From the Director

Dear friends,

Happy New Year and warmest wishes for the winter season! Following a glorious year at the Center, we now look forward to the equally exciting months ahead.

I hope that you had the opportunity to enjoy Enlightened Princesses: Caroline, Augusta, Charlotte; and the Shaping of the Modern World, which was on view at the Center last spring, and at Kensington Palace, London, in the fall, where it was seen by almost 400,000 visitors. The exhibition and its accompanying publication were the result of a magnificently collaborative effort between the Center and the Victoria and Albert Museum, London, after a 2013 invitation from the Director, London, was held at Kensington Palace, London, in the fall, where it was seen by almost 400,000 visitors. The exhibition and its accompanying publication were the result of a magnificently collaborative effort between the Center and the Victoria and Albert Museum, London, after a 2013 invitation from the Director.

Throughout the fall, the Center’s public spaces were transformed by the installation of eighty monumental red vases. Made in China, by artist Clare Twomey, was part of the special exhibition "Things of Beauty Growing": British Studio Pottery, Landscape Now, the third in a series of such collaborations among the Center, the PMC, and the Huntington Library, Art Collections, and Botanical Gardens. Held at the PMC, the conference explored new approaches to the field of landscape portrayal, extending the examination across the Empire and Commonwealth from the vantage point of postcolonial studies, ecocriticism, and the Anthropocene.

The Paston Treasure: Microcosm of the Known World, which has been organized by the Center in partnership with the Norwich Castle Museum & Art Gallery, will open on the evening of February 14. The exhibition will shed new light on a remarkable seventeenth-century still-life painting depicting the Paston family’s renowned collection of naturalia and artificialia—one of the first of its kind in England. A film, narrated by Stephen Fry and set to music by Griffin Brown, ‘18, has been created for the exhibition to explain our technical analysis of the painting. Illuminating how this fascinating picture was made.

We are thrilled that Hilton Als, winner of the 2017 Pulitzer Prize for Criticism and a recipient of the 2016 Windham-Campbell Literature Prize, is a 2016 Windham-Campbell Literature Prize, is that Lisa Ford has been named Special Programs Manager for the Director. We are thrilled that Hilton Als, winner of the 2017 Pulitzer Prize for Criticism and a recipient of the 2016 Windham-Campbell Literature Prize, is a 2016 Windham-Campbell Literature Prize, is that Lisa Ford has been named Special Programs Manager for the Director.

We welcome new colleagues Nancy Macgregor, Associate Registrar, and Charlotte Padden, Senior Curatorial Assistant, Prints and Drawings, as well as our current interns, the team is dedicated to developing exciting programs and activities that bring the Center’s collections and exhibitions to life. The Center’s educational programs, including our annual graduate student symposium, are designed to engage students from a variety of disciplines and encourage them to think critically about the role of art in society.

As always, we thank you for your ongoing interest in the Center. We look forward to seeing you in the coming year, and hope you will join for all we have to offer!

Warmest regards,

Amy Meyers, Director

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1 Amy Meyers, Director, Yale Center for British Art, photo by Michael Marsland
2 Yale College students enjoying a Night at the Museum, photo by Michael Marsland
3 Landscape Now, November 2017, photo by Eric Wang, PC 21
4 Opening Exhibitions
5 Exhibition-Related Programs
6 Film Series
7 Additional Lectures & Performances
8 Education
9 Reference Library & Archives
10 Museum Shop
11 Recent Gifts & Acquisitions
12 Free Membership | Friends of British Art
13 Paul Mellon Centre for Studies in British Art
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A removeable Calendar of Events is stapled into the center of this issue.
The Paston Treasure: Microcosm of the Known World

February 15–May 27, 2018

The seventeenth-century painting The Paston Treasure (ca. 1663) is an enigmatic masterpiece. Commissioned by either Sir William Paston, first Baronet (1606–1663), or his son Robert Paston, first Earl of Yarmouth (1615–1683), the identity of the painter, a Dutch itinerant artist with Paston provenance, will tell the rich story of collecting within the family from the medieval period until the moment of the making of the painting. The collection was sold off within two generations of the painting’s completion, resulting in its worldwide dispersal today.

A film created for the exhibition will also explain the recent technical analysis performed on The Paston Treasure, helping audiences to understand how the painting was made and elucidating how the new research is invaluable in answering some of the riddles that have puzzled generations of scholars regarding the authorship and making of this strange and fascinating picture. For a more detailed discussion of the technical research undertaken, see page 5.

The Paston Treasure: Microcosm of the Known World is curated by Andrew Moore, former Keeper of Art, and Senior Curator, Norwich Castle Museum & Art Gallery, and the organizing curator at the Yale Center for British Art is Nathan Flis, Head of Exhibitions and Publications, and Assistant Curator of Seventeenth-Century Paintings. The co-organizing curator at the Center is Edward Town, Head of Collections.

Information and Access, and Assistant Curator of Early Modern Art. At the Norwich Castle Museum & Art Gallery, the organizing curator is Francesca Yurke, Keeper of Art and Curator of Decorative Art. At the Center, the curatorial team is assisted by Jessica David, Senior Conservator of Paintings, and by Elisabeth Fairman and Sarah Welcome, Chief Curator and Assistant Curator of Rare Books and Manuscripts. This exhibition will subsequently travel to the Norwich Castle Museum & Art Gallery, where it will be on view from June 23 to September 23, 2018.

An accompanying book, underwritten by the Richard C. von Hess Foundation, will be published by the Center and Norwich Museums Service in association with Yale University Press, and will draw upon scholarship in a range of fields, including art history, museology, the history of collections, the history of science, and the broader social and cultural history of the long seventeenth century. Additional support for the project has been provided by the Samuel H. Kress Foundation, the Dr. Lee McCormick Edwards Charitable Foundation, and the Andrew W. Mellon Foundation.

Celia Paul
April 7–August 12, 2018

The Center will present an exhibition of work by the contemporary British artist Celia Paul (b. 1953) in spring 2018, the first in a series of three successive exhibitions curated by the Pelizaeus Prize-winning artist Hilton Als. This exhibition, selected by Als in collaboration with the artist and a deeply personal testament to their transatlantic friendship, will focus on Paul’s recent works, which will explore intimacy and inwardness.

“Contemporary British art has had a global impact,” explained Als. “Visitors will have the opportunity to think about contemporary art in relation to the art of the past, and to consider how the same subject matter can be depicted through vastly different artistic approaches.”

The exhibition is curated by Hilton Als, former theater critic for the New York Times and winner of the Pulitzer Prize for Criticism. It will be the first museum exhibition exclusively devoted to Paul’s work and will show her most recent work, including a large, interior landscape painting, a new basket made from paper, and a series of drawings that explore the connection between nature and culture both past and present, and the politics of these gardens then and now. This student-curated exhibition will explore the historical sites that Goto references in his photographs. Drawing on eighteenth-century views of the gardens at Stone in Buckinghamshire and Stourhead in Wiltshire from the Center’s collection, Goto’s work will be contextualized to highlight the ways in which the landscapes have been created, adapted, and represented over time to serve particular and sometimes competing ideologies.

Art in Focus is an annual initiative for 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 are Kelly Fu, DC ‘19, and Jack Hearing, DC ‘19. In researching and presenting the exhibition the students are led by Linda Friedlaender, Senior Curator of Education; Jeanne Ursic, Associate Curator of Education; and Jennifer Reynolds-Kaye, Curator of Education and Academic Outreach, with curatorial oversight from Christopher Skipton Long, Postdoctoral Research Associate, Art Collections.
EXHIBITION-RELATED PROGRAMS

THE PASTON TREASURE: MICRO COSMOS OF THE KNOWN WORLD

OPENING CONVERSATION

Wednesday, February 14, 5:30 pm

Andrew Moore, former Keeper of Art, and Senior Curator, Norwich Castle Museum & Art Gallery; Francesca Yanke, Keeper of Art and Curator of Decorative Art, Norwich Castle Museum & Art Gallery; Nathan Flis, Head of Exhibitions and Publications, and Assistant Curator of Seventeenth-Century Paintings, Yale Center for British Art; Jessica David, Sense Conservator of Paintings, Yale Center for British Art; and Edward Town, Head of Collections Information and Access, and Assistant Curator of Early Modern Art, Yale Center for British Art

Following an introductory lecture by Flis, a panel consisting of Moore, Yanke, and David, moderated by Town, will discuss the exhibition, the painting, and the Paston family. This conversation will be followed by a special film preview of The Paston Treasure: A Vanitas Still Life Brought to Life in Film (produced for the Center by Cultureshock Media, narrated by Stephen Fry, and set to music by Griffin Brown, TC ‘18).

LECTURE AND PERFORMANCE

Wednesday, March 28, 5:30 pm

The Treasury of Music

Nicholas McGegan, internationally renowned baroque music specialist and Music Director, Philharmonia Baroque Orchestra & Chorale

The Pastons, like many landed gentry of the time, were passionate players and collectors of music. Manuscripts and musical instruments are both prominently displayed in The Paston Treasure. This program will feature music that they would have enjoyed and performed about the time the canvas was painted, including works by composers with Norfolk connections such as John Jenkins (ca. 1610–1678) and Nicola Matteis (ca. 1660–after 1713). Looking further afield, the program will also include music from Restoration London and Venice. The performance is presented with support of the Yale Center for British Art through the generosity of the Terry F. Green 1949 Fund for British Art and Culture.

CONCERT

Sunday, April 8, 2 pm

Paston Musical Treasures

Nigel North, lutenist, and James Taylor, baroque music specialist and Music Director, Philharmonia Baroque Orchestra & Chorale

Following an introductory lecture by Flis, a panel consisting of Moore, Vanke, and David, moderated by Town, will discuss the exhibition, the painting, and the Paston family. This conversation will be followed by a special film preview of The Paston Treasure: A Vanitas Still Life Brought to Life in Film (produced for the Center by Cultureshock Media, narrated by Stephen Fry, and set to music by Griffin Brown, TC ‘18).

LECTURE

Wednesday, March 7, 5:30 pm

The Paston Treasure: The Lives Behind the Picture

Spike Bucklow, Reader in Material Culture, University of Cambridge

In this talk, Spike Bucklow will outline the results of a technical examination of a painting known as The Paston Treasure and will place them in an anthropological context. He will give an account of the origin of Sir Robert Paston’s wealth and his exotic treasures, as well as his family’s fate. Bucklow will also consider ways in which civil war, plague, trade, akhem, and Anglicanism helped to shape the painting.

LECTURE

Wednesday, April 25, 5:30 pm

From the Wunderkammer to the Public Museum: Hans Sloane’s Empire of Curiosities and the Creation of the British Museum

James Delbourgo, Associate Professor, History of Science and Atlantic World, Rutgers University

In 1759, the British Museum opened its doors for the first time—the first free national public museum in the world. But how did it come into being? This lecture will examine the life of the museum’s founder, Sir Hans Sloane. Born in 1660, Sloane amassed a fortune as a London society physician, and through the exploitation of plantation slavery in Jamaica, he assembled a “universal” collection of specimens and objects—the most famous cabinet of curiosities of its time, which became the foundation of the British Museum. The little-known life of one of the Enlightenment’s most controversial luminaries offers a new story about the beginnings of public museums through their origins in encyclopedism and imperialism.

LECTURE

Wednesday, April 25, 5:30 pm

The Sea, The Sea

Andrew Carnduff Ritchie Lecture

Tuesday, April 3, 5:30 pm

Andrew Carnduff Ritchie Lecture

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Tuesday, April 3, 5:30 pm

Andrew Carnduff Ritchie Lecture
The Paston Treasure—one of the most enigmatic works of art in the Western canon—was painted from its creation in seventeenth-century Italy to a modern-day auction house. Over the years, the instrument makes its way through several different countries where it has a great impact on those who own it. Samuel L. Jackson stars in this academy-award winning film.

Saturday, February 24, 2 pm
The Draughtsman's Contract (1982)
Directed by Peter Greenaway (rated R; 108 minutes)
Set in England during the late seventeenth century, the wife of a wealthy landowner commissions a young artist to create twelve landscape drawings of her estranged husband’s estate. A number of curious objects appear in the artist’s drawings. The film features a distinctive soundtrack by Michael Nyman, inspired by the music of Henry Purcell (1659–1695).

Saturday, March 3, 2 pm
Orlando (1992)
Directed by Sally Potter (rated PG-13; 94 minutes)
Based on the eponymous novel by Virginia Woolf, the young nobleman Orlando is blessed with eternal youth by Queen Elizabeth I. The film follows him moving through several centuries of British history, experiencing a variety of lives and relationships along the way, and even magically changing his sex.

Saturday, March 10, 2 pm
A Field in England (2013)
Directed by Ben Wheatley (not rated; 90 minutes)
Set during the English Civil War in the mid-seventeenth century, a small group of deserters who flee from battle are captured by an alchemist, who forces them to help him search for hidden treasure he believes is buried in the field. Chaos and madness slowly overtake the group.

Saturday, March 24, 2 pm
Restoration (1995)
Directed by Michael Hoffman (rated R; 138 minutes)
This lavish tale of romance and intrigue follows the life of a gifted medical student (Robert Downey Jr.) who joins the court of Charles II (Sam Neill) during the seventeenth century. The historical drama won academy awards for Costume Design and Art Direction.

ADDITIONAL LECTURES & PERFORMANCES
DANCE PERFORMANCE
Saturday, January 20, 3 pm
Close-Up Cornfield Dance, Ellen Cornfield, choreographer
This playful and intelligent work will be performed throughout three of the Center’s spaces, with the dances using a striking movement language of robust dance phrases, gestures, and facial expressions. The physical shapes of selected art in the Center’s collections are incorporated into portions of the dance language, bringing the viewers intimately close to the performers, the museum, and the artwork, resulting in a unique performance experience.

The New York City based choreographer Ellen Cornfield began presenting her choreographic works after her tenure with the Merce Cunningham Company, where she was known for her spirited dancing. Her work exemplifies the exhilarating combination of heart and intellect, performed by dancers who “are among the most proficient technical and kinetically expressive dancers around.” Cornfield’s dances have a rigorous structure and revolve in the use of space, time, and geometric relationships. Her work uses an elegant, full-stroke dance language, interspersed with quirky material suggesting stories that never become literal or obvious. This performance is presented with support of the Yale Center for British Art through the generosity of the Terry F. Green 1940 Fund for British Art and Culture.

LEWIS WALPOLE LIBRARY LECTURE
Wednesday, April 4, 5:30 pm
Pride, Prejudice, and Portraits: The Rice Portrait of Jane Austen
Claudia Johnson, Murray Professor of English Literature, Princeton University
Examining the controversial reception of the Rice Portrait, purportedly of Jane Austen, by Ozzio Humphry, this illustrated talk ponders the stakes of legitimacy in general as well as the unusual acrimony this portrait in particular has often inspired.

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.

NEW STAFF MEMBER
Last summer, the Center welcomed Jennifer Reynolds-Kaye as the new Curator of Education and Academic Outreach. In this role, Reynolds-Kaye will forge relationships with faculty members who have not previously taught with the collection and will support those who have long-standing experience in doing so. Her interdisciplinary approach to teaching forges unexpected connections between various academic fields and British art.

During the fall 2017 semester, Reynolds-Kaye introduced a diverse range of courses to the Center, introducing Management Leadership and the Humanities from the Yale School of Management and Embodiment Story from the Yale Theater Studies Program. She also co-facilitated course visits for classes in the English and History departments at Yale. For faculty members interested in engaging with the collection, please contact jennifer.reynolds-kaye@yale.edu, or call 203 432 4773.
SELF-GUIDED FAMILY ACTIVITIES
The Center’s materials for families are available near the Information Desk. They are designed to be used in the galleries to help visitors look more closely at the architecture and art and to enjoy their time at the Center.

SCHOOL AND PRIVATE TOURS
Guided tours of the collections are offered by the Center to encourage close looking and critical and creative thinking. Upon request, tours can be customized to connect content from the collections to specific interests or class curriculum.

The Education department supports multiple visits throughout the year, when possible, as students and other healthcare professionals, this outside of the workplace environment allows for comfort in developing visual literacy skills. Upon request, tours can be customized to connect content from the collections to specific interests or class curriculum.

The Center’s portico, fall 2017, photo by Jaime Ursic

PROGRAMS FOR ADULTS

Art Circles
Join a museum educator for a thirty-minute discussion in the Center’s galleries to explore one highlight of the collection. The work of art changes every session, making each visit a new experience. Meet at the Information Desk. See daily listings for details.

Weekly, Wednesday, January 3; February 7; March 14 at 4:30–6 pm
Visual Literacy Consortium
This informal group of K–12 educators meets bimonthly to explore visual literacy and its role in the school curriculum. The group’s goal is to work toward an expanded notion of literacy that includes making meaning from visual as well as written texts. Meetings are held every other month on Thursdays at 4:30 pm. Please RSVP to Education (yeba.education@yale.edu | 203 432 2858) if you are interested in attending and/or joining the mailing list. Limited parking is available upon registration.

Wednesdays, January 10; February 7; March 7, 21; April 4; and May 2, noon

Sketching in the Galleries
Enjoy the tradition of sketching from original works of art in the Center’s collection and special exhibitions. The artists Beth Lovell and 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 requested for each session. Space is limited.

Wednesdays, January 24, February 21, March 8, 22; and April 5, 19; 12:30 pm

Art Circles
Talk in the galleries, photo by Jaime Ursic

IN-SERVICE AND PROFESSIONAL DEVELOPMENT OPPORTUNITIES
Customized in-service sessions are offered at the Center for teachers of all subjects and grade levels.

PARTNERSHIP SCHOOLS
The Center’s school partnerships are based on developing a shared philosophy of education and goals for learning. Offering a range of programs for teachers, the Center provides opportunities for professional development and experiential learning, from summer institutes to informal meetings.

TEACHER WORKSHOP
Saturday, March 3, 10 am–noon
Language Arts & English Language Learning in the Museum
Through gallery activities, small-group discussions, and hands-on activities, learn new tools to strengthen literacy across the visual and language arts. This workshop explores the benefits of teaching a foreign language in an art museum and how looking at art improves vocabulary and conversation skills. Participants will be given a practicum for teaching languages in a museum, strategies into classroom instruction. Common core standards will be addressed.

Space is limited. Please RSVP to Education (yeba.education@yale.edu | 203 432 2858) if you are interested in attending and/or joining the mailing list. Limited parking is available upon registration.

Save the Date

SUMMER TEACHER INSTITUTE
Tuesday–Friday, June 26–29
Expanding Literacies, Extending Classrooms
This annual program offers teachers an enriched understanding of how visual art can support writing, reading, and thinking. Institute sessions include hands-on experience with works of art, exploring ways to make the museum an extension of the classroom. Participants will be given the tools they need to lead dynamic museum visits and to incorporate visual literacy strategies into classroom instruction. Common core standards will be addressed.

Sessions run from 10 am to 3 pm, Tuesday through Friday. Lunch and parking are provided, and the program is free of charge.

Register online, starting March 2018.

- Family Day activity at the Center, photo by Jaime Ursic
- Artist Tina Manchester leads a poster-making demonstration in the Center’s portico, Fall 2017, photo by Jaime Ursic
- Sketching in the galleries program, photo by Jaime Ursic
- Professional development session for teachers, photo by Harold Shapiro
- Art Circle talks in the galleries, photo by Jaime Ursic

See daily listings for details.

K12 AND TEACHERS
Thursday, February 8 and April 12, 4:30–5 pm
Visual Literacy Circles

Join a museum educator for a thirty-minute discussion in the Center’s galleries to explore one highlight of the collection. The work of art changes every session, making each visit a new experience. Meet at the Information Desk. See daily listings for details.

Tuesdays, February 27; March 13, 27; and April 24, 2–4 pm

Artist Demonstration: Still-Life Painting
The artist Frank Bruckmann will demonstrate painting techniques based on developments in the exhibition The Pasten Treasure: Microcosm of the Known World. This is a free, ongoing demonstration, no registration is required.

Tuesdays, February 6, 13, 20, and 27, 2–4 pm

Art Circles

Academic Program
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 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.

Self-Guided Family Activities
The Center’s materials for families are available near the Information Desk. They are designed to be used in the galleries to help visitors look more closely at the architecture and art and to enjoy their time at the Center.

School and Private Tours
Guided tours of the collections are offered by the Center to encourage close looking and critical and creative thinking. Upon request, tours can be customized to connect content from the collections to specific interests or class curriculum.

The Education department supports multiple visits throughout the year, when possible, as students and other healthcare professionals, this outside of the workplace environment allows for comfort in developing visual literacy skills. Upon request, tours can be customized to connect content from the collections to specific interests or class curriculum.

The Center’s materials for families are available near the Information Desk. They are designed to be used in the galleries to help visitors look more closely at the architecture and art and to enjoy their time at the Center.

Family Program
Saturday, February 17, 10 am–2 pm

Poets and Painters!
Enhancing Observation Skills
visiting the Center sets the stage for a new kind of experiential learning.

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 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.
ACCESS PROGRAMS

The Center welcomes people of all abilities to visit the museum and to participate in education 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.

Exploring Artism: A Program for Families

This is a free program for families with children who are five to twelve years of age and on the autism spectrum. 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. Contact the Education department for more information or call 203-432-9491 for more information. Visitors can expect to be greeted and assisted by welcoming visitors and providing them with information about the Center’s collections, architecture, and special exhibitions. The museum docents offer tours of the Center’s collections, architecture, and special exhibitions. They also lead interactive tours for visiting school children of all ages and abilities. The docents include Steve Balsar, Leah Begg, Anne Bolin, Robert Boltax, Judy Brennan, Ewa Burtolphi, Berlee Cameron (Head Docent), Susan Cayer Stout, Louise Ciulla, Patricia Collins, Catherine Crawford, Susan Dardik, Susan Lewis Duffy, Serena Guerrette, Jane Harvey, Anemke Hathaway, Amy Hudnall, Mary Kee, Louise La Montagne, Boots Laurdath, Kathleen Leitao, Margaret Mann, Joya Marks, Mona Pietsch, Bob Potter, Mary Sagarin, Robin Shield, and James Wilson.

CALL FOR NEW VOLUNTEERS
The Center welcomes applications for information volunteers. Volunteers make an invaluable contribution by helping to inform and educate the public about the Center’s collections. If you would like to be part of a committed corps of individuals, possess a love and appreciation of art, and a fondness for interacting with the public, please e-mail yca.studentguide@yale.edu or call 203-432-9491 for more information.

STUDENT GUIDES

The Student Guide Program, now in its sixteenth 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 thematic works of art from the Center’s collections (see page 3). Guides can also 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 yca.education@yale.edu or find the guides on facebook.com/YCBAStudentGuides.

This year’s student guides are Stephanie Barker, JE ’20, Merrit Barrowell, SY ’21; Rose Davis, BR ’18; Julia Flemming-Dresser, TD ’19; Kelly (Keming) Fu, DC ’19; Sonia Gadre, SY ’20; Claire Goldsmith, ES ’18; Matthew Kineman, BK ’19; Catherine Liu, ES ’18; Sunnie Liu, MC ’21; Joey Masiyika, BK ’20; Anna McNeil, BR ’20; Brent Merz (Head Guide), MC ’19; Sohum Pal, BR ’20; Laura Plaza, BK ’19; Adrian Rivera, JE ’20; Jordan Schmolka, BK ’20; Theodore Sokoloff, TD ’19; Nicholas Stewart, JE ’18; Mepisra Tabati, SM ’13; Kathleen Vinghe, JE ’19; Munsell Wang, TB ’19; and Jackson Willis, BK ’19.

INFOmATION VolUNteERS

The Center is sincerely grateful to its information volunteers, who generously donate their time to staff the Center’s 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.

Visitors can expect to be greeted and assisted by the following volunteers: Toby Armouy, Arnold “Chad” Chad-Yedos, Athena Condos, Carolyn Dallas, Molly Dimnour, Dolores Gilbert, Bruce Graham, Richard Hasbany, Ashley Hoblick, Elisa Nascimento, Geoffrey Palmer, Maria Parr, Amy Jean Peters, Erin Pinsky, Joye Pettinato, Sofia Pompecki, Patricia Resio, Kirsten Sauter, Meghan Shah, Linda Silva, Clifford Snod, and Mary Webster. These individuals share a deep interest in art and a dedication to the Center’s collections.
January 7–February 14, 2018
Maria Cristina Wolff de Carvalho, Professor of Architectural History and Urban Planning at the School of Visual Arts, Sao Paulo, will attempt to find further evidence that many works attributed to the British naturalist artist W. J. Burchell (1781–1863) were actually created by Louisa Anne Burchell, his sister. Wolff will be her research on the Burchell watercolors in the Center's collections in order to support a groundbreaking book on this subject. Scheduled to be published by the National Galleries of Scotland in early 2019 to coincide with a major exhibition in Edinburgh, this book will be accompanied by an exhibition of the objects.

March 4–30, 2018
Charlotte Topfield, Senior Curator of British Drawings and Prints at the Scottish National Gallery, will study Scottish drawings and watercolors in the Center’s collections in order to support a groundbreaking book on this subject. Scheduled to be published by the National Galleries of Scotland in early 2019 to coincide with the opening of the refurbished Scottish wing at the Scottish National Gallery, this book will be accompanied by an exhibition in Edinburgh.

March 14–May 26, 2018
Stephanie Koscak, Professor of British History at Wake Forest University, will explore the social practices and responses of individuals to printed images of the royal family in the period of 1848 to 1970. Doing so will reveal how the changing media landscape created a space in which ordinary subjects reimagined their relationship to the crown.

PUBLICATIONS

The Center produces several major books per year that complement and augment its exhibitions and programs, and other collaborative research projects. The Paston Treasure: Microcosm of the Known World accommodates an exhibition of the same name (see page 4). Published by the Center and Norfolk Museums Service in association with Yale University Press, and underwritten by the Richard C. von Hess Foundation, the book is edited by curators Andrew Moore, Nathan Flue, and Francesca Vande. Perry different authors in multidisciplinary fields of scholarship have contributed to this publication, which features essays, vignettes, and approximately 120 catalogue entries. Using the painting The Paston Treasure as a portal to the history of the collection and its owners, the book traces together narratives of the Paston family and their possessions along with the institutions that eventually acquired the objects.

Since its launch in November 2015, BAS has attracted more than thirty-thousand unique users from around the world. Published three times a year, the journal provides an innovative space for new research on all aspects of British art, architecture, and visual culture. BAS may be viewed at britishartstudies.ac.uk and requires no subscription, fee, or password.

This past fall, in a new digital publishing initiative supported by the Terra Foundation for American Art and BAS, proposals for a future series of interdisciplinary articles centered on the broad theme of “Objects in Motion” were submitted by academics, museum scholars, and artists. The authors were asked to consider cross-cultural dialogues between Britain and the United States, focusing on any aspect of visual and material culture produced before 1980, and to describe the ways in which the project/article would take advantage of the possibilities offered by the digital platform. The authors of the accepted proposals will participate in a think-tank workshop at the Terra

ARTS AND HUMANITIES RESEARCH COUNCIL (AHRC) SCHOLARS

March 3–April 21, 2018
Joseph Brown, PhD student in Science and Technology Studies at University College London, will work on a project titled “Goethe’s Farbenlehre and its Influence in the Arts and Sciences” under the title “Farbenlehre” as a portal to the history of the collection and its owners, the book traces together narratives of the Paston family and their possessions along with the institutions that eventually acquired the objects.

British Art Studies

March 3–April 25, 2018
Thomas Bromwell, PhD student in History of Art at the University of York, is writing a doctoral thesis about apocalyptic artwork from 1918 to 1939. At the Center, he will examine works by Stanley Spencer, Cecil Collins, David Jones, and John Martin, allowing him to contextualize interwar evocations of the “End of Days” within the apocalyptic tradition.

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CONSERVATION UPDATE

The forthcoming exhibition The Paston Treasure: Microscope of the Known World has presented a unique opportunity to the Center’s conservation department. The Paston Treasure, an opulent assemblage of real objects belonging to the Paston family of Norwich, England, is at once technically spell-binding and visually challenging. In an effort to explain how this complicated composition was conceived, the sequence in which it was constructed, and why it took the form it did today, Jessica David (the Center’s Senior Conservator of Painting) and conservation scientist Spike Bucklow (Reader in Material Culture, University of Cambridge) have conducted two phases of technical study on the painting. At the time of its conservation treatment in 2005–08, David and Bucklow implemented X-ray radiography and paint sampling to reveal changes in the compositions that are not visible to the eye: an overpainted third figure and a large silver dish at the right of the canvas. Numerous questions were left unanswered, however, about the stages of repainting and the reasons for why certain paint passages, such as the lobster, have changed color.

Over the past ten years, conservation technology has progressed and analytical tools such as macro X-ray fluorescence (MA-XRF) spectrometry can now provide enlightening and nondestructive means of looking inside of a paint layer. In collaboration with scientists Paolo Romano and Claudia Caliri of the University of Catania, The Paston Treasure was scanned using a portable MA-XRF instrument at its home institution, the Norwich Castle Museum & Art Gallery in Norwich, England. This latest exploration has provided new insights about the artist’s process and the painting’s commission that have been long-buried beneath paint. These discoveries will be presented for the first time in a short film in the forthcoming exhibition as well as in the accompanying exhibition catalogue, published by the Center and Norfolk Museums Service in association with Yale University Press.

STUDY ROOM | COLLECTIONS SEMINAR ROOM

The Study Room provides access to works in the Center’s Prints & Drawings and Rare Books & Manuscripts collections. It is open to the public from Tuesday through Friday, 10 am–4 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.

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 & Sculpture, Prints & Drawings, and Rare Books & 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.

The Department of Prints and Drawings has more than twenty thousand drawings and watercolors and forty 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 Aids Database offers detailed descriptions of the department’s archival collections.

To request individual appointments, to schedule a class in the Study Room or Collections Seminar Room, or for further information, please call 203 432 2840 or e-mail yca.studyrooms@yale.edu. REFERENCE LIBRARY AND ARCHIVES

For Library tours or research consultations. The Library is open during the spring semester on Tuesday, Thursday, Friday, and Saturday, 10 am to 8 pm; Wednesday, 10 am to 8 pm; and Sunday, noon to 4:30 pm. MUSEUM SHOP

The Museum Shop is open Monday through Saturday, 10 am–5 pm, and Sunday, noon–4 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 Center-branded tote bags and T-shirts, postcards of objects in the Center’s collection, boxed notecards, and exquisite stationery. Browse the stylish array of fine china, ties and scarves, pottery, designer and custom jewelry (including Pico Design’s Moth and Butterfly Collection, which draws inspiration from the Yale Center for British Art and the architectural materials comprising Louis Kahn’s building), 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-wrap service, and worldwide shipping is available. For more information, visit britishart.yale.edu/visit/museum-shop.
A generous gift of 125 photographs from the As with many works from the experimental years Fox Talbot between 1843 and 1844 is a stunning recents gifts and acquisitions from the layered intimacy of a riverbank in Over the past year, many major gifts and acquis- includes works by famed British photographers of photography, Veronica in Bloom calls attention to the process of making, as well as to the optical and chemical interactions between sunlight and silver, salt, and paper and plant. A generous gift of 125 photographs from the collection of James and Claire Hyman has significantly expanded the Center’s holdings of the North Sea under brutal conditions, while Léon in the Elephant Palace, UK, that debuted at the Center in February 2017. The sculpture was on display at Kensington Palace through November 2017 and will return to view at the Center this semester. The work offers an interpretation of the encounter between Mrs. Eliza Lucas Pinckney, the owner of a slave plantation in South Carolina, and Augusta, Princess of Wales, in 1757. A female figure—reverencing the Pinxton, Pinckney, and a personification of Britain’s transatlantic face to face—the viewing of stereoscopic glass folding device, constructed of mahogany and glass, and dates from around 1875. The Center’s viewer is accompanied by a box of glass stereoscopic slides depicting views of European cities commonly visited on a Grand Tour.

Over the past year, many major gifts and acquisitions have enriched the Center’s collections. In particular, the Center has made a firm commitment to expanding the breadth and depth of its photographic holdings with works that range from early photographic experiments to contemporary innovations with the medium. A camera–photograph (photogram) of a botanical specimen produced by William Henry Fox Talbot between 1843 and 1844 is a stunning example of one of the first photographic processes. As with many works from the experimental years of photography, Veronica in Bloom calls attention to the process of making, as well as to the optical and chemical interactions between sunlight and silver, salt, and paper and plant.

Several photographs in the gift, including Hardy, Brandt, Jones, and Jane Bown, worked for illustrated magazines, such as the mid-19th century Picture Post or the Observer, the long-lived illustrated Sunday magazine, which fostered both social documentary and graphic innovation in British photography. For instance, two Pigott color photos from the 1940s are accompanied by a contemporary gilt shadow box. The sculpture is accompanied by a manuscript account, dated 1870, by the sitter’s son, Robert Bruce, and reads: “This exemplary woman, left a widow when little more than 38 years of age, with 5 sons and two daughters, the eldest not having attained his 14th year, devoted herself to the welfare, and by uncanny exemplary ability and firmness inspired by the tenderest maternal affection, obtained her great object of giving the most liberal education and some accomplishments to all her children. . . . This effigy was model’d from the life in 1709 while she was on a visit to her son Robert, by Catherine Andrews [i.e., Andrews] now of London.”

Key photographic objects acquired by the department include a nineteenth-century album of lace samples reproduced in cyanotype and a rare set of nine stereoscopic daguerreotypes (ca. 1845) depicting interior views of the Crystal Palace, produced by the London-based firm of Paxton & Zamba. The department has also acquired one of the firm’s stereographoscopes. The elaborate folding device, constructed of mahogany and glass, was intended for the viewing of stereoscopic glass slides, as well as carte de visite and cabinet cards, and dates from around 1850. The Center’s viewer is accompanied by a box of glass stereoscopic slides depicting views of European cities commonly visited on a Grand Tour. Other notable gifts this year include several works by poets and artists of the First World War, including Siegfried Sassoon, Edmund Blunden, and David Jones, given in honor of Elizabeth Ferriman, Chief Curator of Rare Books and Manuscripts; and William S. Rees (Yale BA 1975). Nigel Hawley has donated numerous books on fine printing, as well as an archive of wood engravings and accompanying original drawings by the book artists John Farleigh and George Tite. Jason Bacon (Yale BA 1996) continues to support the Center with his annual gift of the most recent work by the artist Norman Ackroyd. Nalé Albert (Yale JD 1961) and Margaret Albert have given some thirty books on design, bookbinding and printing, as part of their ongoing gifts to the department. Ellen Liman and her late husband, Arthur Liman (Yale JD 1927), donated forty-one children’s books, puzzles, and games, all dating from the nineteenth century.

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FRIENDS’ EXCURSION TO THE METROPOLITAN MUSEUM OF ART

Friends of British Art are invited to join Director Amy Meyers on a special excursion to the Metropolitan Museum of Art. This will include a tour of the exhibition Thomas Cole’s Journey: Atlantic Crossings with co-curator Tim Barringer, Paul Mellon Professor of the History of Art, Yale University. Establishing Thomas Cole as a major artist of the nineteenth century within a global context, this exhibition will feature some of the artist’s most iconic works. The Oxbow (1836) and his five-part series The Course of Empire (1834–36) will be presented for the first time as a dual outcome of his transatlantic career. Works by J. M. W. Turner and John Constable, among others, will reveal Cole’s engagement with European art, while masterworks by Asher B. Durand and Frederic E. Church will demonstrate Cole’s extraordinary legacy in establishing a school of nineteenth-century landscape art in America (for a discussion of major works in his eightieth year by highlighting the most significant works and moments in his career from 1840 to the present. Invitations will be sent.

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 1978 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. Invitations will be sent to the Yale in London study abroad program, based in the PMC, offers a unique opportunity to learn about a subject through immersing themselves in the local sites, archives, and objects on which the course focuses, while also experiencing life in one of the world’s great cities. Courses offered this spring term include Anglo-Saxons and Vikings (BRST 153) and Common Law and Other Laws in England (BRST 152), both taught by Andrea Wintrich, Forester Professor of History, Yale University; Modern British Theatre (BRST 154), taught by Mark Zedlewski, writer and lecturer; and British Art and Landscape (BRST 157), taught by Martin Postle, Deputy Director for Grants and Publications at the PMC.

For more information about the PMC, please visit paul-mellon-centre.ac.uk.

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FREE MEMBERSHIP

Benefits of the Center’s free membership program include 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 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 8399, or e-mail ycba.advancement@yale.edu.

MEMBERS’ TOUR

Join the curators for a tour of the exhibition The Paston Treasure: Microcosm of the Known World (see page 4).
SELECTED WORKS ON LOAN

Metropolitan Museum of Art, New York, New York
February 10–May 20, 2018

This exhibition features seven works from the Center, including John Constable’s Hadleigh Castle, The Mouth of the Thames—Morning after a Stormy Night (ca. 1855), and Study of a Cloudy Sky (ca. 1829) by Canaletto.

Coming Away: Winslow Homer and England
Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
March 9–June 3, 2018

Two works by Richard Earlom are being loaned for this exhibition: Life School at the Royal Academy (1773) and The Exhibition of the Royal Academy (1771).

Canaletto 1669–1726: Museum of Rome—Palazzo Braschi
Museo di Roma, Rome, Italy
March 29–July 29, 2018

Three works from the Center’s collection are on loan for this exhibition, including Nathaniel Parr’s An Inside View of the Rotunda House and Gardens at Ranelagh and Sir Peter Paul Rubens, Peace Embracing Plenty (between 1633 and 1634) and J. M. W. Turner, Captain Lord Balgonie, Grenadier Guards (detail), 1829, oil on canvas.

First Academies: Benjamin West and the Founding of the RA and PAPA
Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
April 29–November 4, 2018

Twenty-four works are on loan for this exhibition, including works by J. M. W. Turner, John Martin, John Constable, and Paul Sandby.

• Roger Fenton, Captain Lord Belhaven, Greville Guards (detail), 1852, salted paper print from glass plate negative, courtesy of the Wilson Centre for Photography.
• After Henri Matisse, Derrière le Miroir, 1939, watercolor, gouache, and gold leaf on paper, Gift of Mr. and Mrs. John P. Forsyth, National Gallery of Art.
• Nathaniel, A View of the Rotunda House and Gardens at Ranelagh with an exact representation of the Jubilee Ball as it appeared May 24th, 1759 (detail), 1755, engraving, Yale Center for British Art, Paul Mellon Collection.
• John Constable, Hadleigh Castle, The Mouth of the Thames—Morning after a Stormy Night (detail), 1829, oil on canvas, Yale Center for British Art, Paul Mellon Collection.
• Sir Peter Paul Rubens, Peace Embracing Plenty (detail), between 1633 and 1634, oil on canvas, Yale Center for British Art, Paul Mellon Collection.
• J. M. W. Turner, Stormy Sea Breaking on a Shore (detail), between 1840 and 1845, oil on canvas, Yale Center for British Art, Paul Mellon Collection.
MUSEUM AND SHOP HOURS
Monday, 10 am–5 pm (Shop only)
Closed New Year’s Day
Tuesday–Saturday, 10 am–5 pm
Sunday, noon–5 pm
203 432 2800 | 877 bRit ARt
ycba.info@yale.edu
britishart.yale.edu

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cover: Unknown artist (Dutch School), The Paston Treasure (detail), ca. 1663, oil on canvas, Norwich Castle Museum & Art Gallery, Norwich, UK, courtesy of Norfolk Museums Service
below: Unknown artists (Gujarati and English, based in London), Mother of Pearl Flask (mother of pearl carcase), ca. 1660, silver (mount, cover), shell-flask with mother of pearl segments attached to silver carcase and mounted in silver gilt, shell-flask carcase surmounted by a cast silver shell, Private collection, London/Stokes Photo (12)
From the Director

Dear friends,

Happy New Year and warmest wishes for the winter season! Following a glorious year at the Center, we now look forward to the equally exciting months ahead.

I hope that you had the opportunity to enjoy Elizabethan Portraits: Caroline, Augusta, Charlotte, and the Shaping of the Modern World, which was on view at the Center last spring, and at Kensington Palace, London, in the fall, where it was seen by almost 400,000 visitors. The exhibition and its accompanying publication were the result of a magnificent collaboration between the Center and the Historical Royal Palaces (HRP). An associated symposium co-organized by the Center, HRP, and the Paul Mellon Centre for Studies in British Art (PMC), London, was held at Kensington Palace, Hampton Court Palace, and the Tower of London, bringing together eminent scholars to investigate the role played by royal women in the shaping of court culture and politics across Europe during the long eighteenth century. Yale Professor, Michael Veal, also served as moderator for a workshop examining the circulation and impact of Black music in eighteenth-century Britain, organized by the Center in partnership with the Norwich Castle Museum & Art Gallery. This exhibition is now on view in London, where it will be seen by a large audience.

Throughout the fall, the Center’s public spaces were transformed by the installation of eighty monumental red vases. Made in China, they were part of the special exhibition A Night at the Museum: Art Gallery, will open on the evening of February 14. The exhibition will shed new light on a remarkable seventeenth-century still-life painting depicting the Paston family’s renowned collection of naturalia and artificialia—one of the first of its kind in England. A film, narrated by Stephen Fry and set to music by Griffin Brown, TC’18, has been created for the exhibition to explain our technical analysis of the painting, illuminating how this fascinating picture was made.

We are thrilled that Hilton Als, winner of the 2017 Pulitzer Prize for Criticism and a recipient of a 2010 Windham-Campbell Literature Prize, is organizing a display of works by the contemporary British artist Celia Paul, which will be installed at the Center in the spring. The transatlantic friendship between Als and Paul was first explored at the Center in 2016, during a gallery talk regarding three works by Paul in our collection. On April 5, Als will return to campus to open the exhibition with an Andrew Carnie Rötha Lecture, sponsored jointly by the Center and the Yale University Art Gallery. Paul will accompany him, and both will talk with Yale students as part of the Ritchie program.

With pride, we announce that Linda Friedlaender, Senior Curator of Education, received a 2017 Linda Lorimer Award for Distinguished Service to the University. In a unique collaboration between the Center and the Yale School of Medicine, Linda, together with Dr. Irwin Braverman, Professor Emeritus of Dermatology, created the renowned Enhancing Observation program. Over the past decade, she has taught countless students and professionals to improve their observational, critical thinking, and communications skills.

We are pleased that Martina Debus has been promoted to Deputy Director of Research, Exhibitions and Publications, and Curator of Sculpture. Martina’s enhanced brief will allow the institution to augment its intellectual program with the university, the PMC, and other international partners in the most valuable of ways. We also are delighted that Jessica David has been promoted to Senior Conservator of Paintings; Melissa Fournier to Program Manager, West Campus Initiatives, and Head of Imaging and Intellectual Property; and that Lisa Ford has been named Special Programs Manager for the Director. We welcome new colleagues Nancy Macgregor, Associate Registrar, and Charlotte Paddock, Senior Curatorial Assistant, Prints and Drawings, as we bid farewell to Betty Kim, Head of Communications and Marketing, who has moved to New York to continue her journalism career.

Additionally, we bid goodbye to David Lewis, Postdoctoral Research Associate in the Research department, and wish him well with his forthcoming book projects. We congratulate Kurt Heumiller, Senior Imaging Systems Specialist, on his new role as the Digital Production Manager at the Museum of Modern Art in New York.

Finally, we express our sorrow over the loss of Vincent Scully, Sterling Professor Emeritus of the Arts, who will be remembered forever by generations of students who were inspired by his brilliant teaching and his infectious but never uncritical enthusiasm for architecture.

As always, we thank you for your ongoing interest in the Center. We look forward to seeing you in the coming year, and hope you will join us for all we have to offer!

Warmest regards,
Amy Meyers, Director

* Amy Meyers, Director, Yale Center for British Art, photo by Michael Marsland
* Yale College student attending A Night at the Museum gala, November 2017, photo by Eric Wiang, PC
* Emily Illingworth, Head of Digital Production, at the exhibition British Art in the Eighteenth Century, photo by Michael Marsland
* Linda Friedlaender (second from left) was presented with the Linda Lorimer Award for Distinguished Service, photo by Andrew Carnie Rötha, and Linda Lorimer, photo by Harold Shapiro
* The Linda Lorimer Award for Distinguished Service was introduced in 1989, gelatin silver print, photo by Michael Marsland

A Removable Calendar of Events is stapled into the center of this issue.

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Yale Library & Archives Museum Shop

Yale College students enjoying A Night at the Museum gala, November 2017, photo by Eric Wiang, PC

Emily Illingworth, Head of Digital Production, at the exhibition British Art in the Eighteenth Century, photo by Michael Marsland

Linda Friedlaender (second from left) was presented with the Linda Lorimer Award for Distinguished Service, photo by Andrew Carnie Rötha, and Linda Lorimer, photo by Harold Shapiro

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