From the Director

Dear friends,

Our wonderful collaboration with Historic Royal Palaces on the production of Edwardian Interiors: Discoveries, Imaginings, and the Shaping of the Modern World came full circle with the opening of the exhibition in June at Kensington Palace, London, featuring six of the magnificent houses of the Royal Family and exploring the past, present, and future of these magnificent royal residences. Together with Historic Royal Palaces, the Paul Mellon Centre, the Center for Studies in the History of Art, and the Yale Center for British Art, we were able to extend this unique opportunity to scholarly audiences across the country, who attended our seminar at the Isle of Bute, Scotland, to explore the magnificent history of the British Crown. In July, we ourselves welcomed the distinguished group of guest lecturers, this course was as always, these programs will be free and open to the public. This year’s Soane Foundations Honors, one of this year’s Soane Foundation Honors.

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Warmest regards,
Amy Meyers, Director
This exhibition tells the story of studio pottery in Britain, from the early twentieth century to the present, by focusing on the evolution of the vessel form. Vase, bowl, charger, set: this family of forms ties ceramics to its functional origins. A vessel exists to hold or contain—a purpose it may fulfill literally, metaphorically, or both. The antitypology of the vessel, the familiarity of its shapes and forms, provides a ready-made language, which ceramic artists have invoked and emulated for decades, but also transformed and renewed.

The exhibition traces the major typologies that have defined studio pottery since the beginning of the twentieth century while also looking back to the historic precedents that inspired modern potters. "Things of Beauty Growing" opens with the iconic form of the moon jar, originally developed in Korea during the Joseon dynasty and reintroduced in the hands of contemporary potters as an emblem of transcendence. It then traces the development of studio pottery through a series of archetypal forms that mark out a loose chronology, as well as a trajectory of thinking: from the tea bowls that Bernard Leach brought from Japan and shaped into the foundations of British pottery to recent monumental works by Julian Stair, Felicity Ayllie, and Clare Twomey, which have pushed the medium beyond limits previously imagined. The exhibition shows that the story of studio pottery is a global one—pots and potters alike have interpreted in the hands of contemporary potters as archetypal forms that mark out a loose chronology. It then traces the major typologies that have defined studio pottery since the beginning of the twentieth century while also looking back to the historic precedents that inspired modern potters.

"Things of Beauty Growing": British Studio Pottery has been organized by the Yale Center for British Art in partnership with The Fitzwilliam Museum, University of Cambridge, where it will open on March 20 through June 18, 2018. The exhibition is co-curated by Martina Droth, Deputy Director of Research and Curator of Sculpture at the Center; Glenn Adamson, Senior Research Scholar at the Center; and Martina Droth, Deputy Director of Research and Curator of Sculpture at the Center.

Join the curators of the exhibition "Things of Beauty Growing": British Studio Pottery for an evening of discussion on the field of British ceramics. Following an introduction by Martina Droth, a panel discussion chaired by Glenn Adamson will consider the deep history, present position, and new directions of studio pottery in Britain. Participating in the panel will be Simon Olding; Magdalene Odundo, a potter who synthesizes myriad sources into a seamless, sculptural form; and Clare Twomey, the artist whose monumental eighty-vase installation, Made in China, populates the Yale Center for British Art this fall. | This program will be live streamed.

### EXHIBITION-RELATED PROGRAMS

#### OPENING CONVERSATION

**Tuesday, September 12, 5:30 pm**

British Studio Pottery: Past, Present, and Future

Clare Twomey, artist and reader of Ceramics Research, University of Westminster; Magdalene Odundo, studio potter; Simon Olding, Director, Crafts Study Centre, University for the Creative Arts, UK; Glenn Adamson, Senior Research Scholar at the Center; and Martina Droth, Deputy Director of Research and Curator of Sculpture at the Center.

#### GRADUATE STUDENT SYMPOSIUM

**Friday, November 10**

**Long Shadows: Tradition, Influence, and Persistence in Modern Craft**

In his 2003 article “The Long Shadow of William Morris,” Edward S. Cooke Jr. argued that “American scholars of twentieth-century material culture remain mired in the celebration of either individual craftspersons or designers and emphasize historical narrative at the expense of critical analysis or interpretation.” Cooke ascribed this limited view, in part, to the influence of the arts and crafts movement advocate William Morris, whose emphasis on individualism discouraged an understanding of craft’s true social and economic role. Should we resist conceptions of tradition as inherent vogue or mystifying? Or does tradition still have an important role to play, as an anchor and binding agent? How should we understand the phenomenon of knowledge transmission, once a guild-based apprenticeships began to decline drastically in the nineteenth century? Most generally, what role does the past play in contemporary making?

**Keynote Lecture 5:30 pm**

**Primo Prints:**

**Digital Clay and Its Modernist Origins**

Jenni Sorkin (Yale PhD 2010), Associate Professor, History of Art & Architecture, University of California, Santa Barbara

Sorkin’s lecture considers the gendered history of American ceramicist Adelaide Aldous Robineau’s famed, labor intensive Scarab Vase (1910) as an unlikely precursor—one hundred years later—to digitally printed clay, utilized today by ceramists working in the 2010s. This program will be live streamed.

**Film Screening and Discussion**

**Friday, October 6, 5 pm**

African and British Legacies in American Ceramics: Ladi Kwali and Michael Cardew

Mark Hewitt, studio potter, and Sequoia Miller, PhD candidate, History of Art, Yale University, and studio potter

An evening of discussion with celebrated studio potter Mark Hewitt, a former apprentice to legendary British potter Michael Cardew, and artist and historian Sequoia Miller will be followed by the screening of two documentary films from the 1970s about Ladi Kwali and Michael Cardew.

### Keynote Lecture 5:30 pm

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WINDHAM-CAMPBELL PRIZES
Established in 2013 with a gift from the late novelist Donald Windham in memory of his partner of forty years, Sandy M. Campbell, the Windham-Campbell Prizes at Yale University recognize writers from any country and call attention to their literary achievement, providing them with the opportunity to focus on their work independent of financial concerns. This year’s eight recipients hail from the United States, Canada/Trinidad and Tobago, Jamaica, New Zealand, Yunnan/Yi/Aboriginal/Australia, and Ireland, and were chosen in four categories: fiction, nonfiction, poetry, and drama. For more information and a full schedule of events, visit windhamcampbell.org.

Thursday, September 14
Close Looking Session 1:30 pm
Maya Jasanoff on Johan Zoffany

Maya Jasanoff is the author of two award-winning works of nonfiction. Her most recent book, Liberty’s Exiles: American Loyalists in the Revolutionary World (2011), tells the previously untold story of the more than sixty thousand loyalists who fled the United States in the years following the American Revolution, settling in places as diverse as Jamaica, Nova Scotia, and Sierra Leone. Her first book, Edge of Empire: Lives, Culture, and Conquest in the East, 1750-1850 (2005), investigates Britain’s expansion into Asia and Egypt through the lens of European art collectors. Jasanoff will discuss works by Johan Zoffany, who produced a substantial number of paintings during his six-year residence in India, between 1783 and 1789.

Friday, September 15
Close Looking Session 1:30 pm
Marina Carr on William Blake

Marina Carr is a singular voice in world theater. The author of more than a dozen critically acclaimed plays, she came to international attention with The Map (1994), the first in a trilogy of plays inspired by the works of Euripides and Sophocles. Carr’s persistent focus in both the “Midland Trilogy” and her other work is female experience in its most mystic and paradoxical aspects: the power and vulnerability it embodies, the desire and disgust it provokes. Carr will discuss work by one of her favorite artists, William Blake.

Panel Discussion 4 pm
Never a Solo Voice: Community, Indigeneity, and Artmaking
Panelists include Ali Cobby Eckermann, poet, and Natalie Ball, artist

ADDITIONAL LECTURES
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Re-Presenting History: Challenges and Changes at Historic Royal Palaces and the National Trust
Michael Day, CVO
Monday, November 6, 6:15 pm
Laura Cavendish, Countess of Burlington
Eight years ago, Lady Burlington’s search for a family heirloom led her to rummage through her family’s collection. Lady Burlington will lead us through this extraordinary family collection, offering a personal perspective on the lives of Nancy Mitford’s former christening gown and five centuries of historic costumes of Saxe Gotha, Mecklenburg-Strelitz, and Saxe-Weimar-Eisenach. These lectures are cosponsored with the Royal Oak Foundation.

From early childhood onward, Louis Kahn had tremendous artistic talent; he possibly could have made a career as an artist. His sketches and paintings won him acclaim throughout high school, and he exhibited a number of his finished works at the Pennsylvania Academy of Fine Arts as an adult. When he began to work as an architect, he drew heavily on this talent, learning to “think” with his pencil (or his charcoal) as a way of getting to his final design ideas. Yet an architect is, by definition, also a collaborator, and in bringing his architectural masterpieces to fruition, Kahn depended on his innate talents. He was not an isolated genius but a collaborator of extraordinary abilities, able to bring out the best in his colleagues and then tinker and choose among the results. In his lecture, Wendy Lesser will focus on both of these aspects of Kahn’s career—the artist and collaborator—and will discuss a number of the results of his collaborative genius, namely, the Salk Institute and the Yale Center for British Art. Lesser’s biography, You Say to Brick: The Life of Louis Kahn, was published in March 2017. (This lecture will be live streamed.

Andrew Carnudff Ritchie Lecture
Thursday, November 2, 5:30 pm
Conversation
An-My Lê, Professor of Photography, Bard College; Amanadale-Os Hudson, and Peter van Agtmael, photographer, Magnum Photos
Established to honor the memory of Andrew Carnudff Ritchie, Yale University Art Gallery director from 1975 to 1979, the annual Ritchie Lectures, which are jointly sponsored by the Center and the Gallery, bring distinguished members of the international visual arts community to the university. These lectures are free and open to the public, honoring Ritchie’s belief that the art museum serves as a gathering place for all members of the community.

Late-night Thursdays
The Center and the Museum Shop will be open until 8 pm on Thursdays, December 7, 14, and 21. Concerts, film screenings, and refreshments will be offered.

Concert
Thursday, December 7, 5:30 pm
Adam Neiman, pianist

Grammy Award nominee and two-time winner of Juilliard’s Gina Bachauer International Piano Competition, Adam Neiman is hailed as one of the premier pianists, composers, and entrepreneurs of his generation. His program will include works by Franz Schubert and Johannes Brahms, whose musical contributions and craftsmanship were influenced by both George Frederic Handel and Joseph Haydn.

Symposiums and Conferences
International Symposium
Sunday, October 29—Tuesday, October 31
Enlightened Princesses: Britain and Europe, 18th–19th Century
Kensington Palace, Hampton Court Palace, and the Tower of London
This international symposium is co-organized by the Center with Historic Royal Palaces and the Paul Mellon Centre for Studies in British Art, London, in association with the exhibition Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World, which was mounted at the Center over the course of the spring semester, and will be on view at Kensington Palace through November 12, 2017. Caroline of Ansbach (1683–1737), Augusta of Saxe Gotha (1745–1783), and Charlotte of Mecklenburg-Strelitz (1744–1818), three Protestant German princesses, became variously Princess of Wales, Queen Consort, and Princess Dowager of Great Britain. Recent research has explored how in fulfilling these roles they made major contributions to the arts; the development of new models of philanthropy and social welfare; the promotion and support of advances in science and medicine, as well as trade and industry; and the furthering of imperial ambition. While local contexts may have conditioned the forms such initiatives took, their objectives were rooted in a European tradition of elite female empowerment. This symposium investigates the role played by royal women—electresses, princesses, queens consort, reigning queens, and empresses—in the shaping of court culture and politics in Europe of the long eighteenth century.
Please visit www.hrp.org.uk for ticketing and additional information.

Argus Quartet, photo Ben Gibbs
Thursday, November 30, and Friday, December 1: Landscape New Paul Mellon Centre for Studies in British Art, London

The pictorial representation of the landscape has long played an important role in the history of British art. The past two decades have seen major changes in the field, including a broader interest in landscape images in disciplines, driven in part by political and environmental imperatives. A newly energized category of “nature writing” has gained widespread currency beyond the purely historical scope of the landscape, looking afresh about its representation of subjects in literature and art, and environmental imperatives. A newly energized category of “nature writing” has gained widespread currency beyond the purely historical scope of the landscape, looking afresh about its relationship to national identity, memory, and postimperial decline. While many scholars in the humanities, in an age of globalization and deepening ecological concern, have felt compelled to think about landscape on a vastly expanded basis, others have been driven to offer a new and suggestive focus on the local.

This conference offers a major art-historical reassessment of the image of the British landscape, taking account of these and other emergent concerns. This conference is the third in an annual series organized collaboratively by the Paul Mellon Centre, the Yale Center for British Art, and the Huntington Library, Art Collections, and Botanical Gardens. Please visit paul-mellon-centre.ac.uk for more information.

VISITING SCHOLARS

For information on Residential Scholar Awards, visit britishart.yale.edu/research.

July 2–September 22, 2017

Sonal, Assistant Professor, Kamlia Nehru College, India, will use her time at the Center to focus on so-called Company Paintings from eighteenth and early nineteenth-century India. This work will form part of a research project studying the British-Mughal political interaction as expressed in visual culture.

July 30–September 23, 2017

Joshua Weiner, Postdoctoral Scholar at the University of Haifa, will work on a project titled “The Government of the Senses: aesthetic detachment from Milton to Hume.” He will explore the ideal of detached spectatorship in the new aesthetics of the early eighteenth century, using the Center’s collections to trace the interplay between theories of aesthetic experience and representations of subjects in literature and art, organizing their habits of perception aesthetically.

September 24–October 20, 2017

Juliette Bessette, PhD student at the Université Paris-Sorbonne, is writing a doctoral thesis on the work of British pop artist John McHale. During her stay at the Center, she will study the influence of McHale’s art at Yale on his artistic production.

October 22–November 17, 2017

Jennifer Germain, Associate Professor of Art History at Ithaca College, will use material from the Center’s collection to contextualize the remarkable portrait Dido Elizabeth Bell and Lady Elizabeth Mary Sorrey (1783, Scone Palace). Engaging with questions about race, gender, and social rank in British portraiture, her study sets out to provide an account of the lives and representation of black women in Georgian Britain by exploring the portrayal of Dido Elizabeth Belle.

November 19–December 17, 2017

Miranda Elston, PhD student at UNC Chapel Hill, is working on a dissertation titled “Spatial Interaction: Architectural Representations in Early Tudor England.” She uses space theory and digital humanities tools to explore the ways Tudor depictions of architecture translated the experience of the built environment into pictorial forms. At the Center, she will primarily be working with early sixteenth-century books.

November 29–December 17, 2017

Rosetta Young, PhD student at UC Berkeley, will work on a project entitled “Illustrative Etiquette: Mishlebehav. Charles Dickens’s Characterizations and the 1890s.” She will examine how Dickens constructed his literary characters by drawing from the visual culture around him and how literary characters, etiquette, and misbehavior were inscribed as intersecting visual phenomena in the 1890s.

ARTS AND HUMANITIES RESEARCH COUNCIL (AHRC) SCHOLARS

September 18–December 18, 2017

Peter Lindfield, PhD student at the University of Stirling, will examine how Dickens constructed his literary characters by drawing from the visual culture around him and how literary characters, etiquette, and misbehavior were inscribed as intersecting visual phenomena in the 1890s.

CIC TEACHERS’ SEMINAR

The Yale Centre for British Art was proud to host the eighth annual Council of Independent Colleges (CIC) Teachers’ Seminar, Landscape and Identity in Britain and the United States, July 24–28, 2017. These annual seminars provide invaluable resources aimed at strengthening the teaching of art history at colleges and universities with limited resources. Led by Tim Barringer, Paul Mellon Professor in the History of Art, Yale University, this weeklong course addressed British and American landscape painting in a global context. A range of texts including those by artists, writers, philosophers, and scientists from the period were considered in order to examine the cultural, historical, and aesthetic construction of landscape in the nineteenth century.

EDUCATION

For additional information about any of the following Education programs, or for programs that require pre-registration, please e-mail ycba.education@yale.edu or call 203.432.2858.

ACADEMIC PROGRAMS

Enhancing Observation Skills
Initially designed for medical and nursing students and other healthcare professionals, this program uses original works of art in a museum setting to slow down the looking process and strengthen observation and communication skills. No art or art history background is needed. Learning the difference between objective and subjective looking is a skill applicable to both the scientific and humanities disciplines. Moving outside of the workplace environment allows for fresh thinking that animates the conversations, as visiting the Center sets the stage for a new kind of experiential learning.
This is a multidisciplinary program designed to inspire thinking about art by providing opportunities for adults to engage with a variety of art-making and art-viewing activities. The program includes: SEMINARS: A seminar series about art and the arts. The schedule is based on the Center’s collection and special exhibitions. Seminars are free and open to the public. No registration is required.

ART IN CONTEXT: A program of art-related educational offerings. The Center’s Education department offers a range of programs for adults, including: * GALLERY TALKS: A series of guided tours of the Center’s permanent and special exhibitions. * VISUAL LITERACY CONSORTIUM: A unique program that encourages students to think critically about art and to develop their own ideas and perspectives. * ART IN THE SCHOOL: A program that brings art to the classroom, focusing on the integration of visual arts into the school curriculum. * SKETCHING IN THE GALLERIES: A program that encourages students to sketch from original works of art in the Center’s collection and special exhibitions. Sketching is free and open to the public. No registration is required.

ACCESS PROGRAMS: A program designed to make the Center’s resources accessible to a wider audience. The program includes: * REACH: A program designed for students with autism spectrum disorders (ASDs) as part of the Initiative for Girls and Women with ASDs at the Yale Child Study Center. The program is free, but registration is required. * VISUAL LITERACY CONSORTIUM: A program that encourages students to think critically about art and to develop their own ideas and perspectives. * ART IN THE SCHOOL: A program that brings art to the classroom, focusing on the integration of visual arts into the school curriculum. * SKETCHING IN THE GALLERIES: A program that encourages students to sketch from original works of art in the Center’s collection and special exhibitions. Sketching is free and open to the public. No registration is required.

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The Student Guide Program 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. 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 yca.studentguides@yale.edu or find the guides on facebook.com/YCBAStudentGuides.

The returning student guides are Madeline Adolf, PC '18; Stephanie Barker, JE '19; Sanooja Bhattacharjee, MC '19; Rose Davis, BK '18; Julia Fleming-Dworsky, TD '19; Kelly (Keming) Fu, DC '19; Sonia Gadre, SY '19; Claire Goldsmith, ES '18; Sergio Infante, CC '18; Jane Kim, SM '18; Matthew Klineman, AS '19; Katie Liu, ES '18; Brent Mertz, MC '19; Laura Plata, BK '19; Jordan Schmolka, BK '20; Theodore Schonfeld, TC '19; Nicholas Stemen, JE '18; Kathleen Vogtle, JE '19; Katherine Watson, MC '18; and Jackson Willis, BK '19.

A longtime Friend of British Art, John O'Brien established an endowment in support of arts education at the Center in 2014 with the aim of increasing Yale undergraduates' appreciation of, and commitment to, the arts by involving them in the acquisition process. The fund supports both the purchase of art works for the Center as well as the students' participation in the acquisition, including their research and travel. During the 2017 spring semester, seven of the Center's student guides, under the guidance of curators Elisabeth Fairman and Sarah Welcome, educators Linda Friedlaender and Jaime Ursic, and postdoctoral research associate David Lewis, became familiar with the Center's rich holdings of rare books and manuscripts, learned about the rare book market, and proposed objects for purchase for the collection. Together with Center curators and educators, and accompanied by Mr. O'Brien, the students traveled to the Brooklyn studio of Russell Maret for a printmaking demonstration and discussion of contemporary artist bookmaking, as well as to the home of collector and donor Nicte Albert (Yale JD 1968) to view his collection of miniature designer book-bindings. The group also met with New Haven book dealer William Reese (Yale BA 1975) to learn about collecting rare books and to preview works to research and consider for acquisition. Funding from the endowment has enabled the Center to purchase a selection of objects for the Rare Books and Manuscripts department. Blank Page, a series of six collaborative artists' books, published biannually from 1981 to 1999, the publisher's maquette of W. G. Raiffe, including original woodcuts, for Andrew Woodward's book the first of four copies of Le Chomin du Saumon, an artist's book by Kenneth White, and an original document signed by Benjamin West certifying the importation of prints for a show at the Royal Academy.

In addition to these activities, the student guides 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. 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 yca.studentguides@yale.edu or find the guides on facebook.com/YCBAStudentGuides.
UNDERGRADUATE INTERNSHIPS

Through the generosity of Nancy Horton Bartels and her late husband, Henry E. Bartels, the Patrick McCaughey Scholar, the Albert Museum, London. Alex Swanson (TD ‘18) with Nathan Flis as the Exhibitions and Publications intern; Kelly Fu (DC ‘19) interned with the Reference Library at the Center; and Alex Swanson (TD ‘18), the Duncan Robinson Scholar, worked as a curatorial intern in the Drawings and Archives Collection of the Royal Institute of British Architects at the Victoria and Albert Museum, London.

Six academic-year Nancy Horton Bartels Scholar Interns are working with staff at the Center this fall: Eddie Maza (ES ‘19) with Linda FreidlinaAnde, Senior Curator of Education, and Xander Mitchell (MC ‘19) with Jamie Ursic, Associate Curator of Education, as Education interns; Jocelyn Wickersham (ES ‘19) with Rachel Chatelash, Senior Archivist, as the Institutional Archives intern; Steph Barker (JE ‘19) with Krisz Binkowski, Chief Librarian, as the Reference Library intern; Alex Swanson (TD ‘18) with Nathan Flis as the Exhibitions and Publications intern; and Sheau Yun Lim (ES ‘19) with Jane Nowosadko, Senior Manager of Programs, as the Public Programs intern.

NEW HAVEN PROMISE

The Center offers college internship opportunities through New Haven Promise, a scholarship program that promotes college education as an aspiration for New Haven public school students. The program provides financial assistance and work opportunities to Promise scholars after they graduate from high school and while attending colleges in Connecticut and beyond. New Haven Promise partners with over two dozen Yale departments and community organizations. It enhances the growth, stability, and economic development of the City of New Haven by bringing young local talent into the workforce and giving these students valuable training and professional experience. As a hiring partner, the Center continues to be a leader for the program within the university.

The following Promise scholars joined the Center in summer 2017: Arianna Alamo (Education), Shannon Foley (Reference Library and Archives), Jasmine Golding (Advancement and External Affairs), Candice Gosta (Art Collections Information and Access), Sammaya Rodriguez (Communications and Marketing), Leijm Chang (Registrar’s Office and Art Installation), Foley, Rodriguez, and Simmons were returning scholars, having participated in previous years. The program’s success has led to steady growth in participation, and the Center has benefited from the students’ hard work and diverse talents.

BRITISH ART STUDIES

The sixth issue of British Art Studies—the open-access, online journal jointly published by the Center and the Paul Mellon Centre for Studies in British Art (PMC)—was released in June. The summer 2017 edition of the journal is a special issue developed from a conference organized collaboratively between the PMC and the British Museum in 2014, titled Invention and Imagination in British Art and Architecture, 600–1500. Guest edited by Josipa Bercich and Sandy Heplop, the special issue brings together thirteen articles on artistic innovation in medieval British visual culture. Inspired by object handling sessions that took place at the conference, the issue also includes two features relating to the 3-D digitization of medieval artifacts. Opportunities and potential pitfalls arising from these new digital tools are explored in a multi-authored Conversation Piece, while a feature in the One Object series presents four 3-D models of objects from the British Museum collection, which can be “handled” virtually in 360 degrees by readers.

Published three times a year, British Art Studies (britishartstudies.ac.uk) provides an innovative space for new research on all aspects of British art, architecture, and visual culture. In May 2017, the journal was selected by the American Alliance of Museums to receive a gold-level Media & Technology MUSe Award in the Open Culture category. The IIIF Consortium consists of the world’s leading libraries, museums, universities, research institutions, and image repositories, working in a collaborative system for sharing uniform and rich access to image-based resources on the web. IIIF supports a uniform display of images of books, maps, scrolls, manuscripts, musical scores, and archival material from participating institutions for use by scholars and students working individually or in groups around the world.

The journal is now compliant with the International Image Interoperability Framework (IIIF) and available on the Center’s website. IIIF is a technology framework that supports enriched image use, including comparing, manipulating, and annotating multiple images within and across collections. The IIIF Consortium consists of the world’s leading libraries, museums, universities, research institutions, and image repositories. It enhances the growth, stability, and economic development of the City of New Haven by bringing young local talent into the workforce and giving these students valuable training and professional experience. As a hiring partner, the Center continues to be a leader for the program within the university.

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CONSERVATION UPDATE

This past winter the Center received a Kress Grant through the Foundation of the American Institute of Conservation to fund the study and conservation of works by one of Paul Mellon’s favorite British artists, George Stubbs. In September, Annie Cornwell joined the staff as a postgraduate research associate. Cornwell will spend her year researching Stubbs’s “wax painting” technique and further developing cleaning protocols for these difficult to treat pictures.

Cornwell’s work on Stubbs began while she was a postgraduate student at the Courtauld Institute of Conservation to fund the study and scientists at Yale’s Institute for the Study of British Art, artists, architecture, and culture from the fifteenth century to the present. The Reference Library and Photograph Archive contains rich resources on British architecture, print and book culture, performing arts, 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 the Center’s 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 catalogue.

The Library is open during the fall semester on Tuesday, Thursday, and Saturday, 10 am to 4:30 pm; Wednesday, 10 am to 8 pm; and Sunday, noon to 4:30 pm.

Please contact a librarian at 203 432 2818 with reference questions or to make appointments for Library tours or research consultations.

The Reference Library and Photograph Archive is open to researchers of all types—students, scholars, and the general public are all welcome to peruse the nearly forty thousand titles and over eighty current periodicals devoted to British art, artists, architecture, and culture from the fifteenth century to the present day. Whether you are seeking information about a painting in your own collection or conducting research for a class, the Library collections and reference services are open for you without an appointment. The Library includes essential reference works on British artists but also contains rich resources on British architecture, print and book culture, performing arts, and 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 the Center’s website, allows users to retrieve Reference Library materials alongside works of art from the collection (britishart.yale.edu/collections/search).

To request individual appointments, to schedule a class in the Study Room or Collections Seminar Room, or for further information, please call 203 432 2480 or e-mail ycba.studyroom@yale.edu.

Additional information and audiovisual equipment.

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The Paston Treasure: Microcosm of the Known World

February 15–May 27, 2018

The Yale Center for British Art, in collaboration with the Norwich Castle Museum & Art Gallery, is organizing a major exhibition using the enigmatic painting The Paston Treasure (ca. 1663; Norwich Castle Museum) as the point of departure. Gathering some of the depicted objects around the painting for the first time in nearly three centuries, the exhibition will trace the genesis and demise of the Paston family collection of treasures from the fifteenth to the early eighteenth centuries. It will explore the making and movement of precious objects, such as mounted nautilus shells, between continental Europe and provincial England; and it will reconstruct the networks of artists, craftsmen, and natural philosophers surrounding the Paston family, who established the enigmatic painting beneath the physical surface of the painting, helping us to understand how it was made and shedding light on who made it, and why.

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 Vanke, Keeper of Art and Curator of Decorative Art. At the Center, the curatorial team is assisted by Jessica David, Associate Conservator of Paintings, and by Elisabeth Fairman and Sarah Welcome, Chief Curator and Assistant Curator of Rare Books and Manuscripts. Spike Bucklow from the Hamilton Kerr Institute, University of Cambridge, works alongside David as a conservator.

The accompanying book, underwritten by the Richard C. von Hess Foundation, will be published by the Center in association with Yale University Press, and will draw upon scholarship in a range of fields, including art history, musicology, the history of collections, the history of science, and the broader social and cultural history of the long eighteenth century.

Art in Focus

Spring 2018

Art in Focus is an annual initiative for the Center’s Student Guide Program, providing curatorial experience and an introduction to all aspects of exhibition practice. Student curators select objects for exhibition, write text panels and object labels, and make decisions about installation under the supervision of Center curators and staff. The student curators and the exhibition’s topic will be selected this fall.

TRAVELING EXHIBITION

Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World

Kensington Palace, London, UK
Through November 13, 2017

This groundbreaking exhibition, the first to explore the role of women in the promotion of the arts and sciences in Britain over the course of the long eighteenth century, closed at the Center last April and opened in June at Kensington Palace, on the very grounds once occupied and developed by the exhibition’s principal subjects: Caroline of Ansbach (1683–1737), Augusta of Saxe-Gotha (1719–1772), and Charlotte of Mecklenburg-Strelitz (1744–1818). Each held the position of senior woman at court and helped shape the evolution of myriad fields of British endeavour, ranging from manufacturing to gardening, architecture to obstetric medicine, music to botany, optics to royal genealogy, and literature to political economy. Their innovations and interests, both as representatives of an emerging dynasty and as individuals, continue to resonate today. The display of objects associated with the princesses’ lives and projects in their palaces and gardens features key loans from major institutions and private collections in Britain, the United States, and Europe, as well as a new sculpture by the artist Yinka Shonibare MBE (RA), recently acquired by the Center with support from the Bequest of Daniel S. Kalk, the Director’s Discretionary Fund, and the Friends of British Art Fund. Curated by Joanna Marschner, Senior Curator at Historic Royal Palaces, this exhibition also has an accompanying publication, edited by Marschner with the assistance of David Bindman and Lisa L. Ford, which includes a catalogue of works shown at both venues.

SELECTED WORKS ON LOAN

William Blake and the Age of Aquarius

Block Museum of Art, Northwestern University
September 23, 2017–March 11, 2018

Eleven prints by William Blake from the Paul Mellon Collection are on loan for this exhibition.

Painting as Performance: Theatricality in Art from the 15th to the 21st Century

September 24, 2017–January 21, 2018

This exhibition features four works from the Paul Mellon Collection. William Hogarth’s Study for the Foundlings Hospital (ca. 1739) is on display along with three paintings by Joseph Highmore: Mrs. Sharpe and Her Child (1713), The Harleian Family, and Samuel Richardson’s Christian (between 1765 and 1767), and The Angel of Mercy (ca. 1768).

On the Way of the Illumination: The Myth of India in the Western Culture 1857–2017

September 29, 2017–January 7, 2018

This exhibition includes five works by Thomas Daniell that are on loan from the Center.

Basic Instincts

The Foundling Museum
September 16, 2017–January 7, 2018

This exhibition features works from the Paul Mellon Collection. William Hogarth’s Study for the Foundlings Hospital (ca. 1739) is on loan from the Paul Mellon Collection.

Coming Away: Winslow Homer in England

Worcester Art Museum
November 11, 2017–February 4, 2018

J. M. W. Turner’s Stormy Sea Breaking on a Shore (between 1840 and 1845) is on loan from the Foundling Hospital.
MUSEUM AND SHOP HOURS
Monday, 10 am–5 pm (Shop only)
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Sunday, noon–5 pm
Open until 8 pm on Thursdays, December 7, 14, and 21
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front cover:
Bernard Leach, Charger, Tree of Life, 1923–25, earthenware, brown slip and a galena glaze, The John Driscoll Collection, New York, photo by Joshua Nefsky

below:
Richard James Wyatt, Nymph Entering the Bath, 1830s, marble, Yale Center for British Art, Paul Mellon Fund