For an Excellent Purpose
Museums and their Publics in Britain from 1800 to 1914

The Paul Mellon Lectures 2007 by Giles Waterfield

Mondays 10 January –
14 February 2007, 6.30pm,
Sainsbury Wing Theatre,
The National Gallery,
London

In the past twenty years museums, both past and contemporary, have increasingly been scrutinised from an academic perspective. This lecture series looks at the development of museums in Britain from the early nineteenth century to 1914, both in the capital and in the regions, with a concentration on art museums. Organised thematically, the series examines changing perceptions of the museum; the growth of an exhibition culture; approaches to display and decoration; the academic and popular catalogue; and the interpretation of collections.

Giles Waterfield is an independent curator and writer; Associate Lecturer at the Courtauld Institute of Art, Director of Royal Collection Studies and a former trustee of the Heritage Lottery Fund. He has curated numerous exhibitions, including 'Palaces of Art' and 'Art Treasures of Britain', and has published three novels.

The lectures are the seventh in a series given biennially by an invited specialist in British art, held at the National Gallery and supported by The Paul Mellon Centre for Studies in British Art.

The six lectures will take place in the National Gallery's Sainsbury Wing Lecture Theatre at 6:30 pm on each of the following Mondays: 10 January, 17 January, 24 January, 31 January, 7 February and 14 February 2007.

Further details, including of lecture titles and ticketing arrangements, will be announced once available on the Centre's website www.paul-mellon-centre.ac.uk and by the National Gallery.
The Paul Mellon Centre for Studies in British Art
Research Seminars
Autumn 2006
(Wednesdays 6:00-7:30pm)

This autumn the Paul Mellon Centre will be running its fifth annual programme of research seminars in British art and architectural history. Papers will commence at 6:00pm at the Centre (16, Bedford Square, London) and last for 45 minutes. There will be 15 minutes for questions and the seminar will conclude with a glass of wine and further informal discussion until 7:30pm for anyone wishing to stay. The seminars provide an opportunity for those who have held Paul Mellon Centre Senior Fellowships to air the new ideas they have been working on during their tenure. They also provide an opportunity for younger scholars who have either held Paul Mellon Centre Postdoctoral Fellowships or who are engaged in doctoral research work in British art and architectural history at Yale University to share their ideas with a British audience.

11 October
Dr Nicholas Grindle (University College London, PMC Postdoctoral Fellow 2005-6):
Landscape, Commercial Modernisation and Political Opposition to the Three Kingdoms, 1660-1714

15 November
Dr Amy Sargeant (Birkbeck College, PMC Senior Fellow 2005-6): The Man in the White Suit: New Textiles and the Social Fabric

18 October
Jo Briggs (Yale University Doctoral Candidate, PMC Junior Fellow 2005-6): Global Doubt: Socialist Visual Culture and the Boer War Protest Movement in Fin-de-Siècle London

22 November
Rachel Oberter (Yale University Doctoral Candidate): Spiritualism and the Visual Imagination in Victorian Britain

25 October
Dr Frances Spalding (University of Newcastle, PMC Senior Fellow 2005-6): Taking Nothing for Granted: John Piper's Pursuit of National Identities

8 November
Dr Riann Coulter (Courtauld Institute of Art, PMC Postdoctoral Fellow 2006-7): Louis Le Brocquy's 'Presence' Series, 1956-1966: Irish, British or International?

15 November
Dr Amy Sargeant (Birkbeck College, PMC Senior Fellow 2005-6): The Man in the White Suit: New Textiles and the Social Fabric

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Making Faces
New Approaches to Georgian Portraiture

17-18 November 2006
King's Manor,
University of York, and
Beningbrough Hall

This conference marks the opening, in June of this year, of the radically revised display of the National Portrait Gallery’s Georgian portraits at Beningbrough Hall. It will be held in association with the University of York’s Centre for Eighteenth Century Studies and will include an extended visit to Beningbrough itself, thus allowing scholars and students to discuss the works on display at the house in a wider critical and historiographical context. The conference is further intended to promote discussion of the museological issues that arise from the display and interpretation of portraits in a venue – the provincial country house – that is very different from the more conventional, metropolitan settings where such works are often viewed.

The conference, which also draws on the strengths of the University of York’s History of Art Department, will reflect upon the art-historical legacy of the early 1990s, when a number of important books were published on the subject of Georgian portraiture, and explore the approaches to the

Friday 17 November 2006

10.30 - 11.00 Registration
11.15 - 11.30 Welcome and introduction
11.30 - 1.00 Papers 1 and 2
1.00 - 2.15 Lunch
2.15 - 4.30 Papers 3-5
4.30 - 5.00 Tea
5.00 - 6.30 Roundtable: Portraits, People and the Country House, Past and Present
6.30 - 9.00 Reception at York City Art Gallery (and view of ‘The Art of Conversation’ exhibition)
subject that have emerged over the decade or so since those publications appeared. Making Faces is also intended to allow established scholars to showcase innovative and original work in this area, and to provide a stimulating and generous forum for new voices in this still-burgeoning field of scholarship. The speakers are: Peter de Bolla, Sarah Burnage, Mark Hallett, Sarah Monks, Marcia Pointon, Kate Retford, Shearer West and Victoria Whitfield. There will also be a roundtable discussion, chaired by David Cannadine, and including Lucy Peltz, Terence Dooley, Christopher Ridgway, Sarah Staniforth and Giles Waterfield.

Saturday 18 November

9.00  Coaches depart for Beningbrough Hall
9.30 - 11.30  Visit to new displays at Beningbrough and coffee
11.45  Coaches depart for York
12.15 - 1.15  Lunch
1.15 - 3.30  Papers 6-8
3.30 - 4.00  Tea

Tickets, which include the lunches, coffees and teas, cost £50 (£25 concessions). Cheques should be written out to the ‘University of York (Making Faces)’ and sent to: Conference Administrator (Making Faces), Centre for Eighteenth Century Studies, The King’s Manor, Exhibition Square, York YO1 7EP. E-mail queries may be addressed to Clare Bond (cmb14@york.ac.uk). In addition, there will be up to 10 places available for students engaged in higher degree research on eighteenth-century British art, who will be offered free places and a bursary of £100 each to assist with travel and overnight expenses. Students wishing to apply for these bursaries should write to Dr Frank Salmon, Assistant Director for Academic Activities, at the Paul Mellon Centre frank.salmon@paul-mellon-centre.ac.uk
Hogarth

Beau idéal et art populaire : Hogarth, peintre des Lumières

A lecture series at the Louvre Auditorium, Paris
Thursday 19 October to 9 November 2006

In connection with the Hogarth exhibition being held at the Louvre this autumn, the Centre is supporting a series of four lectures in Paris.

19 October:
Michel Baridon:
'A work with a face so entirely new': Hogarth peintre d'avant-garde dans The Analysis of Beauty

26 October
Robin Simon:
Un rosbif à Paris: Hogarth and French art

2 November
David Bindman:
Hogarth's Stereotypes of Foreigners

9 November
Isabelle Baudino:
Hogarth et l'Académie

Full details of how to obtain tickets will be posted on the Centre’s website, once available. This lecture series forms part of a number of academic events being organised by the Louvre in association with the exhibition. Full details of these will appear in due course on the Museum’s website:
www.louvre.fr

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Kremlin Silver

24 November 2006

In connection with the exhibition 'Britannia and Muscovy: English Silver at the Court of the Tsars', held at the Yale Center for British Art and the Gilbert Collection in the summer and autumn of 2006, the Paul Mellon Centre will be holding a symposium at 16 Bedford Square on 24 November. Full details of speakers, papers and ticketing arrangements will be released, once available, on the Centre’s website www.paul-mellon-centre.ac.uk
Grant Awards

At the March 2006 meeting of the Centre’s Advisory Council, the following Fellowships and Grants were awarded:

Senior Fellowships

Prof. Mark Hallett (University of York) to complete his book Sir Joshua Reynolds: Portraiture and Display in Eighteenth-Century England

Prof. Marcia Pointon (University of Manchester) to complete her book Brilliant Effects: Jewels, Jewellery and their Imagery

Prof. Nigel Thorp (University of Glasgow) to complete electronic publication of The Correspondence of James McNeill Whistler

Junior Fellowships

Jongwoo Jeremy Kim (Institute of Fine Arts at New York University) to conduct research in the United Kingdom for his doctoral dissertation on Royal Academicians and the Crisis of Masculinity in Modern England

Cory Korkow (University of Virginia) to conduct research in the United Kingdom for her doctoral dissertation on Queesnship and the Construction of National Identity in Nineteenth-Century British Visual Culture

Alistair Kwan (Yale University) to conduct research in the United Kingdom for his doctoral dissertation on Architecture in the Pursuit of Knowledge: the Modernisation of Sciences as told by its Built Spaces

Shalini Seshadri (Northwestern University) to conduct research in the United Kingdom for her doctoral dissertation on Evangelical Imperialism: Holman Hunt and Religious Painting in the Middle East

Andrea Wolk (Yale University) to conduct research in the United Kingdom for her doctoral dissertation on A Material Empire: Art as Secular Ministry in the Work of Edward Burne-Jones

Rome Fellowships

Dr Andrew Moore (Norwich Castle Museum & Art Gallery) for research in Rome on Thomas Coke’s Grand Tour

Dr Carole Richardson (The Open University) for research in Rome on The Venerable English College: a study in Anglo-Roman cultural relations, 1361-1920

Postdoctoral Fellowships

Dr Riann Coulter (Courtauld Institute of Art) to prepare three articles on Northern Irish Artists Gerald Dillon and Colin Middleton and the Dublin born artist Louis le Brocquy

Dr Davide Deriu (Bartlett School of Graduate Studies, University College London) to turn his thesis ‘London from Afar: The Image of the City in the Photographs of Aerofilms, 1919-1939 into publishable form

Dr Hannah Greig (Royal Holloway College, University of London) to prepare her book The Fashionables: London’s Beau Monde in the Eighteenth Century

Research Support Grants

Dr Alex Bremner (University of Edinburgh) for research in Australia on the history of Anglican architecture in the Antipodes

Jessica Buskirk (University of California, Berkeley) for research in the United Kingdom on Intimacy and Anticipation: the male subject in fifteenth-century personal devotional portraits

Alan Crawford for research in the United States on British elements and influence in the work of the American Arts and Crafts architects Charles and Henry Greene
Richard Garnier for research in the United States and Europe on the life and work of Alexander Roos

Dr. Cristiano Giometti (University of Pisa) for research in the United Kingdom on Giovanni Battista Guarini (1690-1736) The Career of a Roman Sculptor in Georgian London

Dr. Stephen Kite (University of Newcastle upon Tyne) for research in the United Kingdom and Italy on Ruskin and Stokes and the architectonic surface: Venice and Verona

Alla Myzelev (Queen’s University at Kingston, Ontario) for research in the United Kingdom on Russia in Bloomsbury: Influences of Russian Arts and Crafts Movement in England 1890-1930

Patrick Noon (Minneapolis Institute of Arts) for research in the United Kingdom for the Complete Catalogue of the Oil and Watercolour Paintings of Richard Parkes Bonington

Dr. John Plunkett (University of Exeter) for research in the United Kingdom on Optical Recreations: A History of Screen Practice 1780-1900

Dr. Dominic Rahtz (Oxford Brookes University) for research in the United Kingdom on T.E. Hulme’s Anti-Humanist Theory of Art

Dr. Mary Roberts (University of Sydney) for research in Istanbul on Refashioning Images of Empire: British Artists/Ottoman Patrons

Dr. Urmila Seshagiri (University of Tennessee) for research in the United States on Race and the Modernist Imagination: The Politics of Form, 1890-1930

Paul Snell (University of Manchester) for research in the United States on J.D. Smeding in America and the Arts and Crafts

Dr. Fabrizia Spirito for research in the United Kingdom on View Painting and the Grand Tour: Lusieri’s unpublished views and drawings

Dr. Pamela Trimpe (University of Iowa) for research in the United Kingdom on Bovine Portraits: Victorian Big Beasts

Dana Wheelees (University of Virginia) for research in the United Kingdom and the United States on Imagining the Renaissance: Art, Historiography and the Nineteenth Century

Amelia Jane Yeates (University of Birmingham) for research in the United Kingdom on The Artist and Masculinity in Burne-Jones’s Pygmalion and the Image Paintings

Educational Programme Grants

Leeds City Art Gallery: grant towards a symposium in April 2006 on Frank Brangwyn

Leighton House Museum: grant towards a conference in February 2007 on Leighton and his Contemporaries: Drawing in the late Nineteenth Century

Scottish National Portrait Gallery: grant towards an international symposium in November 2006 on Henry Raeburn (1756-1823)

University of York: grant towards an international interdisciplinary conference in July 2006 on Rethinking the Baroque

The next application deadline – for Senior, Rome, Postdoctoral and Junior Fellowships and for Research Support and Educational Programme Grants – is 15 January 2007.

For further details please visit: www.paul-mellon-centre.ac.uk/support.html or contact The Grants Administrator grants@paul-mellon-centre.ac.uk at the Centre.
Wendy Baron
SICKERT
Paintings and Drawings
544 pp. 310 x 250mm
800 mono illustrations
200 colour illustrations
ISBN 0 300 11129 0
£35.00 November 2006

Walter Richard Sickert (1860-1942) was an artist of prodigious creativity and a writer of inimitable wit and insight.For sixty years, in his several roles as painter, teacher and polemicist, he was a source of inspiration and influence to successive generations of British painters. His exciting and innovative art commanded respect from his contemporaries, artists and public alike.

With his roots in the Victorian era, he broke all the taboos. In his representations of uncompromising truthfulness, he revealed beauty as much in the squalid as in the sublime: in cockney music halls, the crumbling streets of Dieppe, the grand sites of Venice and the low-life of Camden Town. Decades before Warhol, he exploited the potential of photo-based imagery and of studio production lines to create iconic portraits of the grandees of theatrical, social and political life during the 1930s. He was the key figure in British art between 1880 and 1940 and has remained a constant source of reference and refreshment for artists working within the figurative tradition ever since.

This catalogue is divided into two parts: the essay chapters describe Sickert’s chronology in terms of his stylistic and technical development; there is then a catalogue of more than 2800 entries. Of the several thousand drawings and 1500 paintings that survive, 1000 (many of which have never been published before) are illustrated.

Wendy Baron was formerly Director of the British Government Art Collection; she is co-author of Sickert Paintings, published by Yale University Press in 1992.

Judith Bronkhurst
WILLIAM HOLMAN HUNT
A Catalogue Raisonné
692 pp. 2-vol. set
560 mono illustrations
233 colour illustrations
ISBN 0 300 10235 6
£175.00 June 2006

William Holman Hunt is one of Britain’s greatest nineteenth-century artists. This sumptuous catalogue raisonné for the first time places iconic images such as The Light of the World in the context of Hunt’s entire artistic production. It reveals the sheer variety of his subject matter, his extraordinary effects of light and colour, and the extent to which his work developed, despite his lifelong commitment to the original principles of the Pre-Raphaelite Brotherhood.

Volume One (oils) includes an illuminating introduction discussing Hunt’s life and artistic practice as well as his aims, philosophy and religious beliefs. The catalogue entries draw extensively on his writings and correspondence, much of it unpublished, to explore the meaning as well as the genesis of works that embody many aspects of Victorian culture.

Over one thousand works on paper in Volume Two range from preparatory studies and sparkling watercolours to humorous sketches in letters, and include all Hunt’s illustrations and etchings. In addition, the catalogue fully discusses Hunt’s sculpture and furniture and the innovative picture frames he designed to play an essential part in the total impact of his works. This definitive catalogue raisonné accords Hunt the artistic status he so richly merits.

Judith Bronkhurst is the leading authority on Holman Hunt. She works in the Witt Library of the Courtauld Institute, University of London.
Richard Ormond and Elaine Kilmurray

**JOHN SINGER SARGENT**

**Figures and Landscapes, 1874-1882**

**Complete Paintings: Volume IV**

420pp, 310 x 245mm.  
45 mono illustrations.  
250 colour illustrations  
ISBN 0 300 11716 7  
£50.00 September 2006

From 1874 to 1882, John Singer Sargent produced more than two hundred paintings and watercolours aside from portraiture, including figures in landscape settings, architectural studies, seascapes, subject paintings and studies after old masters. From powerful studies of models in Paris in the mid-1870s to compelling paintings set in Venice in the early 1880s, the works published in this volume of the catalogue raisonné show the variety of his aesthetic responses. Working in the studio and en plein air, Sargent travelled widely during the eight years covered in this volume, painting in Paris, Brittany, Capri, Spain, North Africa and Venice.

This is the first time that Sargent’s early work has been mapped so comprehensively. With very few exceptions, this beautifully produced book illustrates all the pictures under discussion in colour. Each painting, including several which have never been published before, is documented in depth with full provenance, exhibition history and bibliography and in many cases new information is provided. The volume also reproduces a wealth of Sargent’s preliminary and related drawings and of comparative works by other artists.

Richard Ormond, formerly Director of the National Maritime Museum, Greenwich, is an independent art historian. He is a great-nephew of John Singer Sargent. Elaine Kilmurray is co-author of a number of significant books and exhibition catalogues on John Singer Sargent.
Angela Rosenthal 

**ANGELICA KAUFFMAN**

*Art and Sensibility*

384pp. 279 x 215mm
65 mono illustrations
95 colour illustrations
ISBN 0 300 10333 6
£40.00 May 2006

One of the most successful and internationally celebrated artists of the eighteenth century, Angelica Kauffman (1741–1807) established her reputation with sensitive portraits as well as ambitious history paintings. This major new study explores the artist’s work and career by considering how Kauffman reconciled the public and presumed masculine pursuit of painting with her role as woman artist and arbiter of private taste.

Author Angela Rosenthal analyses Kauffman’s pictorial strategies and her significant contribution to portraiture as a field of representation, including detailed discussion of the artist’s extraordinary series of self-portraits. Featuring a wealth of new information, this beautifully illustrated book demonstrates Kauffman’s role in shaping European visual culture, shedding new light on the history of women artists and on art history as a critical discipline.

Angela Rosenthal is Associate Professor of Art History at Dartmouth College.

Her books include *Angelika Kauffman* and *The Other Hogarth: Aesthetics of Difference*, edited with Bernadette Fort.

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**STUDIES IN BRITISH ART 16**

**SUMMERSON AND HITCHCOCK**

*Centenary Essays on Architectural Historiography*

**Studies in British Art, volume 16**

256pp. 256 x 178mm
122 mono illustrations.
ISBN 0 300 11613 6
£40.00 April 2006

In this volume, twenty international scholars explore the work of two of the twentieth century’s greatest architectural historians: the American Henry-Russell Hitchcock (1903–1987) and the Englishman Sir John Summerson (1904–1992). Both men undertook architectural training and became key polemical figures in the establishment of Modernism in the 1930s. After the war, and especially in the 1950s, both turned more exclusively to historical research and writing. While their areas of interest overlapped, their approaches greatly differed.

The contributors to the book investigate the work and methodologies of Summerson and Hitchcock, from their interests in the Northern European (as opposed to Italian) Renaissance, through their studies of the nineteenth century as a precursor to their own times, to their involvement in contemporary issues of design, conservation and museum practice. The book enhances our understanding of the influences that shaped these two important figures and of the place of architecture within the social and cultural environment.

Frank Salmon is the Assistant Director for Academic Activities, The Paul Mellon Centre for Studies in British Art, and an adjunct Associate Professor of the History of Art, Yale University.
powerful parallels there are on the Continent with Jones's work in England. This is followed by a close study of Jones's buildings, looked at both in terms of their chronological development and the growing complexity of different building types. By focussing on the importance of the classical ideal of decorum, in which the richness of a building's decoration depends on the status of its owner and function, Worsley shows how Jones can be understood only by examining the full range of his architecture, where the humble stable is as revealing as a royal palace. At the same time key motifs that have long been seen as proof of Jones's Palladian loyalties, particularly the Serliana, the portico and the centrally planned villa, are shown to have a much older and deeper meaning as symbols of sovereignty.

By taking this approach Giles Worsley not only transforms our understanding of Inigo Jones but also forces us to look with fresh eyes at early seventeenth-century European architecture as a whole.


Christopher Wright, with Catherine Gordon and Mary Peskett Smith
BRITISH AND IRISH PAINTINGS IN PUBLIC COLLECTIONS
An Index of British and Irish Oil Paintings by Artists born before 1870 in Public and Institutional Collections in the United Kingdom and Ireland
850pp. 295 x 248mm.
Unillustrated.
ISBN 0 300 11730 2
£50.00 May 2006

This book, the first of its kind, sets a new standard as a work of reference covering British and Irish art in public collections from the thirteenth century to the end of the nineteenth. The remit has been as broad as possible. Apart from the vast holdings in large and small museums and galleries throughout the country, works in the care of the National Trust and the National Trust for Scotland, in Town Halls, hospitals and parish churches have also been covered, and clubs, learned societies and trustee collections have also been included where possible. Not included are works in private hands, with the exception of those pictures on the Inland Revenue list of tax-exempt works of art.

There are over 8,000 painters listed, with nearly 90,000 paintings, in more than 1,700 separate collections. Within this vast coverage is another important category: those pictures that are now lost, mostly as a consequence of the Second World War, or which have been deaccessioned, mostly in the period from about 1950 to about 1975 when Victorian art was out of fashion.

This book will transform the study of British and Irish painting, as it lists many tens of thousands of previously unpublished works, including some 15,000 that do not yet have any form of attribution. This unique work of reference will form an indispensable companion to the existing biographical dictionaries of British and Irish art. Many of the artists described in art reference books, such as those by Waterhouse, Strickland, and Wood, are now provided with an authoritative list and location of the pictures currently attributed to them.

Christopher Wright is a freelance art historian and author of many books, among them similar works of reference.
EXHIBITIONS
Until September 10, 2006
Britannia & Muscovy: English Silver at the Court of the Tsars
Co-organized by the Kremlin Museums in association with the Center and the Gilbert Collection. The exhibition will be on view at the Gilbert Collection beginning October 2006. An illustrated catalogue has been published by the Center and the Gilbert Collection in association with Yale University Press.

Until September 17, 2006
Searching for Shakespeare
Organized by the National Portrait Gallery, London, in association with the Center. The illustrated catalogue, edited by Tarnya Cooper, includes essays by Stanley Wells, James Shapiro, and Marcia Pointon.

October 5 - December 31, 2006
Art and Music in Britain: Four Encounters, 1730-1900
Organized by Tim Barringer, Paul Mellon Professor of the History of Art, Yale University, and Eleanor Hughes, Post-Doctoral Research Associate at the Center

October 19 - December 31, 2006
Canaletto in England: A Venetian Artist Abroad, 1746-1755
Co-organized by the Center and the Dulwich Picture Gallery, London. An illustrated catalogue, written by Charles Beddington with essays by Brian Allen and Francis Russell, will be published by the Center and the Dulwich Picture Gallery in association with Yale University Press.

PAUL MELLON LECTURES
November 28, 29, and 30, 5:30pm. Yale Center for British Art Lecture Hall
Andrew W. Mellon: An American Life
David Cannadine, Professor of British History, Institute of Historical Research, London, Chairman of Trustees, National Portrait Gallery, London, and author of Mellon: An American Life (Knopf, October 2006), the first biography about Andrew W. Mellon
November 28:
The Making of a Collector
November 29:
Grand Designs & Grand Purchases
November 30:
The National Gallery of Art

VISITING FELLOWS
June 2006
Nicholas Frankel, Associate Professor, Virginia Commonwealth University.
Sophie Gee, Assistant Professor, Department of English, Princeton University

July 2006
Lars Kokkonen, PhD candidate, Art History, The Graduate Center, City University of New York.

August 2006
Marjorie Vanbaelinge, PhD candidate, English Studies, University of Poitiers, France
John Bonehill, Lecturer, Department of the History of Art and Film, University of Leicester

August 20 - September 15, 2006
Hannah Greig, Research Fellow, AHRC Centre for the Study of the Domestic Interior, Royal College of Art, London

September 2006
Aris Sarafianos, Temporary Lecturer in Art History, Department of Art History and Visual Studies, School of Arts, Histories and Cultures, University of Manchester
Rebecca Zorach, Assistant Professor of Art History, University of Chicago

October 30 - December 1, 2006
Catherine Horwood, Honorary Research Fellow, Bedford Centre for the History of Women, Royal Holloway, University of London
Camilla Smith, PhD candidate, History of Art, University of Birmingham

Full details of exhibitions and of all other activities of the Center can be found on its website www.yale.edu/ycba or by telephoning 001 203 432 2800