

Exhibition-Related Programs

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

February 2–April 30, 2017

EXHIBITION OPENING PROGRAM, February 1, 5:30 pm (•)

“Skill’d in each art”: Royal Consorts, Culture, and Politics at the Eighteenth-Century Court

Joanna Marschner (lecturer), Senior Curator at Historic Royal Palaces, London, and exhibition lead curator; Kevin Hourigan (director), Yale School of Drama (YSD) ’17; Baize Buzan, Anna Crivelli, and Elizabeth Stahlmann (actors), YSD ’17; Yana Biryukova (video design), YSD ’17; Cole McCarty (costumes), YSD ’18; and Carolina Ortiz (lighting), YSD ’17

ART IN CONTEXT (12:30 PM; SECOND-FLOOR GALLERIES)

Heritage, History, and Holbein: Queen Caroline’s Picture Closet, February 7

Lisa Ford, Assistant Director of Research, Yale Center for British Art

Portraits and Propositions: How Family Pictures Make Meaning, February 14

Laura Wexler, Professor of American Studies, Professor of Women’s Gender and Sexuality Studies, and Director of the Photographic Memory Workshop at Yale

A Tale of Two Dresses, February 21

Hazel Carby, the Charles C. and Dorothea S. Dilley Professor of African American Studies, Professor of American Studies, and Director of the Initiative on Race, Gender, and Globalization, Yale University; and Glenn Adamson, Senior Research Scholar, Yale Center for British Art

Joscelyn Gardner’s Creole Portraits III: “bringing down the flowers”: Beauty, Brutality, Botany, and Resistance on a Jamaican Plantation, February 28

Gillian Forrester, Senior Curator of Prints and Drawings, Yale Center for British Art; and Heather Vermeulen, Doctoral Candidate in African American Studies, Yale University

Science and Medicine at the Royal Court, March 7

Paola Bertucci, Professor of History and the History of Medicine, Assistant Curator, Peabody Museum; and Tyler Griffith, Postdoctoral Research Associate, Yale Center for British Art

James Boswell, Frances Burney, and Dr. Johnson: Authority and Monarchic, March 28

Gordon Turnbull, General Editor of the Yale Boswell Editions, Yale University

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William Hunter and the “Gravid” World of Medicine in Eighteenth-Century Great Britain, April 4

Thomas Duffy, MD, Professor Emeritus of Medicine, Section of Hematology, Program for Biomedical Ethics, Yale University

Rude About Royals: Graphic Satires of Caroline, Augusta, and Charlotte, April 11

Cynthia Roman, Curator at the Lewis Walpole Library, Yale University

Kew Gardens and the Role of Caroline, Augusta, and Charlotte in the Formation of its History, April 18

Bryan Furmann, Instructor, Yale School of Architecture

Public and Private Stages, April 25

Joe Roach, Sterling Professor of Theater and English, Chair of the Theater Studies Advisory Committee, and Director of Theater, Yale University

FILMS (LECTURE HALL)

February 18, 2 pm

Amadeus (1984)

Directed by Milos Forman (rated R; 160 minutes)

The story of Wolfgang Amadeus Mozart is told by his peer and secret rival, Antonio Salieri.

February 25, 2 pm

The Chronicle of Anna Magdalena Bach (1968)

Directed by Danièle Huillet and Jean-Marie Straub (not rated; 94 minutes)

The life and music of Johann Sebastian Bach is chronicled by his wife Anna.

March 4, 2 pm

The Great Mr. Handel (1942)

Directed by Norman Walker (not rated; 89 minutes)

This film tells the story of the great eighteenth-century German composer George Frideric Handel, who enjoyed the patronage of King George II. It leads up to the composing of Handel's masterpiece *Messiah*, and its performance at the royal Opera House in 1743.

March 9, 7 pm (Whitney Humanities Center, 53 Wall Street, New Haven)

The Madness of King George (1949)

Directed by Nicholas Hytner (rated PG-13, 104 minutes, 35 mm)

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Adapted by Alan Bennett from his own play, this film tells the story of George III's deteriorating mental health, the medical practices of the later eighteenth century, and the king's declining relationship with his eldest son, the Prince of Wales.

LECTURES (LECTURE HALL)

The Remembrance of Slavery in Material Culture, January 24, 5:30 pm (••)

James Walvin, Professor of History Emeritus, University of York, UK

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

Going Bust: Bankruptcy, Patronage, and Power in John Scarlett Davis's Interior of the British Institution, January 25, 5:30 pm (••)

Catherine Roach, Assistant Professor, Department of Art History, Virginia Commonwealth University, Yale BA 2002

This lecture marks the publication of *Pictures-within-Pictures in Nineteenth-Century Britain*. Through a series of spectacular purchases, the merchant Richard Hart Davis made a splash in the London art scene of the 1810s, only to go just as spectacularly bankrupt a few years later. New research has identified the portrait bust in John Scarlett Davis's *Interior of the British Institution* as E. H. Baily's likeness of this onetime collector. The depiction of this bust both celebrates patrons of art and elides the loss of Hart Davis's personal collection by showing him as a supporter of a collectively sponsored public art gallery.

Foundlings and Philanthropy in Eighteenth-Century London, March 1, 5:30 pm (••)

John Styles, Research Professor in History, University of Hertfordshire, UK

The London Foundling Hospital, founded in 1739, was the first of a new kind of subscription charity, which multiplied across eighteenth-century England. Queen Caroline's support was decisive and reflected her German background. This lecture explores how the Foundling Hospital came to initiate a new wave of enlightened philanthropy. It examines the contribution of the Hanoverian princesses, the influence of German Protestantism, and the ways art, architecture, and music were employed to raise the hospital's profile and its revenues.

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Harmonious Hanoverians, March 8, 5:30 pm

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

In many ways the Hanoverians were a most dysfunctional family, but in spite of their very public disagreements, nearly all of them shared a passion for music and were patrons of the opera and oratorio. Quite a few of them were reasonable performers, too. Over the years, they gathered around them a group of mostly German musicians, who played for them and taught their children. This concert will explore some of the music written by these musicians, including G. F. Handel, J. C. Bach, Carl Friedrich Abel, Mozart, and Haydn.

MELLON SAWYER SEMINARS (LECTURE HALL)

The Andrew W. Mellon Foundation established the Sawyer Seminars in 1994 to provide support for comparative research on the historical and cultural sources of contemporary developments. Named in honor of the foundation's long-serving third president, John E. Sawyer, the seminars bring together scholars from different fields to engage a topic from differing, yet complementary, perspectives. Funded by this program, *Genealogies of the Excessive Screen* is a project that looks to examine the proliferation and transformation of screens in contemporary culture in a new historical light. The aim is to construct an interdisciplinary genealogical investigation that would recover and rethink an environmental history of screens.

Co-organized by Yale professors Francesco Casetti, Rüdiger Campe, and Craig Buckley, the initiative challenges the idea that the present proliferation of media screens represents an expansion of models derived from the movie and television screen. Up to the middle of the nineteenth century, screens denoted a wide range of environmental elements and functions, from furniture that protected against heat, cold, and wind, to spatial partitions, surfaces concealing the presence of observers, legal protections, false architectural facades, the diversionary maneuvers of soldiers, hunting blinds, psychic as well as physical membranes, and more.

By the end of the century, screens had primarily come to denote an optical surface associated with projected images. What effect did this consolidation of the optical screen, and the loss of this more diverse environmental gamut of screens, have on our capacity to think about screens? The project invites scholars to reconsider the obscured, eccentric, and diverse environmental manifestations of the screen, and asks how recovering this lost environmental history might enable us to rethink the problem of the screen today.

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The Enlightened Screen: Atmospheric Media, April 19, 3 pm

Antonio Somaini, Professor, Sorbonne Nouvelle, Paris, in conversation with Keller Easterling, Professor, Yale School of Architecture

Strange Shadows: The Magical Sublime, April 20, 3 pm

Barbara Stafford, William B. Ogden Distinguished Service Professor, History of Art, the University of Chicago, in conversation with Dudley Andrew, R. Selden Rose Professor, Comparative Literature and Film & Media Studies, Yale University

The Panorama as Global Landscape, April 21, 3 pm

Tim Barringer, Paul Mellon Professor, History of Art, Yale University, in conversation with Katie Trumpener, Emily Stanford Professor, Comparative Literature and English, Yale University

PERFORMANCES & SPECIAL PROGRAMS

Performance | ***Royal Pleasures: An Evening of Eighteenth-Century Courtly Dance***,

February 7, 5:30 pm

Edith Lalonger and Ricardo Barros, baroque dancers, and Mercurius Company

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

Staged Reading | ***The Madness of George III***, by Alan Bennett, February 22, 5:30 pm

To complement the Center's exhibition *Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World*, Yale faculty and graduate students will present a rehearsed reading of the play *The Madness of George III*, directed by Murray Biggs.

Preconcert Talk | ***Handel's Occasional Oratorio: Witnessing the Great Rebellion of 1745 with Milton's Psalms***, April 29, 6:30 pm

Ellen T. Harris, Professor Emeritus at MIT in Music and Theater Arts

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Concert | ***Occasional Oratorio* (1745) by George Frideric Handel**, April 29, 7:30 pm
Join Yale ISM Ensembles, Yale Schola Cantorum, and David Hill, conductor, for a concert.

Occasional Oratorio, composed by George Frideric Handel in 1745, is based upon a libretto by Newburgh Hamilton after the poetry of John Milton and Edmund Spenser. It premiered at the Royal Opera House in 1745. This performance by the chamber choir Yale Schola Cantorum, along with the preconcert talk, will be held at Woolsey Hall, 500 College Street, in New Haven.

TOURS (SECOND-FLOOR GALLERIES)

Members' Tour, February 2, 3 pm

Amy Meyers, Director, Yale Center for British Art; Joanna Marschner, Senior Curator at Historic Royal Palaces, London

Docent-led tours of the exhibition will be held at 11 am on February 23; March 2, 9, 16, 23, 30; April 6, 13, 20, 27; and at 1 pm on February 18, 19, 25, 26; March 4, 5, 11, 12, 18, 19, 25, 26; April 1, 2, 8, 9, 15, 22, 23, 29, 30.

(•) Live-streamed event. Please visit britishart.yale.edu/multimedia to remotely view selected programs.

All events are free and open to the public. Space is limited. Please visit calendar.yale.edu/cal/ycba for additional information and updates.

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ABOUT HISTORIC ROYAL PALACES

Historic Royal Palaces is the independent charity that looks after the Tower of London, Hampton Court Palace, the Banqueting House, Kensington Palace, Kew Palace, and Hillsborough Castle in Northern Ireland. The charity helps everyone explore the story of how monarchs and people have shaped society, in some of the greatest palaces ever built. Historic Royal Palaces raises all of its own funds and depends on the support of its visitors, members, donors, sponsors, and volunteers. With the exception of Hillsborough Castle, these palaces are owned by the Queen on behalf of the nation, and the charity manages them for the Secretary of State for Culture, Media, and Sport (registered charity number 1068852). For more information, visit hrp.org.uk.



ABOUT THE YALE CENTER FOR BRITISH ART

The Yale Center for British Art houses the largest collection of British art outside the United Kingdom. Presented to the university by Paul Mellon (Yale College, Class of 1929), the collection reflects the development of British art and culture from the Elizabethan period onward. The Center's collections include more than 2,000 paintings, 250 sculptures, 20,000 drawings and watercolors, 40,000 prints, and 35,000 rare books and manuscripts. More than 40,000 volumes supporting research in British art and related fields are available in the Center's Reference Library. In May 2016, the Center reopened to the public following the completion of a multiyear conservation project of its iconic Louis I. Kahn building.



Visit the Center online at britishart.yale.edu.

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