



The Paul Mellon Centre for Studies in British Art NEWSLETTER

Yale University

December 2011 Issue 33

Johan Zoffany and his International Contexts

Conference, 14 May 2012, at the Royal Academy of Arts
and the Geological Society of London, Burlington House, Piccadilly

The Paul Mellon Centre for Studies in British Art, the Yale Center for British Art, New Haven, and the Royal Academy of Arts, London, will be co-hosting a conference on Monday 14 May 2012 to accompany a major exhibition on the eighteenth-century Anglo-German artist Johan Zoffany (1733–1810). The exhibition, *Johan Zoffany RA: Society Observed*, curated by Martin Postle (Paul Mellon Centre) with Gillian Forrester (Yale Center for British Art) and MaryAnne Stevens (Royal Academy), is on display at the Yale Center for British Art from 27 October 2011 to 12 February 2012, and will be at the Royal Academy of Arts from 10 March to 10 June 2012.

Born in Frankfurt in 1733, Johan Zoffany trained as an artist in Germany and Italy. In 1760 he moved to London, where he adapted brilliantly to the indigenous art culture and patterns of patronage, creating virtuoso portraits and subject pictures that proved to be highly desirable to a wide range of patrons. Of all the major artists working in eighteenth-century England, none explored more inventively the complexities of Georgian society and British imperial rule than Zoffany. Yet, despite achieving considerable success there, he remained in many ways an outsider, looking dispassionately at British society. Resisting complete integration into his adopted country, Zoffany travelled for extended periods in Europe and spent six years in northern India. His body of work offers unique perspectives on key British and European institutions, including the art academy, the royal court, the theatre, and the families of the aristocracy and bourgeoisie. In India, Zoffany constructed new idioms for portraying the emerging colonial society in both public and private spheres, as well providing a nuanced account of the complex network of power relations, race and culture at a critical moment in British imperial history.



Johan Zoffany, *The Gore Family* (c.1775). By courtesy of the Yale Center for British Art, Paul Mellon Collection (detail)

The conference aims to address Zoffany's art in the context of four locations that were central to his practice: Germany, England, Italy and India. Conference papers will examine aspects of Zoffany's work, career and patrons, as well as the institutions and social circles with which he associated, in relation to these very different geographical and political environments.

A full conference programme, with details of speakers and ticketing, will be available on the Paul Mellon Centre website by the end of February 2012.



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Dickens and the Visual Imagination

9–10 July 2012

An international conference to celebrate the bicentenary of Charles Dickens's birth in 2012, the first day (9 July) to be held at the University of Surrey in Guildford, and the second (10 July) at the Paul Mellon Centre in London.

Hosted by the Paul Mellon Centre and the University of Surrey, the conference will explore the interfaces between art history and textual scholarship through the work of Dickens. The plenary speaker will be Professor Kate Flint (Rutgers University). Other speakers to be confirmed.

Dickens is renowned for the richness of his visual imagination and his publications encouraged readers to interpret his words with and through the accompanying illustrations. Not only was Dickens deeply engaged with ideas of the visual in his writing, but his work has also provoked responses from artists across multiple disciplines within the Victorian period and beyond. The conference seeks to build on recent interdisciplinary work (such as that of Kate Flint and Isobel Armstrong) that illuminates nineteenth-century understandings of visual culture. The conference has as its focus a writer whose work is embedded in the visual imagination, and Dickens will provide a test case for examining and theorising the connection between text and image across two hundred years of cultural history.

The conference programme will also feature a reception at the Watts Gallery on the evening of 9 July, in nearby Compton, Surrey, to coincide with the gallery's exhibition *Dickens and the Artists* (19 June–28 October 2012). This exhibition will explore the significant connections between Charles Dickens and visual art. A remarkably visual writer, Dickens grew out of a tradition where illustration formed a significant part of both serial and book. He admired artists and had long and close friendships with several, including Clarkson Stanfield, Daniel Maclise, Frank Stone and William Powell Frith. His own taste in art and his views on art are manifest not only in his novels but also in his magazine *Household Words*, and he was interested in both contemporary artists and the art of the Old Masters, which he viewed and commented on in his tours of Europe. The influence of Dickens was widespread and many artists chose to depict scenes from his novels as well as being influenced by the characterization and subjects in his work.

A full conference programme, with details of speakers and ticketing, will be available on the University of Surrey website at www.surrey.ac.uk/english/research/dickens2012 from early 2012.

Contact: Dr Gregory Tate at g.tate@surrey.ac.uk

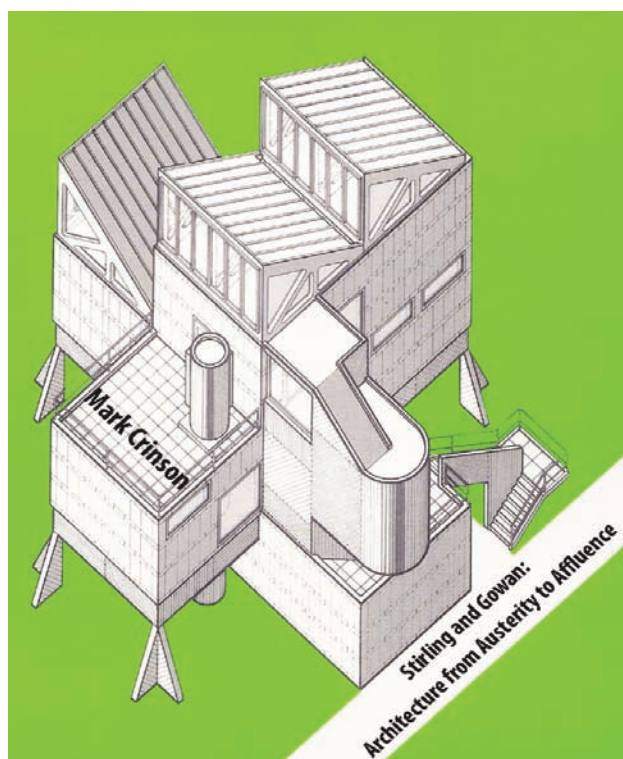


*John Singer Sargent:
Figures and Landscapes, 1900–1907
The Complete Paintings, Volume 7*
Richard Ormond and Elaine Kilmurray

From 1900 to 1907, John Singer Sargent travelled considerably, visiting the Alps, Italy, Spain, Norway and Palestine. In Palestine in 1905, he painted a significant group of oils and watercolours as well as a group of studies of the Bedouin. It was during this burst of artistic production that he painted *The Mountains of Moab* (Tate Gallery, London), which was the first pure landscape he ever exhibited (Royal Academy, 1906). In Italy and Spain, Sargent painted parks, gardens, fountains and statues, subjects which reveal his taste for the high style of Renaissance and Mannerist art and for the romantic grandeur of deserted spaces. As evidenced by the works in this new volume, Sargent reinvented himself as a landscape painter during his travels.

Elaine Kilmurray is co-author and research director of the John Singer Sargent catalogue raisonné project. Richard Ormond is a Sargent scholar and independent art historian. He is a great-nephew of John Singer Sargent.

March 400 pp. 305x248mm.
392 colour + 73 b/w illus.
HB ISBN 978-0-300-17735-0 £50.00*

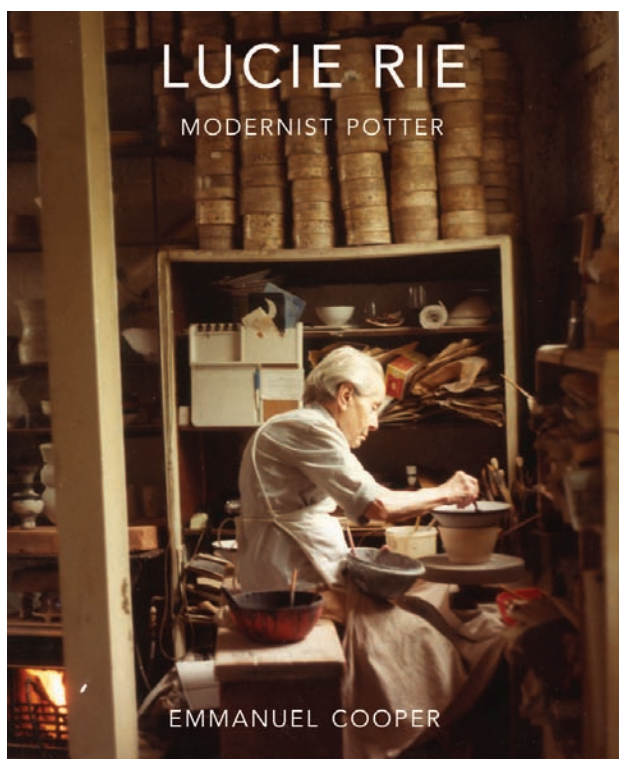


Stirling and Gowan:
Architecture from Austerity to Affluence
Mark Crinson

James Stirling (1924–1992) is acclaimed as the most influential and controversial modern British architect. His partnership with James Gowan (b. 1923) between 1956 and 1963 put postwar British architecture on the international map, and their Leicester University Engineering Building became an iconic monument for a new kind of modernism. Mark Crinson's book is the most thoroughly researched study of Stirling and Gowan's partnership to date. Based on extensive interviews and archival research, Crinson argues that their work was the product of two equally creative partners whose different concerns produced a dynamic aesthetic. He gives an in-depth account of their training and early careers, their relation to key architects and movements of the time, and the commissioning, design and construction of their work. This critical reassessment dispels previous myths and inaccuracies regarding their partnership and analyses how ideas about mannerism, modernism, nostalgia, community, consumerism, Victorian cities and institutional typologies influenced their designs. *Stirling and Gowan* positions their avant-garde creations within a larger context as creative responses to Britain's postwar de-industrialisation and the shift from austerity to affluence.

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

May 288 pp. 256x192mm.
60 colour + 140 b/w illus.
HB ISBN 978-0-300-17728-2 £40.00*



Lucie Rie: Modernist Potter
Emmanuel Cooper

Lucie Rie (1902–1995), one of the 20th century's most celebrated and iconic potters, combined an acute understanding of modernism with the skills of her chosen craft. During the course of her sixty-year career, she continually honed and refined her work, developing new shapes and surface effects that were distinctly her own. Her delicately shaped bowls, bottles and other vessels reflect her commitment to simplicity and clarity of form, earning her both critical and popular acclaim. This comprehensive biography follows Rie's life and artistic development from her birth into the Austria of the Habsburgs to her studies at the progressive Kunstgewerbeschule in Vienna, and finally her years in Britain following her escape in 1938 from Nazi-controlled Austria. Emmanuel Cooper, who knew Rie, interviewed many of her friends and acquaintances and has been given unrestricted access by the Rie estate to previously unpublished letters and other material, which provide fascinating new insights into her life and work and have allowed him to re-evaluate Rie's creative output within the broader context of modernism and the emergence of the studio pottery movement in Britain.

Emmanuel Cooper is a visiting professor at the Royal College of Art, London. He is a distinguished potter, writer, curator and broadcaster. He was the founder and editor of *Ceramic Review*.

May 384 pp. 234x156mm.
40 colour + 40 b/w illus.
HB ISBN 978-0-300-15200-5 £30.00*

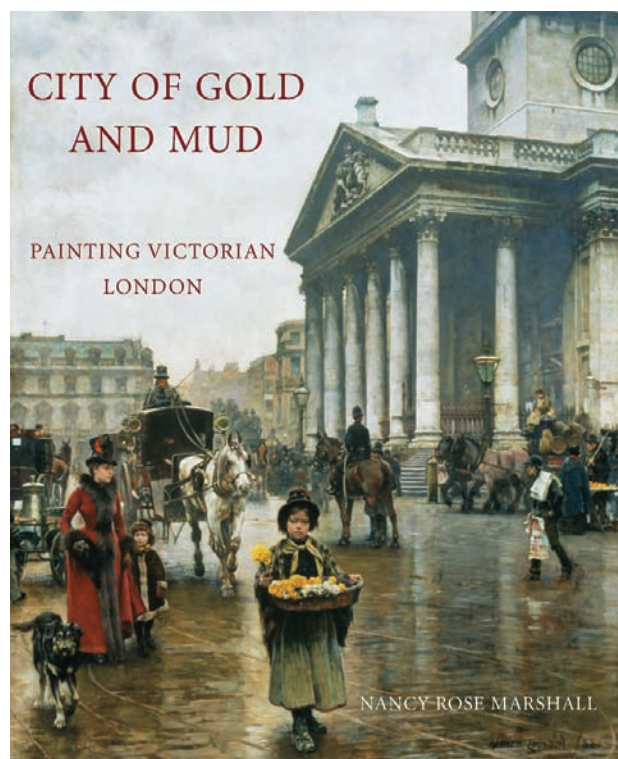


The London Square: Gardens in the Midst of Town
Todd Longstaffe-Gowan

Modern-day London abounds with a multitude of gardens, enclosed by railings and surrounded by houses, which attest to the English love of nature. These green enclaves, known as squares, are among the most distinctive and admired features of the metropolis and are England's greatest contribution to the development of European town planning and urban form. Traditionally, inhabitants who overlooked these gated communal gardens paid for their maintenance and had special access to them. As such, they have long been synonymous with privilege, elegance and prosperous metropolitan living. They epitomise the classical notion of *rus in urbe*, the integration of nature within the urban plan – a concept that continues to shape cities to this day. Todd Longstaffe-Gowan delves into the history, evolution and social implications of squares, which have been an important element in the planning and expansion of London since the early 17th century. As an amenity that fosters health and well-being and a connection to the natural world, the square has played a crucial role in the development of the English capital.

Todd Longstaffe-Gowan is a landscape architect with an international practice based in London. He is gardens adviser to Hampton Court Palace and is currently redesigning the gardens of Kensington Palace in London.

May 304 pp. 270x217mm.
100 colour + 100 b/w illus.
HB ISBN 978-0-300-15201-2 £30.00*

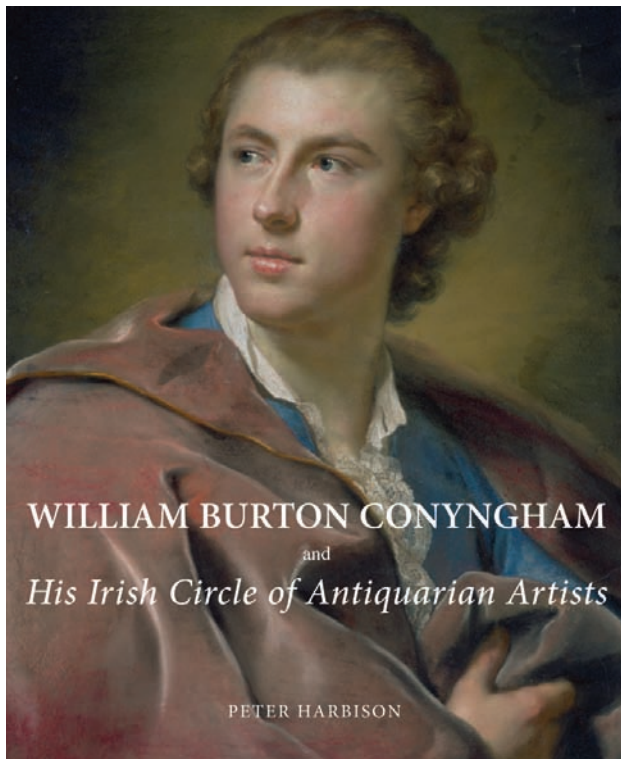


City of Gold and Mud: Painting Victorian London
Nancy Rose Marshall

London was the quintessential modern city of the 19th century, and its artists were the first to rise to the challenge of depicting the many facets of this new world. From the 1850s to 1900, the city underwent vast changes, resulting in rapid urbanisation, a dramatic increase in population and the creation of dramatic contrasts between the 'gold' of its wealth and splendour and the 'mud' of its squalor and poverty. Artists sought to make sense of this novel and exciting – but often bewildering – environment in images not only of the pageantry, parks and rituals of the city but also of its newly visible street types: minstrels and chimney sweeps, street urchins, shoe-black boys and flower girls. *City of Gold and Mud* raises questions about the Victorian metropole in terms of how these popular paintings of modern life portrayed national and imperial identities; relationships of race, class and gender; and the values, desires and fears of their makers and users. Nancy Rose Marshall draws on artists' writings, arts criticism, popular poetry, news reports, cartoons, tourist guides, religious tracts and more, to paint a vivid and multifaceted picture of London during this critical time in its economic and artistic development.

Nancy Rose Marshall is an associate professor of art history at the University of Wisconsin-Madison.

March 320 pp. 270x217mm.
60 colour + 165 b/w illus.
HB ISBN 978-0-300-17446-5 £45.00*



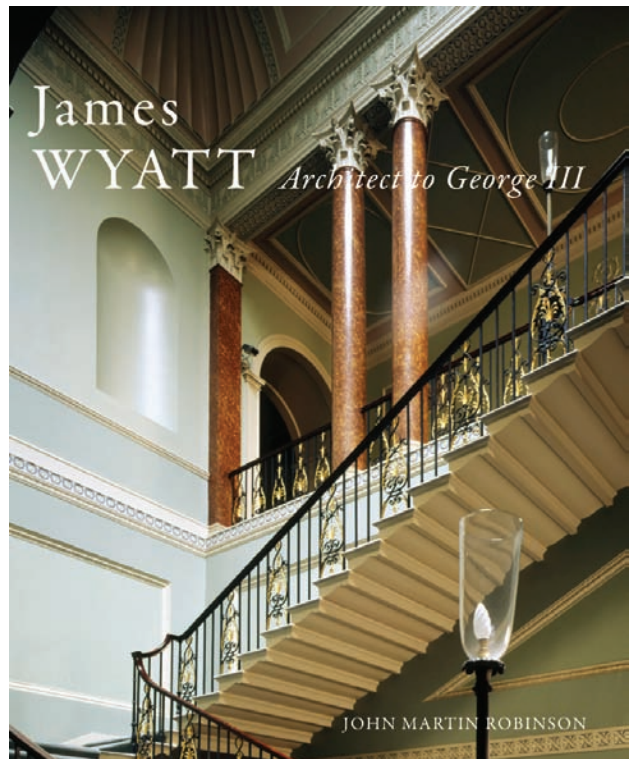
William Burton Conyngham and His Irish Circle of Antiquarian Artists

Peter Harbison

In the midst of a resurgence of pride in Ireland's history during the 18th century, William Burton, later Conyngham (1733–1796), strove to emulate his British counterparts in producing albums of engravings illustrating the beauties of the country's heritage. To further his aims, he formed the Hibernian Antiquarian Society, which lasted only four years due to internal strife. Nevertheless, Burton Conyngham began acquiring drawings of antiquities, and then commissioned Gabriel Beranger and his fellow artists Angelo Bigari and John James Barralet to make sketches of dolmens, churches, abbeys and castles in areas which were not represented in existing works. In its day, Burton Conyngham's was regarded as the most significant collection of such drawings in Ireland. This volume reconstructs that collection, cataloguing more than 600 drawings. Also presented is a record of the numerous copies that were made of the works as security against damage or the death of its owner.

Peter Harbison is a member of the Royal Irish Academy and its Honorary Academic Editor.

May 288 pp. 279x241mm.
100 colour + 20 b/w illus.
HB ISBN 978-0-300-18072-5 £50.00



James Wyatt, 1746–1813: Architect to George III

John Martin Robinson

James Wyatt (1746–1813) is widely recognised as the most celebrated and prolific English architect of the 18th century. At the start of his lengthy career, Wyatt worked on designs for the Oxford Street Pantheon's neo-Classical interior as well as Dodington, the Greco-Roman house that served as the model for the Regency country house. Wyatt was the first truly eclectic and historicist architect, employing several versions of Classical and Gothic styles with great facility while also experimenting in Egyptian, Tudor, Turkish and Saxon modes. His pioneering Modern Gothic marked him as an innovator, and his unique neo-Classical designs were influenced by his links with the Midlands Industrial Revolution and his Grand Tour education. This groundbreaking book sheds new light on modern architectural and design history by interweaving studies of Wyatt's most famous works with his fascinating life narrative, including the complex connections formed by his web of wealthy patrons and his influence on both his contemporaries and successors.

John Martin Robinson is a partner in Historic Buildings Consultants, Librarian to the Duke of Norfolk, Maltravers Herald Extraordinary and Vice Chairman of the Georgian Group. He is a regular architectural contributor to *Country Life* and the author of numerous books.

May 400 pp. 279x216mm.
150 colour + 170 b/w illus.
HB ISBN 978-0-300-17690-2 £50.00

Grant Awards

At the November 2011 meeting of the Centre's Advisory Council the following Grants were awarded:

CURATORIAL RESEARCH GRANTS

Ben Uri Gallery, London Jewish Museum of Art, to help support a part-time curator for two years to work on the research project *'Uproar!': The First Fifty Years of the London Group*

The Cooper Gallery, Barnsley, to help support a curator for one year to work on the research project *Discovering British Art at the Cooper Gallery*

The Foundling Museum, London, to help support a research curator for three years to work on two exhibitions to be drawn from the museum's collection and archive

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

Holburne Museum, Bath, to help support a curator for 18 months to work on the research project *Wright of Derby in Bath*

Lansdown Centre for Electronic Arts, Middlesex University, to help support a curator for three years to work on the research project *John Lansdown: Architect of Computer Arts*

Public Catalogue Foundation, to help support a research curator for two years to work in maintaining and improving records of *Oil Paintings in Public Ownership in the United Kingdom*

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*

State Pushkin Museum of Fine Arts, Moscow, to help support a research curator for six weeks to work on the *Catalogue Raisonné of British Paintings in the State Pushkin Museum of Fine Arts*

Studio 3 Gallery, University of Kent, to help support researchers for one year to work on the research project *Alfred Drury and the New Sculpture*

PUBLICATION GRANTS (AUTHOR)

Jan Blanc, *Les Écrits de Sir Joshua Reynolds (1723-1792)*

James Campbell, *The Staircase: History and Conservation*

Andrew Causey, *Paul Nash: Landscape and the Life of Objects*

Saskia Coenen Snyder, *Building a Public Judaism: Monumental Synagogues and Jewish Identity in Northern Europe*

Leo Costello, *J M W Turner and the Subject of History*

Fintan Cullen, *Ireland on Show: Art, Union and Nationhood*

Natasha Eaton, *Mimesis in Flux: Artworks, Networks, Empires in India, 1765 to 1860*

Ann Gunn, *The Prints of Paul Sandby (1731-1809): A Catalogue Raisonné*

Oliver Heal, *Sir Ambrose Heal and the Heal Cabinet Factory*

Claudia Hucke, *Picturing the Postcolonial Nation: (Inter)Nationalism in the Art of Jamaica*

Sarah MacDougall, *Mark Gertler: A Complete Catalogue*

Jan Marsh and Frank C. Sharp, eds., *The Collected Letters of Jane Morris*

Sarah Monks, *Marine Painting in Britain, 1650-1850: Framing Space, Power and Modernity*

Edward Nygren, *James Ward, RA (1769-1859): Papers and Patrons*

Simon Pierse, *Australian Art and Artists in London 1950-1965: An Antipodean Summer*

Marcia Pointon, *Portrayal*

Matthew Potter, *The Inspirational Genius of Germany: British Art and Germanism, 1850-1939*

Adrienne Rubin, *'This difficult and uncertain science': Roger Fry's Interpretation of Aesthetic Perception*

Michael Twyman, *Chromolithography: Colour for All*

PUBLICATION GRANTS (PUBLISHER)

Arthena: Olivier Lefevre, *Philippe-Jacques de Loutherbourg (1740-1812)*

Ashgate Publishing Company: Fintan Cullen, *Ireland on Show: Art, Union and Nationhood*

Association of Art Historians: David Peters Corbett and Lisa Tickner, eds., *British Art in the Cultural Field, 1939-69*

Barber Institute of Fine Arts: Ann Sumner, David Jackson and Greg Smith, *Northern Skies and Southern Sun: Thomas Fearnley the Enchanted Wanderer*

Bayerische Staatsgemäldesammlungen, Munich: Herbert Rott et al, *George Stubbs (1724-1806)*

Black Dog Publishing: Darren Newbury, *People Apart: 1950s Cape Town Revisited. Photographs by Bryan Heseltine*

Buildings of Ireland Charitable Trust: Kevin Mulligan, *Buildings of Ireland, South Ulster: Armagh, Cavan and Monaghan*

Burlington Magazine: Christiana Payne, *'A mild, a grateful, an unearthly lustre': Samuel Palmer and the moon*

Courtauld Institute of Art: Caroline Campbell, ed., *Lely's Subject Pictures*

Czech Memorial Scrolls Trust Book Project: Vivian Mann, ed., *An English Legacy, Jewish Ceremonial Art and Manuscripts*

Donhead Publishing Ltd: James Campbell and Michael Tutton, eds., *The Staircase: History and Conservation*

Duke University Press: Natasha Eaton, *Mimesis in Flux: Artworks, Networks, Empires in India, 1765 to 1860*

Eton College: Emily Howe, Henrietta McBurney and David Park, *Wall Paintings at Eton: the 15th-century Marian scheme in College Chapel and early 16th-century school scene in the Head Master's Chambers*

Ian Randle Publishers: Claudia Hucke, *Picturing the Postcolonial Nation: (Inter)Nationalism in the Art of Jamaica*

Leeds Art Collections Fund: John D. Griffin, *The Yorkshire Potteries*

Grant Awards

London Parks and Gardens Trust: Todd Longstaffe-Gowan, ed., *The London Gardner (vol.16)*

Lund Humphries: Andrew Causey, *Paul Nash: Landscape and the Life of Objects*

Museum of London: Beatrice Behlen and Richard Stephens, eds., *Pomp and Power: Carriages as Status Symbols*

National Museums Liverpool: Pamela Gerrish Nunn, *Eleanor Fortescue Brickdale*

National Museum Wales: David Fraser Jenkins and Melissa Munro, *John Piper: The Mountains of Wales*

National Portrait Gallery: Catharine MacLeod, Malcolm Smuts and Timothy Wilks, *The Lost Prince: Henry, Prince of Wales*

Oblong Creative Ltd: Oliver Heal, *Sir Ambrose Heal and the Heal Cabinet Factory*

Pallant House Gallery: Simon Martin, ed., *Neo Romantic Visionary: Robin Ironside 1912-1965*

Phillimore & Co Ltd: Ann Gunn, *The Prints of Paul Sandby (1731-1809): A Catalogue Raisonné*

Public Monuments and Sculpture Association: Richard Cocke, *Public Sculpture of Norfolk and Suffolk*

Reading Museum: Nicola Capon, *John Tweed: The Empire Sculptor*

Reaktion Books Ltd: Marcia Pointon, *Portrayal*

Sansom & Company Ltd: Edward Morris and Timothy Stevens, *History of the Walker Art Gallery, Liverpool, 1873-2000*

Scala Publishers: James Stourton and Charles Sebag-Montefiore, *The British as Art Collectors: A History*

Shaun Tyas Publishing: David Valinsky, *An Architect Speaks: The Writings of Edward Schröder Prior*

Society of Antiquaries of London: Pamela Tudor-Craig, Jill Franklin and Bernard Nurse, *Catalogue of Paintings in the Collection of the Society of Antiquaries of London*

University of Wales Press: John Barrell, *Edward Pugh, 1763-1813*

Walpole Society: *Walpole Society Journal 2012*

Watts Gallery: Mark Bills et al, *Dickens and the Artists*

EDUCATIONAL PROGRAMME GRANTS

Asia Society, New York, grant towards a symposium *Arts, Patronage, Society in British and Mughal Delhi*

The Gladstone Library, Hawarden, grant towards a conference *E.A. Freeman: The Life and Times of a Victorian Intellectual*

Hamilton Kerr Institute, University of Cambridge, grant towards a conference *The Art and Science of Medieval Church Screens*

University of Kent, grant towards a conference *Cradled in Caricature*

Kingston University, grant towards a conference *BUNK: Celebrating 60 Years of the Independent Group*

The Stanley & Audrey Burton Gallery, University of Leeds, grant towards *Sir Michael Sadler Symposium*

Tiles and Architectural Ceramics Society, grant towards a conference *Exporting Stoke and Beyond: Tiles and Architectural Ceramics in the World Context*

Wentworth Castle Heritage Trust, grant towards a conference *Diplomats, Goldsmiths and the Arts: Lord Raby in Berlin and Barnsley 1701-1714*

University of York, grant towards a conference *Art versus Industry?*

University of York, grant towards a symposium *Walk-about: The Prospects of Art History and the Britishness of British Art*

University of York, grant towards a workshop *Making Art, Picturing Practice: The Artist's Studio and Artistic Training in Britain c.1700-1900*

RESEARCH SUPPORT GRANTS

Daniel Alexander and Andrew Haslam for *Designing the Commonwealth War Graves*

Caroline Campbell for *Lely's Subject Pictures*

Myles Campbell for *British Architects and the Tudor-Revival Country House in Ireland, 1825-50*

Joanna Cobb for *A noble mansion consecrated to the arts': Schomberg House, Pall Mall, as a cultural centre, c.1769-1812.*

Angela Dunstan for *'The Grammar of Art': The Forgotten Royal Academy Lectures of Thomas Woolner (1825-1892)*

Craig Hanson for *From Leiden to London: Anglo-Dutch Relations and Early Modern British Art*

Valerie Holman for *Alfred Hardiman RA, 20th-century Sculptor: Prestigious Projects and Public Protests*

Jane Kamensky for *The American School: Art and Revolution in Georgian London*

Stephen Kite for research in the United Kingdom on *British Architecture: Enlightenment to Early Modernism, the phenomenon of shadow*

Katerina Loukopoulou for *The Making of Henry Moore on Film: A Cultural History*

Helen McCormack for research in the United Kingdom on *Dr William Hunter and his Cultural Worlds*

Matthew Martin for *Catholic Collectors: Recusant Art Patronage in 18th-Century England*

Michael Rosenthal for *Governor Macquarie's Culture*

Stacey Sloboda for *St Martin's Lane: The Culture of Craft in Hogarth's England*

Nathaniel Stein for *India Ancient and Modern: William Simpson's Indian Pictures and the Politics of History*

Greg Sullivan for *The Irish Career of John van Nost (1713-80)*

BARNS-GRAHAM RESEARCH SUPPORT GRANT

Dina Aleshina for *Abstract and Concrete in the Work of Ben Nicholson and the Artists of the St Ives School*

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EXHIBITIONS

Johan Zoffany RA: Society Observed

27 October 2011–12 February 2012
Co-organized with the Royal Academy of Arts, London

“While these visions did appear”: Shakespeare on Canvas

3 January–3 June 2012
Organized by the Yale Center for British Art

Making History: Antiquaries in Britain

2 February–27 May 2012
Organized by the Society of Antiquaries of London, in association with the Yale Center for British Art and the McMullen Museum of Art, Boston College

Exhibition-Related Programs

Opening Lecture: Wednesday, 1 February 2012, 5:30 pm
Antiquaries and the British Past:

Locating and Recording Buildings

Maurice Howard, Professor of Art History, University of Sussex and President, Society of Antiquaries of London

Lecture: Wednesday, 29 February 2012, 5:30 pm
Representing Rural Society: Surveyors, Surveying and the Surveyed in Late Seventeenth Century England
Steven Hindle, W.M. Keck Foundation Director of Research, The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California

Lecture: Wednesday, 11 April 2012, 5:30 pm
Antiquaries Speak Out: Objects and Their Histories as Disclosed by John Bargrave and Bryan Faussett
Stephen Bann, Emeritus Professor of History of Art, Bristol University; Fellow of the British Academy and Fellow of the Society of Antiquaries of London

Lecture: Tuesday, 24 April 2012, 5:30 pm
‘Brethren of the quill’: Antiquaries and Discoveries in Eighteenth-Century Cambridge
Lucilla Burn, Keeper of Antiquities, The Fitzwilliam Museum, Cambridge

PUBLICATIONS

We are delighted to announce the publication of *“The English Prize”: The Capture of the Westmorland, An Episode of the Grand Tour*, edited by María Dolores Sánchez-Jáuregui and Scott Wilcox, to coincide with the opening of the exhibition of the same title at the Ashmolean Museum of Art and Archaeology, University of Oxford, on 17 May. Containing scholarly essays and a catalogue of the works in the exhibition, this book is published by the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art, London, in association with the Real Academia de Bellas Artes de San Fernando, Madrid, and Yale University Press, New Haven and London. This spring also sees the publication of *Henrici-Medici: Artistic Links between the Early Tudor Courts and Medicean Florence*, edited by Cinzia Maria Sicca and Louis Waldman, the twenty-second volume in the series *Studies in British Art*, which is published by the Center and the Paul Mellon Centre for Studies in British Art in association with Yale University Press.

SENIOR VISITING SCHOLAR

Stephen Bann, Professor Emeritus of History of Art, University of Bristol

VISITING SCHOLARS

Jocelyn Anderson, PhD student, Courtauld Institute

Geoff Belknap, PhD candidate, History and Philosophy of Science, University of Cambridge

Julie Codell, Professor of Art History, School of Art, Arizona State University

Crystal Lake, Marion L. Brittain Postdoctoral Fellow, School of Literature, Communication, and Culture, Georgia Institute of Technology

Patrick Laviolette, Associate Professor, Department of Social and Cultural Anthropology, Tallinn University

Lucinda Lax, PhD Student, History of Art, University of York

Amy Mechowski, Assistant Curator of Sculpture, Victoria & Albert Museum (Exchange Fellow)

Matthew Reeve, Associate Professor of Art, Queen's University