Summary of Exhibitions

“Things of Beauty Growing”: British Studio Pottery
Yale Center for British Art: September 14–December 3, 2017
The Fitzwilliam Museum, University of Cambridge:
March 20–June 18, 2018

The first major survey of British studio pottery ever organized in the United States was presented at the Yale Center for British Art in autumn 2017. Bringing together nearly 150 ceramic objects—including vases, bowls, chargers, and monumental forms, as well as a range of historic works from China, Japan, and Korea—“Things of Beauty Growing”: British Studio Pottery traced the evolution of the vessel form, which has defined the ceramic medium from the turn of the twentieth century to the present. This exhibition demonstrated that the story of studio pottery is a global one—as these pots and potters have traveled between England, continental Europe, Asia, Africa, and beyond. It also underlined that studio pottery is an ongoing practice, and the display included works created especially for the occasion by contemporary makers, as well as drawing from distinguished private and public collections in the United States and the United Kingdom.

The Paston Treasure: Microcosm of the Known World
Yale Center for British Art: February 15–May 27, 2018
Norwich Castle Museum & Art Gallery:
June 23–September 23, 2018

This spring, the Center will present an exhibition featuring the enigmatic masterpiece The Paston Treasure (ca. 1663) in its North American debut. Organized in partnership with the Norwich Castle Museum & Art Gallery, UK, The Paston Treasure: Microcosm of the Known World will explore the world of the Pastons—a landowning family of Norfolk famous for their medieval letters—through a display of nearly 140 objects from more than fifty international institutional and private lenders. This exhibition will include five treasures from the sixteenth and seventeenth centuries that appear in the painting: a pair of silver-gilt flagons, a Strombus shell cup, two unique nautilus cups, and a perfume flask with a mother-of-pearl body, which will be gathered together for the first time in more than three centuries. A host of other objects, many with Paston provenance, will tell the story of collecting within the family from the medieval period until the moment of the making of the painting. 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.
SUMMARY OF EXHIBITIONS

**Celia Paul**
Yale Center for British Art: April 3–August 12, 2018
The Huntington Library, Art Collections, and Botanical Gardens: Autumn 2018

The Center will present an exhibition of work by the contemporary British artist Celia Paul (b. 1959) in spring 2018, the first in a series of three successive exhibitions curated by the Pulitzer Prize-winning author Hilton Als. This exhibition, specially 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.

Als’s subsequent installments at the Center will feature works of Lynette Yiadom-Boakye in 2019 and an artist to be selected later this year, who will be shown in 2020. Following the final exhibition, the Center will publish a volume of Als’s personal reflections on the three artists.

**Art in Focus: John Goto’s High Summer**
April 6–August 19, 2018

In his series *High Summer* (2000–2001), a portfolio of fifteen digital prints, the artist John Goto (b. 1949) creates composit imaginary scenes where contemporary people disrupt the landscape gardens of eighteenth-century British country houses. These intrusive figures complicate the carefully contrived gardens with their seemingly natural planting and emblematic classical buildings. The integration of contemporary characters into historic landscape gardens encourages the viewer to think critically about 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 Stowe 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.
Next summer, the Center will present an exhibition devoted to salted paper prints, one of the earliest forms of photography and a British invention. *Salt and Silver: Early Photography, 1840–1860* will feature more than one hundred seldom displayed salt prints on loan from the Wilson Centre for Photography in London, providing visitors with an opportunity to see some of the earliest photographs in the world.

The exhibition will survey the first twenty-five years of photography’s evolution through the salted paper process—pioneered by the English scientist and scholar William Henry Fox Talbot (1800–1877) and unveiled in Britain in 1839—examining how, for a short but significant time, Talbot’s scientific and artistic breakthrough created a new visual experience that inspired generations of photographers. The display will bring together more than forty of its practitioners, including David Octavius Hill (1802–1870), Roger Fenton (1819–1869), and Robert Adamson (1821–1848), and trace their networks and geographical reach from England into Europe, North Africa, the Middle East, India, and North America.

In fall 2018, the Center will present the first comprehensive museum exhibition dedicated to the work of one of Britain’s leading contemporary painters, George Shaw (b. 1966). This will be the artist’s first solo show in the United States. Organized in collaboration with the Paul Mellon Centre for Studies in British Art and the Anthony Wilkinson Gallery in London, *George Shaw: A Corner of a Foreign Field* will survey the career of the Turner Prize-nominated artist from 1996 to present, featuring nearly seventy paintings, more than sixty drawings, and numerous prints, together with a range of sketchbook and notebook materials. The exhibition also will include several new works created especially for this display.
SUMMARY OF EXHIBITIONS

Britain in the World
Ongoing

The third phase of an important multiyear building conservation project was completed in 2016, and visitors can now experience not only a renewed masterpiece of modern architecture by Louis I. Kahn but also a reimagined installation of the Center’s collections. More than five hundred works, largely the gift of the institution’s founder, Paul Mellon (Yale College, Class of 1929), are on display in the newly restored and reconfigured galleries on the third and fourth floors.

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 project to conserve its iconic Louis I. Kahn building.

Visit the Center online at britishart.yale.edu, and connect on Facebook, Twitter, Instagram, YouTube, and Snapchat @yalebritishart. #YCBA

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