1898

The British Empire was built through naval power under what is now called a “blue-water policy.” Command of the seas boosted British wealth by facilitating the control of colonies around the world. The British navy also protected the merchant ships transporting the natural resources and commodities, including enslaved people, that fueled the empire’s prosperity. Within the British imagination, the ocean came to represent the romantic colonial frontier, and maritime paintings glorified the empire’s naval exploits by offering visual fantasies of global domination.

After 1748, officers of the British Royal Navy wore standardized blue uniforms—the source of the modern term “navy blue.” These uniforms were typically colored with indigo dye produced from the leaves of a plant that could not grow in Europe. Instead, indigo was grown on plantations in India, Haiti, Jamaica, and South Carolina, many of which relied almost exclusively on the labor of enslaved African and indigenous peoples.



William Clark, *The English Merchant Ship Malabar*, 1836, oil on canvas, Yale Center for British Art, Paul Mellon Collection

Paul Maze, *The Royal Horse Guards (The Blues)*, undated, watercolor on paper, Yale Center for British Art, Paul Mellon Collection



Print made by Gerard van der Gucht, after Samuel Scott, after George Lambert, *Fort St. George*, undated, line engraving with hand coloring in watercolor on paper, Yale Center for British Art, Paul Mellon Collection

From Madras to New Haven: The Wealth of the East India Company

The English merchant ship *Malabar*, painted here by William Clark, belonged to the English East India Company, a joint-stock company founded in 1600 to trade in the Indian Ocean region. The ship made two complete voyages, carrying military troops, salt, sugar, and other goods before burning in an accident at Fort St. George in 1801.

Fort St. George, depicted here in a print made by Gerard van der Gucht, became the first English fortress in India when it was established by the East India Company in 1639. Eventually, it became known as Madras, present-day Chennai. Presence at coastal sites such as this one allowed the British to establish trading infrastructure overseas and eventually extend their influence inland. The spectacle of large ships and imposing fortress walls projected power over the so-called “Black Town” surrounding Fort St. George and separated the British residents within the walls from the Tamil- and Telugu-speaking Hindus and Muslims outside them.

From 1687 to 1692, Elihu Yale (1649–1721) served as British governor of Madras. As governor, Yale participated in and profited from the Madras slave trade, enforcing a law that at least ten slaves should be carried on every ship bound for Europe. It was during his time in the colonial administration that Yale amassed the fortune that would help establish the founding endowment for Yale University. A portrait of Elihu Yale can be seen upstairs in the fourth-floor galleries.

Edward Lear and the Oriental Landscape

While famous for his nonsense poetry, the Victorian artist Edward Lear made his living as a travel painter. Reflecting on his motivations for painting, Lear described his interest as “topographiz[ing] all the journeyings of [his] life, so that [he] shall have been of some use after all to [his] fellow critters.” His artistic career spanned the mid-nineteenth century, during which the British public grew increasingly fascinated with its global colonies and spheres of influence—especially those in “the Orient,” a region encompassing much of Asia, the Near East, and North Africa.

During his travels to Egypt, blue became a principal color for Lear to “topographize” the landscape and its peoples. While in Egypt, Lear developed a deep interest in the Nile River, the longest river in the world. For example, in the sketches of Shelaal, at the bank of the Nile, he painted the river with a dark blue at two separate times: a faint blue at 2:30 am and noticeably darker at 5:30 am during the sunrise. In the latter, Lear also employed blue to suggest the craggy surfaces of the Nile’s banks and its solitude in the outline of the single human silhouette. When depicting Abu Simbel, Lear focused on the blue sky and the waters of Lake Nasser, which is fed by the Nile, alongside the golden sand and temple in the distance.

In his sketches, Lear typically denoted the land and animals of Egypt with more specificity than its inhabitants. For example, in *Sheikh El Wachshee*, *El Luxor*, Lear took the time to delineate each palm frond, and in *Near Suez*, he carefully noted each camel and their cloth-wrapped loads. Though his work lacked the often-sexualized motifs of the mainstream Orientalist tradition, his tendency to generalize the facial features of individuals nevertheless inflected his otherwise accurate representations of Egypt with an Orientalizing gaze. In this way, Lear’s work depicted lifestyles more than individual lives, and his art therefore evoked, according to the cultural historian Rana Kabbani, the “props . . . but not the soul” of Egyptians living during his time.



In the two paintings of India on view, *Plains of Bengal*, from above Siligoree and *The Marble Rocks—Nerbudda Jubbolpore*, Lear highlighted the dramatic grandeur of the Indian landscape rather than portraying its bustling urban centers. His emphasis on untouched nature, in part accomplished through wide empty swaths of blue skies and rivers, aligned with a visual strategy employed by other imperial powers. The paintings reinforce the notion that so-called underutilized land would be better managed by nonindigenous people, and therefore foreign settlers should have a natural right to claim control.



Edward Lear, *Shelalal, 2:30 am, 29 January 1867* (260), and *Shelalal, 5:30 am, 29 January 1867* (264), 1867, watercolor with pen in black ink and gouache over graphite on paper, Yale Center for British Art, Gift of Donald C. Gallup, Yale BA 1934, PhD 1939

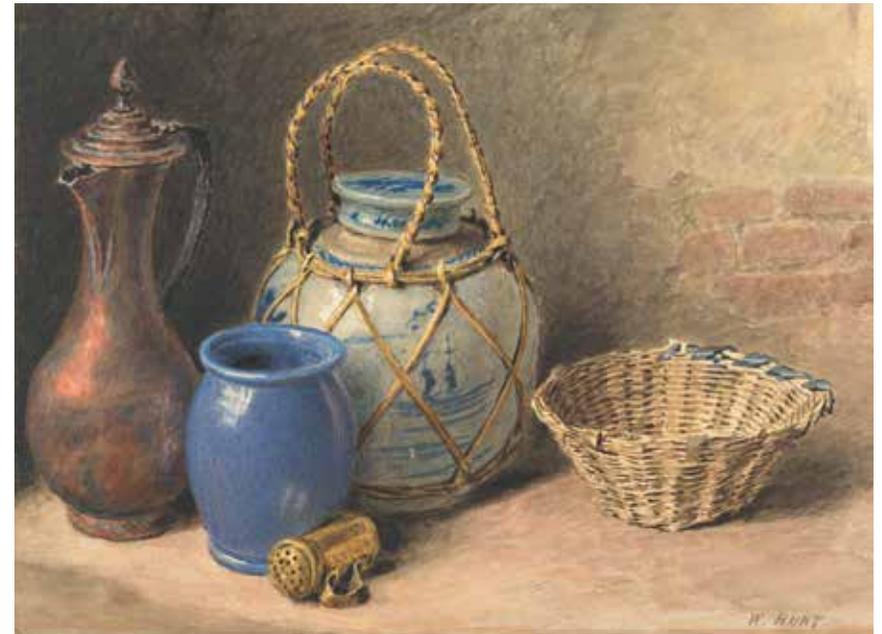
page 9:
Edward Lear, *The Marble Rocks—Nerbudda Jubbolpore*, 1882, oil on canvas, Yale Center for British Art, Paul Mellon Collection

Orientalist Visions of China in Ceramics

Decorative arts inspired by East Asian, Near Eastern, and North African traditions contributed to British fantasies of power and perpetuated the British view of these places as one cohesive foreign region known as “the Orient.” A long history of British enchantment with the distant lands ballooned into an obsession from the eighteenth to twentieth century, as Britain explored, influenced, and colonized the East. While Britain never directly ruled China, British consumers appropriated Eastern decorative arts, and Victorian Britain attempted to assert its military and political influence over the Qing Empire.

Exports like blue-and-white Chinese porcelain flooded into Great Britain during the sixteenth through eighteenth centuries due to high demand from the British elite, who proudly exhibited them in their homes as part of their collections of luxury objects. Their ownership of these expensive and exotic items signaled a cultural, if not political, appropriation of China. For example, in Arthur Devis’s painting, the Orde family proudly displays a row of fashionable Chinese porcelain vessels across their mantle. Chinese vases are also central interior design elements of James Pattison Cockburn’s watercolor and the Dawpool country house pictured in the cyanotype (a mid-nineteenth-century photographic process that creates distinctive dark blue prints). To capitalize on this booming British market, China started an export ceramic made exclusively to cater to Western taste, churning out traditional blue-and-white motifs of flora and fauna on European forms such as mugs and candlesticks.

Eager to participate in this market, British ceramic manufacturers like Josiah Wedgwood took out patents to imitate blue-and-white Chinese porcelain. To appeal to Western tastes, he experimented with portraying famous images from classical mythology and portraits of notable British figures, as exemplified by the collection of Wedgwood medallions on view. By the end of the eighteenth century, Chinese porcelain, such as the blue-and-white ginger jar in William Henry Hunt’s still-life



watercolor, became common household tableware. By adapting these designs and the quintessential color scheme, British ceramics gradually replaced Chinese exports in the British market.

William Henry Hunt, *Still Life with a Ginger Jar*, ca. 1825, watercolor and graphite on paper, Yale Center for British Art, Paul Mellon Collection

Arthur Devis, *John Orde, His Wife, Anne, His Eldest Son, William, and a Servant*, between 1754 and 1756, oil on canvas, Yale Center for British Art, Paul Mellon Collection



Imaginations of an Exotic Japan in Textiles

After Japan reopened trade with the West in 1853, shiploads of Japanese exports, including textiles and woodblock prints, started pouring into Great Britain. This influx of Japanese materials inspired British artists and designers to incorporate the clothing designs and patterns from a country they had never visited. For example, in *Woman in Japanese Dress*, the Irish painter Sir John Lavery depicts a European woman seated at an upright piano, holding a large fan, and dressed in a pale blue kimono held together by a wide sash called an *obi*. Walter Crane draws upon this same motif in his painting *Woman in a Kimono*, though his interest in the Japanese *Ukiyo-e* style of woodblock printing appears in his flattened compositions.

While the white floral motifs on the kimono in Crane's piece loosely emulate the traditional Japanese wisteria pattern, the flurry of nonrepeating designs does not conform to traditional Japanese aesthetic preferences, which typically feature clean lines and simplified patterns. The dissonance between the textile pattern and the garment's form is reiterated by the European wearer as well as the setting of the English rather than Japanese garden. Finally, the red stamp in the lower left corner alludes to the traditional Japanese *hanko*—a seal used as a form of signature (with Japanese characters)—but contains an image of a crane for the artist's last name.

Crane's and Lavery's paintings suggest the popularity of depicting kimonos, especially in the traditional blue color, as a means of appropriating a quintessential aspect of Japanese culture. Yet, both artists include European articles and settings, whether the upright piano or the lush garden, to Westernize the distinctly "Oriental" style of dress. In comparison, William Alexander is much more concerned with accuracy in defining the contours of culturally specific outfits, as seen in his *A Mandarin in his Court Dress* and *Portrait of a Chinese Soldier*. Unlike Crane and Lavery, Alexander traveled to China as part of the Macartney Embassy in 1792, and his representations drew on direct knowledge of Chinese attire.



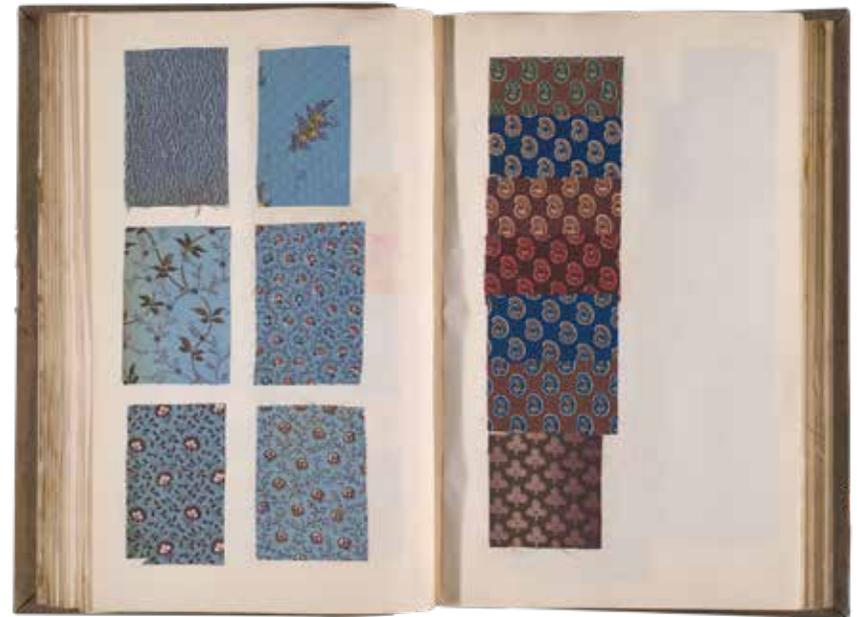
Sir John Lavery, *Woman in Japanese Dress*, 1883, oil on panel, Yale Center for British Art, Paul Mellon Fund

Blue in Everyday British Life: Indigo, Cotton, and Textile Patterns

The historic source for blue dyes in Europe was called woad, which was extracted from the leaves of a flowering plant. With sixteenth-century colonial expansion, a superior source of blue extracted from a native Indian plant, indigo, began to compete with woad and eventually would displace woad altogether. The combination of the establishment of British colonialism in India and British-owned indigo plantations in the West Indies and South Carolina increased the availability of affordable blue dye. The indigo was harvested almost exclusively through the labor of enslaved indigenous and African people. In addition to these organic sources of blue dyes, European companies sought to bypass the expense of import altogether and experimented with developing chemical blue dyes. Because of increased trade and synthetic production, European textile manufacturers and designers began using blue more readily in their designs.

In addition to indigo, enslaved African people in the West Indies were also forced to grow cotton, which was easier to stain with colored dyes than were traditional European wools. The technique of dyeing, printing, and painting woven cotton textiles was another technology imported from Asia and expressed most commonly in calico prints from India. European textile manufacturers, especially the French and Dutch, learned the technique of calico printing from itinerant Armenian craftsmen. These calico prints and cotton fabrics found their ways into albums and publications like the Koechlin & Frères textile book, which contains hundreds of printed and dyed swatches and is accompanied by the recipes for the dyes used by the chemist Camille Koechlin (1811–1890).

Because these textiles were produced locally, they were financially accessible to middle-class citizens. As a cross-cultural example of blue patterns from a Japanese context, the late nineteenth-century Edo textile book includes sixty mounted fabric samples used for *komon* or a single-color, stencil-dyed textile. These samples highlight the predilection for intricately repeating patterns, which may have been introduced into domestic British textile production through books such as this one.



Camille Koechlin, *Pattern book for printed cotton fabrics manufactured by Koechlin & Frères, France, 1841–43*, textile swatches, Yale Center for British Art, Paul Mellon Fund

Walter Crane, *Woman in a Kimono, 1910*, watercolor and gouache on brown paper, Yale Center for British Art, Bequest of Elizabeth S. Tower



Blue in Everyday British Life: Fine Arts in the Domestic Sphere

This European fervor for experimenting with blue pigments extended to the realm of the fine arts, as eighteenth-century artists sought pigments that were optically brighter and longer lasting than materials like azurite. In the sixteenth and seventeenth centuries, artists were limited to pigment sources for blue such as azurite and smalt, or the very precious and expensive pigment of ultramarine. This shifted in the early eighteenth century when synthetic pigments such as Prussian blue and cobalt were created and produced in Europe. Not only were these dyes more affordable but they also tended to remain stable over time, in contrast to natural pigments. These changes had widespread effects. For instance, William Gilpin, a pioneer of the theory of the picturesque, filled his sketchbook with drawings and observations on painting, including a breakdown of which blue was best suited to specific elements in a picturesque landscape.

Over the course of the eighteenth century, blue pigment eventually became so accessible that an average British person could afford their own set of pigments. William Reeves began selling ready-made watercolor paints that both professional and amateur artists could purchase, such as the Reeves and Sons' China box of pigments shown in this exhibition, which could be used to paint ceramic objects. The set included a ceramic palette and pigments, such as "Old Time Blue," "Azure Blue," and "Soft Turquoise," that would have been extremely expensive and difficult to acquire previously in Europe.



William Gilpin, Leaves 33v-34r (with color chart laid in) from *Hints to form the taste & regulate ye judgment in sketching landscape*, England, ca. 1790, manuscript, with pen and ink and watercolor, Yale Center for British Art, Paul Mellon Collection

Reeves & Sons, Box of pigments and implements for painting on china, London, ca. 1880, wood box, with pigments, varnish, glass muller, ceramic palettes, brushes, etc., Yale Center for British Art, Paul Mellon Fund

Anish Kapoor's Postcolonial Blue

*That's what I am interested in: the void, the moment when it isn't a hole,
it is a space full of what isn't there.*

—Anish Kapoor (November 7, 2008, *Guardian*)

For the Indian-born British artist Anish Kapoor, blue refers to the infinite reach of the sky. This fascination with limitless space reflects a desire to overcome the material world to achieve a more spiritual state. In this pair of etchings, blue no longer serves as a sign of prestige in the physical world but instead as an optical experiment that leads the eye and mind to create the impression of a three-dimensional vortex. Kapoor achieves this effect of the pulsating white form in the middle of the image through a carefully calibrated gradation of blues from dark to light. While the dark and matte shades of blue absorb color, the light and shiny blues produce unlimited reflection. In his sculptural practice, Kapoor famously uses organic shapes with reflective surfaces that dissolve into space as they mirror the world around them.

This impulse toward dissolution and reflection in the late twentieth century suggests a push against the colonial narratives promulgated by the British. Born in Bombay in 1954 and based in London since the 1970s, Kapoor himself lived between these two cultures. In conversation with the scholar Homi K. Bhabha in 1998, Kapoor described the void as a transitional space that echoed the double lives of many people in the postcolonial world. While the other objects in the exhibition highlight the British obsession with blue pigment and the objects of the "Orient," Kapoor's etchings give voice to the afterlife of colonialism for British Indian citizens.



Anish Kapoor, *Shadow IV: Light Blue*, 2011, color photogravure etching, Yale Center for British Art, Friends of British Art Fund, Smith Richardson Foundation, Iola S. Haverstick Fund, © Anish Kapoor. All Rights Reserved, DACS, London/ ARS, NY 2019

pages 16–17:
Anish Kapoor, *Shadow IV: Dark Blue* (detail), 2011, color photogravure etching, Yale Center for British Art, Friends of British Art Fund, Smith Richardson Foundation, Iola S. Haverstick Fund, © Anish Kapoor. All Rights Reserved, DACS, London/ ARS, NY 2019

Epilogue

By the middle of the twentieth century, a wave of decolonization movements left the British Empire all but dissolved. In colonies as distant as India and Nigeria, colonial subjects liberated themselves from British control by establishing self-determining governments. Today, artists living in a postcolonial world continue to grapple with the empire's legacy for colonized peoples.

Upon leaving this gallery, take a moment to study *Mrs Pinckney and the Emancipated Birds of South Carolina*, on view in the adjacent bay. In this sculpture, commissioned for the Center's exhibition *Enlightened Princesses: Augusta, Charlotte, and the Shaping of the Modern World* in 2018, the British Nigerian artist Yinka Shonibare MBE RA tackles the legacy of Eliza Lucas Pinckney. While Pinckney is credited for her role in bringing indigo from the West Indies to South Carolina, the invisible labor of the enslaved people who planted and processed the indigo is rarely acknowledged. Shonibare balances a figure atop an eighteenth-century globe marked with Britain's colonies, hinting at the precarious dynamics of imperial control and liberation.

Yinka Shonibare MBE (RA), *Mrs Pinckney and the Emancipated Birds of South Carolina*, 2017, fiberglass mannequin, Dutch wax-printed cotton textile, birdcage, birds, leather, and globe, Yale Center for British Art, Acquired with funds from the Bequest of Daniel S. Kalk, the Director's Discretionary Fund, and the Friends of British Art Fund



Further Reading

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Chang, Elizabeth Hope. *Britain's Chinese Eyes: Literature, Empire and Aesthetics in Nineteenth-Century Britain*. Stanford: Stanford University Press, 2010.

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Kapoor, Anish, and Nicholas Baum. *Anish Kapoor: Past, Present, Future*. Cambridge, MA: MIT Press, 2008.

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Scarisbrick, Diana, and Benjamin Zucker. *Elihu Yale: Merchant, Collector & Patron*. London: Thames & Hudson, 2014.

Works in the Exhibition

William Alexander, 1767–1816
A Mandarin in his Court Dress
undated, watercolor with black ink over graphite, Paul Mellon Collection, B1975.4.3

William Alexander, 1767–1816
Portrait of a Chinese Soldier
undated, watercolor and graphite
Paul Mellon Collection, B1975.4.986

William Clark, 1803–1883
The English Merchant Ship Malabar
1836, oil on canvas, Paul Mellon Collection, B1981.25.106

James Pattison Cockburn, 1778–1847
Tapestry-hung Room in Gothic Mansion
undated, watercolor and white gouache
Paul Mellon Collection, B1986.29.338

Frederick Crace-Calvert, 1819–1873,
Dyeing and Calico Printing, Including an Account of the Most Recent Improvements in the Manufacture and Use of Aniline Colours, Manchester: Palmer & Howe, 1876, letterpress, with fabric sample, Paul Mellon Collection

Walter Crane, 1845–1915
Woman in a Kimono, 1910, watercolor and gouache, Bequest of Elizabeth S. Tower, B1992.13.2

“Dawpool, Birkenhead” from *Intérieurs anglais*, Bedford Lemere & Co., ca. 1900, cyanotype, Paul Mellon Fund

Arthur Devis, 1712–1787
John Orde, His Wife, Anne, His Eldest Son, William, and a Servant, between 1754 and 1756, oil on canvas, Paul Mellon Collection, B2001.2.65

Fast Khakis and Blues, for Government Requirements, Manchester: Levinstein Ltd., 1914–18, letterpress, with textile and wool samples, Friends of British Art Fund

John Garnett, born ca. 1791, *Sketchbook*, ca. 1811, pen and ink and watercolor, Paul Mellon Fund

William Gilpin, 1724–1804, *Hints to form the taste & regulate ye judgment in sketching landscape*, England, ca. 1790, manuscript, with pen and ink and watercolor, Paul Mellon Collection

Print made by Gerard van der Gucht, 1696–1776, after Samuel Scott, 1701/2–1772, after George Lambert, 1700–1765
Fort St. George, undated, line engraving with hand coloring in watercolor
Paul Mellon Collection, B1978.43.272

William Henry Hunt, 1790–1864
Still Life with a Ginger Jar
ca. 1825, watercolor and graphite
Paul Mellon Collection, B1975.3.1038

Anish Kapoor, born 1954
Shadow IV: Dark Blue
2011, color photogravure etching
Friends of British Art Fund, Smith
Richardson Foundation, Iola S.
Haverstick Fund, B2013.2(2)

Anish Kapoor, born 1954
Shadow IV: Light Blue
2011, color photogravure etching
Friends of British Art Fund, Smith
Richardson Foundation, Iola S.
Haverstick Fund, B2013.2(4)

Elisha Kirkall, ca. 1682–1742
View of Bombay, 1734, mezzotint
Paul Mellon Collection, B1977.14.11021

Camille Koechlin, 1811–1890, Pattern
book for printed cotton fabrics
manufactured by Koechlin & Frères,
France, 1841–43, manuscript, with
handwritten notes and textile swatches,
Paul Mellon Fund

Sir John Lavery, 1856–1941
Woman in Japanese Dress
1883, oil on panel
Paul Mellon Fund, B1994.1

Edward Lear, 1812–1888
Abu Simbel, 10:30 am, 9 February 1867
(383), 1867, watercolor with pen and
brown ink, and white gouache, over
graphite, Gift of Donald C. Gallup,
Yale BA 1934, PhD 1939, B1997.7.208

Edward Lear, 1812–1888
Abu Simbel, 1:00 pm, 9 February 1867
(384), 1867, watercolor with pen and
brown ink and gouache over graphite
Gift of Donald C. Gallup, Yale BA 1934,
PhD 1939, B1997.7.209

Edward Lear, 1812–1888
Abu Simbel, 1:10 pm, 9 February 1867
(385), 1867, watercolor with pen and
brown ink and gouache over graphite
Gift of Donald C. Gallup, Yale BA 1934,
PhD 1939, B1997.7.210

Edward Lear, 1812–1888
Kinchinjunga, 1877, oil on canvas
Gift of Michael D. Coe, Yale MAH 1968,
B2009.18

Edward Lear, 1812–1888
Near Suez, evening, 15 January 1849 (43)
1849, watercolor with pen in brown ink
over graphite, Gift of Donald C. Gallup,
Yale BA 1934, PhD 1939, B1997.7.52

Edward Lear, 1812–1888
Near Suez, 1 pm, 16 January 1849 (48)
1849, watercolor with pen in brown ink
over graphite, Gift of Donald C. Gallup,
Yale BA 1934, PhD 1939, B1997.7.53

Edward Lear, 1812–1888
Plains of Bengal, from above Siligoree
1874, watercolor, pen and brown ink,
and gouache, Gift of Michael D. Coe,
Yale MAH 1968, B2007.18.2

Edward Lear, 1812–1888
Sheikh El Wachshee, El Luxor
1867, watercolor, graphite, pen, and
brown ink, Gift of Donald C. Gallup,
Yale BA 1934, PhD 1939, B1997.7.142

Edward Lear, 1812–1888
Shelaal, 2:30 am, 29 January 1867 (260)
1867, watercolor with pen in black ink
and gouache over graphite, Gift of
Donald C. Gallup, Yale BA 1934, PhD
1939, B1997.7.163

Edward Lear, 1812–1888
Shelaal, 5:30 am, 29 January 1867 (264)
1867, watercolor with pen and black
ink and gouache over graphite, Gift of
Donald C. Gallup, Yale BA 1934, PhD
1939, B1997.7.164

Edward Lear, 1812–1888
The Marble Rocks—Nerbudda Jubbolpore
1882, oil on canvas, Paul Mellon
Collection, B2001.2.247

Robert Mabon, died 1798
Retreat Beating at Poona, undated,
watercolor and graphite with pen
and black ink, Paul Mellon Collection,
B1977.14.22384

Paul Maze, 1887–1979
The Royal Horse Guards (The Blues)
undated, watercolor, Paul Mellon
Collection, B1995.23.19

Ôtsuka Tomisaburō, *Komon hyōhon*
kokonoe [Catalog of Komon Patterns
Made by Ôtsuka Tomisaburō], Kyōto-
shi, between 1889 and 1912, with textile
samples, Paul Mellon Fund

Reeves & Sons, Box of pigments
and implements for painting on
china, London, ca. 1880, wood box,
with pigments, varnish, glass muller,
ceramic palettes, brushes, etc., Paul
Mellon Fund

Unknown artist, *Young Naval Officer*,
ca. 1810, watercolor on ivory, Gift of
Kenneth D. Rapoport, MD, B1991.45.4

Josiah Wedgwood, 1730–1795
Collection of 105 Wedgwood Plaques
after 1730, Wedgwood ceramic
Paul Mellon Collection

Art in Focus: Blue

Yale Center for British Art
April 5–August 11, 2019

Art in Focus is an annual exhibition developed by members of the Center's Student Guide Program, providing Yale undergraduates with curatorial experience and an introduction to all aspects of exhibition practice. The student guide curators for this exhibition have been Merritt Barnwell, SY '21; Sunnie Liu, JE '21; Sohum Pal, BR '20; Jordan Schmolka, SM '20; and Muriel Wang, TC '20. In researching and presenting the exhibition, the students have been led by Linda Friedlaender, Senior Curator of Education, and Jennifer Reynolds-Kaye, Curator of Education and Academic Outreach.

This exhibition and the accompanying brochure have been generously supported by the Marlene Burston Fund and the Dr. Carolyn M. Kaelin Memorial Fund.

Camille Koechlin, Fabric swatch (detail), from Pattern book for printed cotton fabrics manufactured by Koechlin & Frères, France, 1841–43, Yale Center for British Art, Paul Mellon Fund

cover:
Edward Lear, *Plains of Bengal, from above Siligoree* (detail), 1874, watercolor, pen and brown ink, and gouache on paper, Yale Center for British Art, Gift of Michael D. Coe, Yale MAH 1968

