



The Paul Mellon Centre for Studies in British Art
NEWSLETTER

Yale University

December 2010 Issue 31

THE PAUL MELLON LECTURES 2011
The National Gallery and the English Renaissance of Art

Elizabeth Prettejohn

Professor of History of Art at the University of Bristol

Mondays, 17 January–14 February 2011, 6.30–7.30pm
Sainsbury Wing Theatre, The National Gallery, London

On his famous lecture tour of 1882 Oscar Wilde told American audiences about a 'great English Renaissance of Art', which had begun with the Pre-Raphaelite Brotherhood and was flourishing in the work of their successors. 'I call it our English Renaissance', he explained, 'because it is indeed a new birth of the spirit of man, like the great Italian Renaissance of the fifteenth century'.

Victorian artists have often been castigated for their dependence on prototypes and precedents from the Old Masters. This lecture series takes its cue instead from Wilde, who saw no inconsistency between the idea of a 'new birth' and the inspiration of the past. With the formation of the National Gallery in 1824, and the subsequent proliferation of exhibitions, reproductions, and scholarship on the Old Masters, the art of the past became visible and accessible as never before. Yet the history of art did not come ready-made to the Victorians. Such artists as van Eyck, Bellini, Botticelli, Piero della Francesca, and Velázquez came to the National Gallery with the force of novelty. They were interpreted by the great Victorian critics, curators, and scholars – and importantly, as these lectures will argue, by such artists as Rossetti, Burne-Jones, Whistler, Millais, and Leighton. The lectures will explore how the art of the past and the art of the present came to illuminate one another in the Victorian period.

Lecture Programme

- 17 January: The Victorians and the Masters
- 24 January: Artist and Mirror: Pre-Raphaelites and Others
- 31 January: 'Buried fire': Finding the Early Renaissance
- 7 February: A Taste of Spain
- 14 February: Postscript: On Beauty and Aesthetic Painting



Sir William Orpen, *The Mirror*, 1900. Tate, London 2010

Tickets available from 1 July 2010 are £5 (£3 concessions):
online at www.nationalgallery.org.uk/whats-on
by post with cheques made payable to the National Gallery and sent to Advance Tickets Sales, The National Gallery, Trafalgar Square, London WC2N 5DN
in person from the Advance Tickets and Audio Guide desks, Level 2, Getty Entrance
on the day, any remaining tickets will be on sale half an hour before the start of each event. Payment by cash or cheque only.
For information only, please telephone 020 7747 2888.



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Tel: 020 7580 0311

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Re-appraising the Neo-Georgian 1880–1970

A Conference at the Paul Mellon Centre for Studies in British Art, 6 May 2011, and The Gallery, 70 Cowcross Street, 7 May 2011

Organised by Dr Julian Holder (English Heritage) and Dr Elizabeth McKellar (Open University), supported by the Paul Mellon Centre, English Heritage, The Open University and the Twentieth Century Society

PROGRAMME

Friday 6 May, 9.30 a.m.

At the Paul Mellon Centre

Introduction: Julian Holder & Elizabeth McKellar

Morning Session 1

Establishing the Neo-Georgian 1880–1939

Chair: Andrew Saint (English Heritage)

Oliver Bradbury (Independent Scholar), 'Georgian Revival or Survival? The Early Years of Neo-Georgian and the Classical Re-awakening of the late 19th Century, 1860–1902'; Margaret Richardson (Independent Scholar), 'Edwin Luytens (1869–1944): Wrenaissance to Neo-Georgian'; Alan Powers (University of Greenwich), 'Mannerism and Neo-Georgian Design'; John Wilton-Ely (University of Hull), 'Passion and Scholarship: A. E. Richardson (1880–1964) and the Neo-Georgian'.

Afternoon Session 2

Developing a New Tradition: Typologies 1900–1950

Chair: Julian Holder (English Heritage)

Neil Burton (The Architectural History Practice), 'Bankers' Georgian: Style and Profit (1914–1939)'; Timothy Brittain-Caitlin (University of Kent), 'Quality Street: The Sad Story of Horace Field (1861–1948)'; Clare Taylor (Open University), '"Between the Scylla of Period Reproduction and the Charybdis of Modernism": Decorating the Walls in Neo-Georgian Interiors, c.1910–1945'; Nick Holmes (University of Sheffield), 'A Singular Architect: The Civic and Educational Buildings of Vincent Harris (1876–1971)'; William Whyte (Oxford University), 'Neo-Georgian: The Other Style in British 20th-century University Architecture'.

Saturday 7 May 10.00 a.m.

At The Gallery, 70 Cowcross Street, London EC1M 6EJ

Introduction: Julian Holder & Elizabeth McKellar

Morning Session 3

Global Neo-Georgian: Negotiating International Contexts 1900–1950

Chair: Tim Benton (Open University)

Stephen Hague (Oxford University), '"Phony Colony": the Reception of the Georgian and the Construction of 20th-century America'; Paul Ranogajec (City University of New York, USA), 'Beaux-Arts Urbanism and the Neo-Georgian in New York City'; Ian Lohead (University of Canterbury, New Zealand), 'The Neo-Georgian in New Zealand, 1918–1940'; Gerry Adler (University of Kent), '"Um 1800": A Continental Perspective on the Neo-Georgian'; Harry Charrington (University of Bath), 'Between Personal Activity and Collective Creation: Alvar Aalto and the Federal Architecture of New England'.

Afternoon Session 4

Mediating the Neo-Georgian 1920–1970

Chair: Elizabeth McKellar (Open University)

Elizabeth Darling (Oxford Brookes University), '"A live universal language": The Georgian as Motif in inter-War British Architectural Modernism'; Julia Scalzo (Ryerson University, Canada), 'Victorian Disguised: Picturesque "Visual Planning" and the Post-War Reconstruction of London'; Susie West (Open University), 'Nikolaus Pevsner, the Georgian and the Neo-Georgian'.

TICKETING

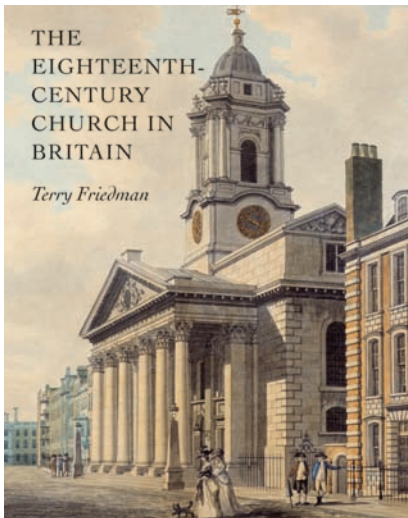
Conference fee, including coffee, lunch, tea is £40 full price for the two days and £20 for student, senior and unemployed concessions. To register for the conference please check availability with Ella Fleming at the Paul Mellon Centre:

Email: events@paul-mellon-centre.ac.uk

Tel: 020 7580 0311 Fax: 020 7636 6730



Bristol Council House (1935–52), by E.Vincent Harris (detail).
English Heritage NMR



The Eighteenth-century Church in Britain

Terry Friedman

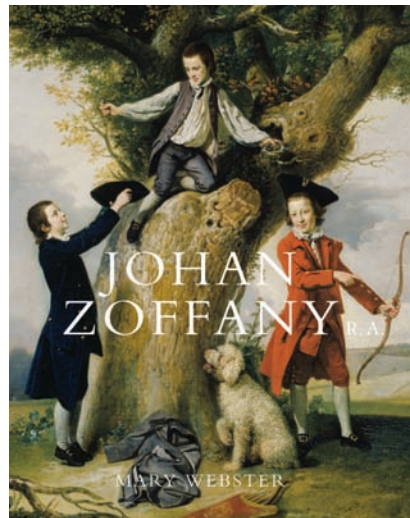
This ambitious and generously illustrated study is an in-depth account of the architectural character of a vast range of ecclesiastical buildings, including Anglican parish churches, medieval cathedrals repaired and modified during the period, Dissenting and Catholic chapels (as well as town-house, country-house, college and hospital chapels) and mausoleums. The first substantial study of the subject to appear in over half a century, it explores not only the physical aspects of these buildings, but church-going activities from the cradle to the grave, ranging from how congregations were accommodated and how vicars lived, to how the finances were organised and musical events were arranged. Terry Friedman guides the reader through the church and confronts such issues as the use of authentic colour and the worship of images (with special attention to pictorial painted glass). He describes the multifarious causes of rebuilding and new-builds, the contributions of architects, builders and craft persons, and the construction and maintenance of the fabric of the buildings. Friedman also traces the progress of Gothic, the revival of Romanesque and the idiosyncratic hybridisation of Gothic and Classical in the same building (the 'Bastard Breed'). In addition, fully documented, chronologically sequenced design and construction histories of 272 key ecclesiastical buildings are presented on an accompanying CD-ROM.

Terry Friedman is one of the leading historians of eighteenth-century British architecture and the author of *James Gibbs* and *The Georgian Parish Church: Monuments to Posterity*.

January, 496 pp. 280x220mm.

520 b/w + 185 colour illus.

ISBN 978-0-300-15908-0 £60.00*



Johan Zoffany 1733-1810

Mary Webster

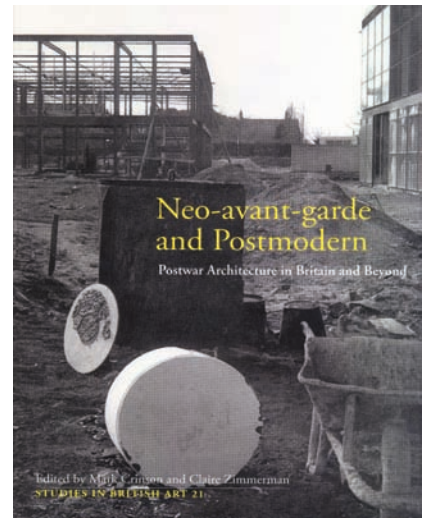
Universally recognised as a brilliant and gifted eighteenth-century artist, Zoffany was regarded by Horace Walpole as one of the three greatest painters in England, along with his friends Reynolds and Gainsborough. He has remained without a detailed study of his life and works owing to the fascinating and complex vicissitudes of his career, now established from widely scattered sources. Starting out as a late-baroque painter at a German princely court, he moved to London in 1760 and soon became a leading portraitist. A loyal patron was the great actor David Garrick through whom Zoffany became admired as the unrivalled interpreter of the Georgian stage. The delightful inventions of his conversation pieces led to his swift rise into the royal patronage of George III and Queen Charlotte. Sent by the queen to paint the celebrated Tribuna of the Uffizi in Florence, Zoffany while there received commissions from the Empress Maria Theresa for family portraits which took him to Vienna and Parma. Back in London but out of favour with the fashionable world, he left for Bengal. Portraying the Anglo-Indian society of Calcutta, then the glittering court of the Nawab of Lucknow, he developed a serious interest in Indian life and landscape. His fortune made, he returned, but continued painting pictures of India, theatrical scenes and portraits, turning in old age to attack the bloody progress of the French revolution.

Mary Webster was formerly at the Warburg Institute and curator of the College Art Collections at University College London.

April, 616 pp. 290x248mm.

175 b/w + 180 colour illus.

ISBN 978-0-300-16278-3 £75.00*



Neo-avant-garde and Postmodern: Postwar Architecture in Britain and Beyond

Edited by Mark Crinson and Claire Zimmerman

The neo-avant-garde and postmodernism have long been understood in terms of their re-working of modernism and a narrative emphasising rupture and new beginnings. Continuities between the two, especially in postwar Britain, suggest that a new account is needed. This collection of essays discusses the work of architects and their associates, including Alice and Peter Smithson, Robert Venturi and Denise Scott Brown, James Stirling, James Gowan, Eduardo Paolozzi, Leon Krier, Allan Greenberg, Reyner Banham and Charles Jencks, and explores why the debate over postwar modernism was especially vocal in Britain.

Mark Crinson is professor of art history at the University of Manchester.

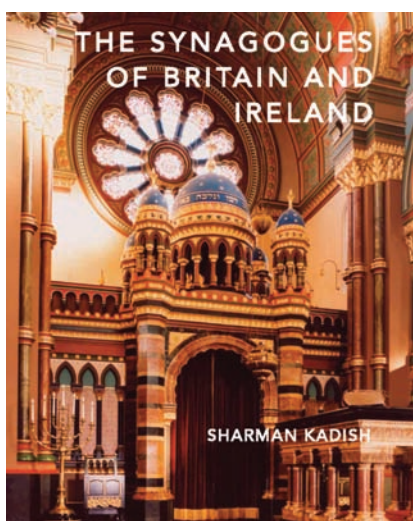
Claire Zimmerman is assistant professor of art history and architecture at the University of Michigan.

Studies in British Art vol. 21 (published with the Yale Center for British Art)

November 2010, 336 pp. 254x178mm.

97 colour illus.

ISBN 978-0-300-16618-7 £50.00*



The Synagogues of Britain and Ireland
An Architectural and Social History

Sharman Kadish

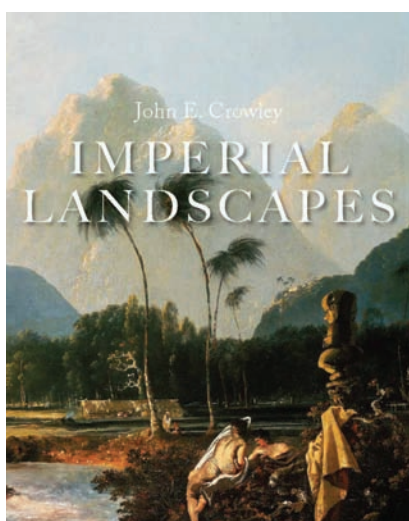
The religious buildings of the Jewish community in Britain have never been explored in print. Lavishly illustrated with previously unpublished images and photographs taken specially by English Heritage, this book traces the architecture of the synagogue in Britain and Ireland from its discreet Georgian and Regency-era beginnings to the golden age of the grand 'cathedral synagogues' of the High Victorian period. Sharman Kadish sheds light on obscure and sometimes underappreciated architects who designed synagogues for all types of worshippers – from Orthodox and Reform congregations to Yiddish-speaking immigrants in the 1900s. She examines the relationship between architectural style and minority identity in British society and looks at design issues in the contemporary synagogue.

Sharman Kadish is the director of Jewish Heritage UK and a research fellow and lecturer at the Centre for Jewish Studies at the University of Manchester. Her numerous publications include the companion guidebooks *Jewish Heritage in England* and *Jewish Heritage in Gibraltar*.

March, 320 pp. 280x220mm.

140 b/w + 60 colour illus.

ISBN 978-0-300-17051-1 £45.00*



Imperial Landscapes

Britain's Global Visual Culture, 1745–1820

John E. Crowley

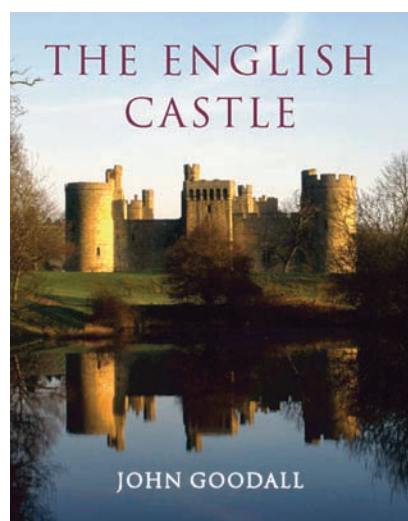
In response to conquests in mid-eighteenth-century wars, Britons developed a keen interest in how their colonies actually looked. Artistic representations of these faraway places, claiming topographic accuracy from being 'drawn on the spot', became increasingly frequent as the British Empire extended its reach during and after the Seven Years War. This is the first book to examine the country's early imperial landscape art from a broad comparative perspective. Chapters on the West Indies, Canada, the United States, the Pacific, Australia and India show how British artists linked colonial territories with their homeland. This is both a ravishingly beautiful art book and an historical analysis of how British visual culture entwined with the politics of colonisation.

John E. Crowley is Professor Emeritus of History at Dalhousie University in Halifax, Nova Scotia. His books include *The Invention of Comfort: Sensibilities and Design in Early Modern Britain and Early America*.

April, 320 pp. 285x245mm.

100 b/w + 50 colour illus.

ISBN 978-0-300-17050-4 £45.00*



The English Castle 1066–1650

John Goodall

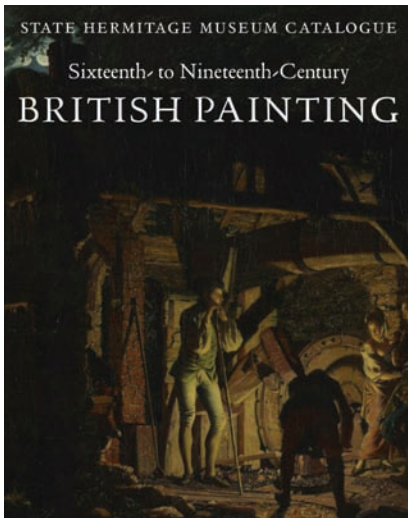
From coast to coast, the English landscape is still richly studded with castles both great and small. As homes or ruins, these historic buildings are today largely objects of curiosity. For centuries, however, they were at the heart of the kingdom's social and political life. *The English Castle* is a richly illustrated architectural study that sets this legion of buildings in historical context, tracing their development from the Norman Conquest in 1066 through the Civil Wars of the 1640s. In this compellingly written volume, John Goodall brings to life the history of the English castle over six centuries. In it he explores the varied architecture of these buildings and describes their changing role in warfare, politics, domestic living and governance. Chronologically organised, with chapters corresponding to the reigns of monarchs, the development of castles is placed firmly in a historical context and equal emphasis is given to buildings of every period, revealing in the process that the richness of the castle building tradition in England continued far beyond its popularly accepted end at the close of the Middle Ages.

John Goodall is architectural editor of *Country Life*.

April, 480 pp. 285x245mm.

100 b/w + 250 colour illus.

ISBN 978-0-300-11058-6 £45.00*



Sixteenth- to Nineteenth-Century British Painting

State Hermitage Museum Catalogue
Elizaveta Renne

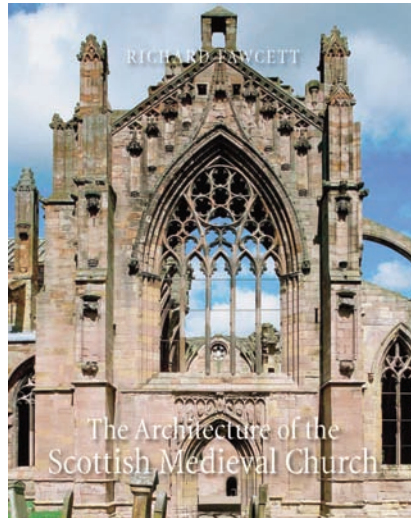
The State Hermitage Museum in St Petersburg houses a relatively small but choice collection of 16th- to 19th-century British paintings, among them Thomas Gainsborough's vibrant *Portrait of a Lady in Blue* (c.1770) and his rival Sir Joshua Reynolds's vast *Infant Hercules Strangling the Serpents* (c.1786), commissioned by the Russian Empress Catherine II and symbolising a young Russia's growing strength. 135 paintings—works by artists from England, Ireland, Scotland and Wales—are presented in this comprehensive catalogue. Also included are portraits from the famed War Gallery created by English painter George Dawe, who was awarded a prestigious commission to produce more than 300 images of Russian generals for the Gallery of 1812 in the historic Winter Palace, now part of the museum complex.

Elizaveta Renne is curator of British Paintings at the State Hermitage Museum, St Petersburg, Russia.

Published in association with the State Hermitage Museum.

April, 400 pp. 285x245mm.
650 colour illus.

ISBN 978-0-300-17046-7 £80.00*



The Architecture of the Scottish Medieval Church, 1100–1560

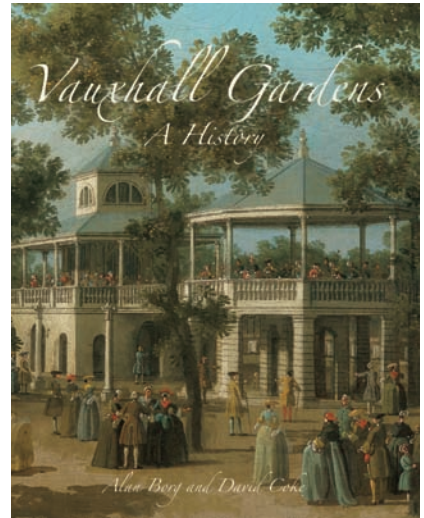
Richard Fawcett

The first in-depth survey of Scotland's medieval church architecture covers buildings constructed between the early twelfth century and the Reformation in 1560. From majestic cathedrals and abbeys to modest parish churches and chapels, Richard Fawcett places the architecture in context by considering the varied sources of ideas that underlay church designs. Over the centuries, Scottish patrons and their masons moved away from a close relationship with England to create a unique late medieval architectural synthesis that took ideas from a wide range of sources. The book concludes with an account of the impact of the Reformation on church construction and design.

Richard Fawcett is a professor in the School of Art History at the University of St Andrews, and a Principal Inspector with Historic Scotland. He is a noted authority on medieval Scottish architecture and the author of *Scottish Architecture from the accession of the Stewarts to the Reformation* and other works.

April, 432 pp. 280x220mm.
300 b/w + 100 colour illus.

ISBN 978-0-300-17049-8 £50.00*



Vauxhall Gardens, A History

David E. Coke and Alan Borg

From their early beginnings in the Restoration until the final closure in Queen Victoria's reign, Vauxhall Gardens developed from a rural tavern and place of assignation into a dream-world filled with visual arts and music, and finally into a commercial site of mass entertainment. A social magnet for Londoners and tourists, they also became a dynamic centre for the arts in Britain. By the eighteenth century, when the Gardens were owned and managed by Jonathan Tyers – friend of Handel, Hogarth and Fielding – they were crucial to the cultural and fashionable life of the country, patronised by all levels of society, from royal dukes to penurious servants. In the first book on the subject for over fifty years, Alan Borg and David E. Coke reveal the teeming life, the spectacular art and the ever-present music of Vauxhall in fascinating detail, making a major contribution to the study of London entertainments, art, music, sculpture, class and ideology. It reveals how Vauxhall linked high and popular culture in ways that look forward to the manner in which both art and entertainment have evolved in modern times.

David E. Coke was formerly the Curator of Gainsborough's House Trust, Sudbury, Suffolk, and Director of Pallant House Gallery Trust, Chichester. **Alan Borg** is a former Director of two of Britain's national museums, the Victoria and Albert Museum and the Imperial War Museum.

June, 400 pp. 254x191mm.
200 b/w + 80 colour illus.

ISBN 978-0-300-17382-6 £55.00*

Grant Awards

At the October 2010 meeting of the Centre's Advisory Council the following Grants were awarded:

CURATORIAL RESEARCH GRANTS

Hamilton Kerr Institute, University of Cambridge to help support a curator for one year on the research project *Crome and Cotman are the Glories of the Norwich School*

St Paul's Cathedral Foundation to help support a research curator for one year to work on *The Wren Drawings Project*

Royal Albert Memorial Museum and Art Gallery, Exeter to help support a curator for one year to work on the research project *The South West in the Elizabethan Age*

Ruthin and District Civic Association and Ruthin Local History Group to help support a curator for one year to work on the exhibition *Edward Pugh, 1763–1813: A Bicentenary Exhibition*

Tate Britain to help support a curator for one year to work on the exhibition *Picasso and Britain: British artistic, cultural, social and political responses to Picasso, 1910–73*

Whitechapel Art Gallery to help support a research curator for three years to work on a series of exhibitions on *Art in the East End of London*

University of York to help support a curator for two years to work on a new online database *The London Art World 1660–1735*

PUBLICATION GRANTS (AUTHOR)

Jonathan Black, *The Face of Courage: Eric Kennington, Portraiture and the Second World War*

David Coke and Alan Borg, *Vauxhall Gardens 1661–1859: More Nightingales than Strumpets*

Jonathan Conlin (Ed.), *Grounds for Pleasure: The Pleasure Garden in Britain and the United States, 1660–1914*

Victoria George, *Whitewash: The New Aesthetic of the Protestant Reformation*

Peter Humfrey (Ed.), *The Reception of Titian in Britain 1769–1877: Artists, Collectors, Critics*

Shannon Hurtado, *Genteel Mavericks: Professional Women Sculptors in Victorian Britain*

Margaret MacDonald, *The Etchings of James McNeill Whistler* (on-line catalogue)

Arthur MacGregor, *Animal Encounters. Episodes in a Millennium of Interaction with the Animal Kingdom*

Nancy Marshall, *City of Gold and Mud: Painting Victorian London*

Amanda Reeser Lawrence, *Revisionary Modernism: The Architecture of James Stirling, 1955–84*

Pauline Rose, *Henry Moore in America: Art, Business and the Special Relationship*

PUBLICATION GRANTS (PUBLISHER)

Ashmolean Museum, Oxford, Victor Benjamin et al: *Entente Cordiale: Lucien Pissarro's Eragry Press 1895–1914*

Australian Scholarly Publishing, Catherine Moriarty: *Making Melbourne's Monuments: The Sculpture of Paul Montford*

Berghahn Books Ltd, Volker Welter: *Ernst L. Freud, Architect, and the Case for the Modern Bourgeois Home*

Boydell and Brewer, John Cannon and Beth Williamson (Eds): *The Medieval Art and Architecture of Bristol Cathedral*

Brepols Publishers, Gregory Martin: *Rubens in London. Art and Diplomacy*

British Museum, Leslie Webster: *Anglo-Saxon Art*

Burlington Magazine, Mary Beal: *Postscript to Paul Nash's 'Landscape at Iden': From Millet's 'Angelus' to 'Objects in Relation'*

Compton Verney, Steven Parissien (Ed): *Stanley Spencer and the English Garden*

Frances Lincoln Ltd, Keith Middlemas: *As they Really Were: Citizens of Alnwick 1831*

Handel House Museum, Paul Boucher and James Miller: *The Music Party: Works by Marcellus Laroon (1700–1760)*

Henry Moore Institute, Ingrid Roscoe et al: *A Biographical Dictionary of Sculptors in Britain* (on-line catalogue)

Holburne Museum of Art, Susan Sloman: *Gainsborough's Landscapes: Themes and Variations*

Liverpool University Press, Colin Trodd: *Visions of Blake: William Blake in the Art World 1830–1930*

Modern Art Press, Patricia Reed: *William Nicholson: A Catalogue Raisonné of the Oil Paintings*

Moggerhanger House Preservation Trust, Jane Brown (Ed): *Moggerhanger Park, An Architectural and Social History*

Philip Wilson Publishers, Jonathan Black: *The Face of Courage: Eric Kennington, Portraiture and the Second World War*

Public Monuments and Sculpture Association, Edward Morris and Emma Roberts: *Public Sculpture of Cheshire and Merseyside (except Liverpool)*

Reaktion Books, Arthur MacGregor: *Animal Encounters. Episodes in a Millennium of Interaction with the Animal Kingdom*

Royal Pavilion & Museums, David Alan Mellor et al: *Radical Bloomsbury: Vanessa Bell and Duncan Grant, 1905–1925*

Grant Awards

V & A Publishing, Lesley Jackson: *Alastair Morton and Edinburgh Weavers: Textiles and Modern Art*

Victorian Society West Yorkshire Group, Christopher Webster: *Building a Great Victorian City: Leeds Architects and Architecture 1800–1914*

Watts Gallery, Mark Bills (Ed): *Compton: An Artists' Village*
Yale University Press, Kevin Sharpe: *Rebranding Rule: Images of Restoration and Revolution Monarchy, 1660–1714*

York Museums Trust, Sarah Burnage, Mark Hallett, Laura Turner (Eds): *William Etty: Art and Controversy*

EDUCATIONAL PROGRAMME GRANTS

Birmingham Museums and Art Gallery, grant towards a conference, 18–19 March 2011: *Drawing and the Victorian Artist*

Christ Church Picture Gallery, Oxford, grant towards a study day, 21 January 2010: *Henry Aldrich (1648–1710) An Oxford Universal Man*

Mary and Leigh Block Museum of Art, Northwestern University, grant towards two lectures, 9 February & 2 March 2011: *Thomas Rowlandson: Pleasures and Pursuits in Georgian England*

University of St Andrews, grant towards a conference, 7–8 May 2011: *The Reception of Titian in Britain 1769–1877: Artists, Collectors, Critics*

University of York, Dept of History of Art, grant towards a symposium, 10 November 2010: *Cultural Landscapes*

RESEARCH SUPPORT GRANTS

Piers Baker-Bates for research in the United Kingdom and Spain on *'The Dullest Country in Europe': Exploring Relations between British Artists and Collectors and Spain in the 18th Century*

Jan Blanc for research in the United States on *The Writings of Sir Joshua Reynolds*

Mark Broughton for research in the United Kingdom and Italy on *Art and Architecture in 'Brideshead Revisited'*

Alexis Drahos for research in the United Kingdom on *The Influence of Hutton's Theories on British Landscape Painting during the first half of the 19th century*

Gabriel Gee for research in the United Kingdom on *The John Moores Painting Prize: A History of British Painting in the second half of the 20th century*

Albert Grimstone for research in the United Kingdom on *Edward Pearce senior: Drawings, Engravings, Paintings and Interior Design*

Gordon Higgott for research in the United Kingdom on *Edward Pearce senior: Drawings, Engravings, Paintings and Interior Design*

Iain Jackson for research in the United Kingdom on *Maxwell Fry and Jane Drew: Architecture, Collaborations and Postcolonial Settlements*

Maija Jansson for research in the United Kingdom on *Art and Diplomacy: Document Design in 17th-century Great Britain*

Henrietta McBurney Ryan for research in the United Kingdom on *The Drawings for Mark Catesby's 'Natural History of Carolina, Florida and the Bahama Islands'*

Sarah MacDougall for research in the United Kingdom on *Mark Gertler: A Complete Catalogue of Paintings and Drawings*

David Mackie for research in the United Kingdom on *The Complete Catalogue of the Works of Sir Henry Raeburn (1756–1823)*

Lucinda Middleton for research in the United Kingdom on *Henry Bone: His Workshop and Family*

Darren Newbury for research in South Africa on *Windows on South Africa and the Caribbean: The Bryan Heseltine Photographic Collection*

Pamela Gerrish Nunn for research in the United Kingdom on *Eleanor Fortescue Brickdale and the Survival of Pre-Raphaelitism*

Lauren Pepitone for research in the United Kingdom on *Church and Hall: Historicism and Homosociability at the Temple*

Larry J Schaaf for research in Australia on *British Photographic History Sources in Australia*

Ekaterina Skvortsova for research in the United Kingdom on *The Art of J.A. Atkinson and J. Walker as an Example of English–Russian Artistic Links*

Amy Todman for research in the United Kingdom on *Contours of Celestial and Terrestrial Topographies: Pictorial Representations and Constructions of Place in Britain c.1600–1820*

Ahenk Yilmaz for research in the United Kingdom on *Sir John Burnet and the Memorialization of Gallipoli Battles*

BARNS-GRAHAM RESEARCH SUPPORT GRANT

Emma Acker for research in the United Kingdom on *A Sense of Place: The Aerial Abstractions of Richard Diebenkorn and Peter Lanyon*

**YALE
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For complete details of the following exhibitions and programs, please visit yale.edu/ycba; phone: 001 203 432 2800; or e-mail: ycba.info@yale.edu.

EXHIBITIONS

"into the light of things": Rebecca Salter, works 1981–2010
3 February–1 May 2011
Organized by the Yale Center for British Art

Thomas Lawrence: Regency Power and Brilliance
24 February–5 June 2011
Organized by the National Portrait Gallery, London, and the Yale Center for British Art

EXHIBITION RELATED PROGRAMS

INTO THE LIGHT OF THINGS

Wednesday, 2 February 2011, 5:30 pm

"into the light of things"

A conversation between artist Rebecca Salter and exhibition curators Gillian Forrester, Curator of Prints and Drawings, Yale Center for British Art, and Sadako Ohki, the Japan Foundation Associate Curator of Japanese Art, Yale University Art Gallery

Tuesday, 8 February 2011, 12:30 pm

Inside/Outside: The Worlds of Rebecca Salter

Gallery talk featuring Rebecca Salter, artist, and Gillian Forrester, Curator of Prints and Drawings, Yale Center for British Art

Wednesday, 23 March 2011, 5:30 pm

Rebecca Salter: Scratching the Surface

Lecture by Achim Borchardt-Hume, Chief Curator, Whitechapel Gallery

Tuesday, 5 April 2011, 12:30 pm

Spaces for Healing: Rebecca Salter's "Calligraphy of Light" and the Role of Art in the Hospital

Gallery talk featuring artist Rebecca Salter, Rosalyn Cama, President and Principle Interior Designer of CAMA, Inc., and Gillian Forrester, Curator of Prints and Drawings, Yale Center for British Art

THOMAS LAWRENCE: REGENCY POWER AND BRILLIANCE

Wednesday, 23 February 2011, 5:30 pm

The Construction of Desire: Thomas Lawrence's Portraits

Opening lecture by Cassandra Albinson, Associate Curator of Paintings and Sculpture, Yale Center for British Art

Wednesday, 2 March 2011, 5:30 pm

Portraits of a Pope in Captivity and Restoration:

J. L. David, J. A. D. Ingres, and Thomas Lawrence

Lecture by Thomas Crow, Rosalie Solow Professor, Institute of Fine Arts, New York University

Tuesday, 22 March 2011, 12:30 pm

Crossing the Divide:

Thomas Lawrence and His French Contemporaries

Gallery talk by Cassandra Albinson, Associate Curator of Paintings and Sculpture, Yale Center for British Art, and Karen Serres, Associate Curator of Early European Art, Yale University Art Gallery

Wednesday, 30 March 2011, 5:30 pm

Joshua Reynolds: Portraiture in Action

Lecture by Mark Hallett, Professor of History of Art, University of York

Tuesday, 26 April 2011, 12:30 pm

Drawing Intimacy: Thomas Lawrence and His Art

Gallery talk by Cassandra Albinson, Associate Curator of Paintings and Sculpture, Yale Center for British Art

SPRING 2011 VISITING SCHOLARS

Christopher Baker, Deputy Director and Chief Curator, National Gallery of Scotland

Nicholas Grindle, Teaching Fellow, History of Art Department, University College London

David Hansen, Senior Researcher and Paintings Specialist, Sotheby's Australia

Christiane Hille, Assistant Professor, Department of Art History, Ludwig-Maximilians-University, Munich

Claudia Hucke, Senior Lecturer in Art History, Edna Manley College of the Visual and Performing Arts, Kingston, Jamaica

Anne-Francois Morel, PhD candidate, Department of Architecture and Urban Planning, Ghent University

Andrew Walking, Dean's Assistant Professor of Early Modern Studies, Departments of Art History, English, and Theatre, Binghamton University

PUBLICATIONS

Both of the exhibitions on view this spring are accompanied by major publications. *Rebecca Salter: "into the light of things,"* edited by Gillian Forrester, is published by the Center in association with Yale University Press. *Thomas Lawrence: Regency Power and Brilliance*, edited by Cassandra Albinson, Peter Funnell, and Lucy Peltz, is published by the Center and The National Portrait Gallery, London, in association with Yale University Press. We are delighted to announce the publication of *Louis I. Kahn and the Yale Center for British Art: A Conservation Plan*, written by Peter Inskip and Stephen Gee, and edited by Constance Clement, which will be published by the Center in association with Yale University Press.